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The Cramps

Matt Freeman

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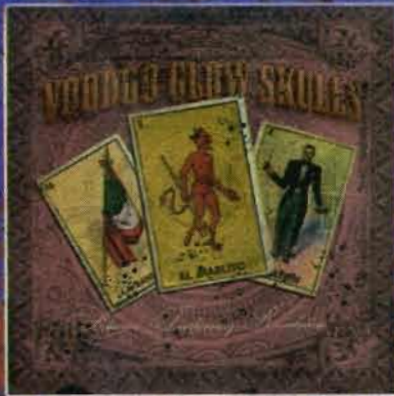
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Nov. 2004

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 FAX: 801.437.1359
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SOUL HEAVEN

The Deeper Side of House Music

Nov. 5 - **J-Luv** (celebrate)

Every Friday - W Lounge

Nov. 12 - **HouseMeister Fabian** (Honor, Germany)

Nov. 19 - **DJ Roma** (Mechanized/State Co.)

Nov. 26 - **Nick James** (W/Night Lamp)

Nov. 26 - **Nick James** (W/Night Lamp)

Nick James



Cover Photography: Alexis Bourbeau

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Editor: Angela H. Brown

Associate Editor: Rebecca Vernon

Reviews Editor: Nate Martin

Graphic Design: Morica 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, Trent Call

Photographers: Nate Millard, Russel Daniels, Colby Crossland, Nick Kenworthy, Dan Gorder, Ryan McCalmont, Konrad Young

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

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

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

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

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Dear Dickhead, I mean Polly Jean — Lunar Eclipse

Actually, when I say "dickhead," I'm referring to that puke Vincent Gallo. Is he the reason you failed to appear for your show? Huh? Wha'ppen: Did he need you to watch Chloë Savigny give him another hummer? I hope he got the 100K write-off on his taxes. Was he also able to deduct the pearl necklace he gave Cristina Ricci during the filming of Buffalo '69? You all make me sick, well, actually, only him. "Brown Bunny" out my ass on Easter.

You know, PJ, I used to be a really big fan of your music. The cover of "Dry" was pretty disturbing, as I was dating an anorexic who took anti-water retention pills at the time. And "4-Track Demos" was pretty revolutionary. Wow, whoever thought of recording a 4-track demo? Did you invent that shit? And I Loved "Dance Hall at Louse Point," but come to find out John Parish is the genius and you're just a blood-sucking, show-cancelling whore! Just kidding.

I even forked out \$30 to see you open for LIVE at the Delta Center, for Christ's sake, along with Vervca Salt. You know, you can't fight the seether... and you look good in a burgandy evening gown, and even better in a goth-y see-through blouse like on the cover of Filter. That was A-^(cup)OK if you know what I mean... STAY away from that pig Vincent Gallo! How disrespectful to your husband, Mick Harvey. And your new album is great even if you stole all your ideas from Captain Beefheart. Luv 4ever, your slightly disgruntled fan,
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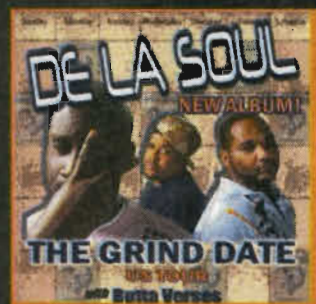


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Photos by Russ Daniels

LOCALIZE LOCALIZED

By Camilla Taylor
camilla@veganerotica.com

Localized for the chilly month of November will feature the even chillier bands Glacial and Fix Bayonets. If you are cold and wet and the wolves are after you, come down to the Urban Lounge the second Friday in November and these two bands will make you feel like things could be (and probably will be) much, much worse.

Fix Bayonets
Chuck Barrett: Guitar
Eugie Hendrickson: Piano
Adam Palcher: Vocals and
Mike Torrette: Drums
KJ Arrington: Cello

There was exotic Moroccan music playing at Cup O' Joe Sunday evening when I met Fix Bayonets. Adam started the band last November, but he's been trying to really put it together for some time now.

When Adam wrote down that he plays the rocking chair, he was being literal. All of the band members sit down during their performance, and Adam sits in a rocking chair, creaking it back and forth throughout the evening.

The way that I wrote the lyrics you can piece them together into a story," Adam explains about the rocking chair. "I like the idea of telling a story from a rocking chair. It's kind of an older Southern story about a girl and a boy. It's dreamy and creepy."

"It's not so conceptual that you can't listen to the songs individually," Chuck adds. "When we started, I had no idea how it would sound. We let the things fall where they may. It all started with a series of tapes that I recorded and brought to Adam and he wrote lyrics for them. Then I made tapes for Leigh and she added her own parts."

KJ and Leigh are both classically trained musicians. Leigh has only had classical experience before she joined Fix Bayonets and she says that the whole affair scared the shit out of her beforehand. She had never had to write her own parts before.

Chuck got the name of the band from his military experience. "The worst command you could ever hear out of a commanding a mouth was to 'fix bayonets.' It basically meant exchanging fire with them or that you were completely out of ammo and it was your absolute last resort. When you fix bayonets, you're just putting a knife on the end of your rifle. Then, you know you're going to die. That's what our music feels like when I listen to it. It sounds as desperate. I like the idea of violent imagery mixed with pretty music."

Glacial

Daryl McLaren: Bass
Taylor Williams: Guitar and vocals
Michael Caviness: Guitar
Mikey: Short stop (drums)

Russ and I met Glacial one breezy Sunday afternoon at Coena Café. They were grouped around a table on the lawn, sipping hot chocolate and wearing stylishly casual clothing. It's funny the way you can always spot the "band" in a group of people—they're the ones who look like they belong together.

Taylor and Mike C. met through TheRockSalt.com and have been playing together for a couple of years. The other two members slowly were added to the band, replacing strange and frightening former members.

"We're kind of all over the map," says Taylor. "We have some stuff that's really mellow and some other stuff that's hard rock, that's Black Sabbath-y. I don't really know how to explain it. I grew up playing hardcore, so sometimes it's a little bit heavier. It's rock." Taylor defers to the other members when answering most questions.

"What would you say were your shortcomings as a band?" I asked the four young men.

"I'm only 5'6," Taylor says and then he refers to Michael and then Mikey, who says, "He won't rock out onstage. He's like a statue. And he's always wearing cutoff jeans with a hammer loop and a wife-beater."

"I think that for Glacial, as time goes on, we'll probably expand more on our sound. He's been in Lifeless and Queen Anne's Revenge and I'm in Pushing up Daisies; he's been in My Density—we've all been playing for awhile and it's getting better," Mike C. explains. Everything they say is sprinkled with inside jokes and the fuck word.

"We're recording an album next month," one says. Then each band member says one after the other: "We're going to record eight or nine songs. They're all about four minutes. Most of our songs are reasonably lengthed. That's one of our shortcomings. Whenever we write a song, we always get stuck on one part and play it over and over and over again. We have to cut down our songs. We get these crazy sweet riffs. We come up with stuff that gets a little repetitive." They say that they can get a "little bit stoney-y." Do not expect stoner rock.



photo by Russ Daniels



In Camera

Interviewed by Gareth Moses

Reverse cowgirl indie-rock with a cigarette after; is how *In Camera* describe themselves.

Six months together as a band, this group's members are barely 21, all live in the same house, and all work for Mrs. Fields Cookies. They've successfully toured once and have a lot of humorous drunk stories to prove it. Two of the members are twin brothers, the third doesn't really say much, and the fourth one talks more than the other three put together.

I met with them at their house, where I set out a tape recorder on the coffee table to promote easy conversation. *In Camera* explain that the reason

why they all live and work together in order to stay on the same page. Their house appeared to be well kept; Not like a typical band house at all. The walls were white, the furniture looked as though it may have been purchased at RC Willey, and as previously mentioned, quite clean. I knew there had to be some dirt hidden somewhere, so I asked about the road.

Tour's so blurry, Burn (drums) proclaimed. Peter's a lightweight he was making out with a girl and out of nowhere he just passed out and fell in the bath tub. Instead of wondering what was wrong, Chris put shaving cream all over him and shaved him.

Then he turned on the shower, Nic (guitar/vox) added. Peter (bass) and Chris (lead guitar, backups) are the twins.

Everyone from out of state thinks that because of where we're from, it means we're Mormon wussies. So it was like beer Olympics everywhere we went. We're used to binge drinking watered-down beer, so we'd drink twice as much, Chris explained. We made enough money on tour to buy a washer, dryer and fridge for our house, Peter boasted.

Their take on the local scene: Salt Lake's scene is really original. We played with some of the big local bands in other states. They just can't hold a candle to Salt Lake. Peter does most the promotions and booking for the band and says they do well because they don't just set up shows, they do show trades with other bands to boost the turnout.

If you'd like to get a hold of their five-song EP or watch their well-articulated live set, join them at *Todd's Bar & Grill* on Friday, Nov. 12. If you're under 21, you can catch them at *Kilby Court* on Thursday, Nov. 18.

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AN INTERVIEW WITH AARON TURNER BY CHUCK ~~STAR~~ BECKETT

In September of 2002, a Boston-based band called Isis released its second full-length album, *Oceanic* (Ipecac Recordings), and shattered the boundaries of heavy/aggressive music. Back in 2001, the group released *Mosquito Control EP* (Escape Artist), which was epic in its heaviness, but still experimental enough to immediately draw comparisons to metal and punk heavyweights Neurosis and Bloodlet. That same year, they put out *Celestial* (Escape Artist) and its accompanying EP *Sgnl 05* (Neurot Recordings).

At the end of 2004 we now see the release of Isis' new full-length record, *Panopticon* (Ipecac Recordings). Where *Oceanic* found itself very natural, earthy and atmospheric, *Panopticon* takes us to a place of claustrophobia, technology and surveillance. Inspired by French philosopher Michael Foucault, it explores the Orwellian world of a society constantly being watched and recorded by the all-seeing eye of power.

After thoroughly listening to *Panopticon* for the first time, I got on the phone with vocalist/guitarist Aaron Turner at his office. I mentioned my admiration of the *Mosquito Control EP* and the gradual evolution of melodies and electronic synthesis through each release. He obliged the remark by giving me a brief history of their writing process so far.

"Ever since the beginning, it hasn't been like a dictatorship or anything. Certainly for the first few releases, I wrote a lot of the basic riffs, but we've always contributed as a whole to the overall arrangement, especially with the newest album—we all collaborated equally."

As varied and eclectic as Isis is, where do they find their inspiration—classical composers, avant garde jazz progressive musicians?

"It's really hard to narrow it down to one specific thing, since we all listen to so much different stuff," says Turner. "We started by basing the music off a lot of the contemporary underground heavy bands at the time:

Today Is The Day,
The Melvins.

Neurosis, Godflesh, Eyehategod. But, as time has gone on, I think a lot of the other things we listen to have crept into the fold, from hip-hop to avant garde compositions to minimalist techno to black metal and classic rock."

Isis has drifted with one foot still planted in their forceful, stripped-down roots of grinding distortion and Turner's wailing vocals to explore the wide territories of melodies and atmosphere.

"We kind of got a hang of the heavy, oppressive, dense riffing from the very beginning and it has been a journey ever since then into some of the more delicate and atmospheric melodic elements," says Turner.

Isis is known for having a conceptual theme for their records. Whether it be the spacey science of *Celestial* and *Sgnl 05* or the deep natural emotion of *Oceanic*, there is a constant movement of thought that continues through every album.

"We wanted to have albums that weren't just grab-bags of songs but rather a cohesive experience from beginning to end, from the music to the lyrics to the layout of the record," says Turner. "It's almost a contradiction in a way, but the songs now feel more simplified to me because they flow so much better. Yet the parts individually are more complex."

Unlike a lot of truly complicated bands today, Isis intertwine the talent and complicated musicianship of their music with minimalistic emotional soundscapes. It's not music that was made for the sake of sounding talented or technical.

"That's a problem that I have with a lot of hardcore and metal bands today—it's so much about, essentially, guitar theatrics," says Turner. "If someone is truly talented in that capacity, then that can make it interesting in and of itself, but now there's just this glut of tech-death metal and hardcore bands and it has lost any appeal that it had at all."

The heaviness of Isis hasn't worn off; they're not a bunch of seasoned old guys who lost their edge, going quietly into the mainstream of melodicism. Being "heavy" doesn't follow a template.

"My definition of heavy isn't limited to bands who have 'chugga chugga' guitar parts," says Turner. "I consider a band like Dalek to be just as heavy as us, but in a different way. A band like Low is also very heavy to me; it's just in their atmosphere and vibe. Isis fits that definition of heavy in that way, and there are certain elements of our music that are heavy in the traditional 'metal' sense of the word."

Subject matter is just as threatening and powerful as the loudest or fastest blizzard of brutal music. The very physical layout of *Panopticon* is filled with Foucault quotes, and where most bands may place lyrics, Isis input abstract passages which lead the reader/listener in no particular direction which establishes a tone of insecurity and a complete loss of privacy.

"It just seemed really relevant in the context of the lives that we're leading right now," says Turner. "I mean, technology has advanced to a point of science-fiction magnitude."

"On a side note, part of the inspiration of the record was how authors like Phillip K. Dick or George Orwell or Ray Bradbury wrote these fictional pieces that have become prophetic in a way. I just felt like now is the time to address this stuff; we tried as far back as *Celestial*, but weren't really able to articulate it at the time."

"We're not a political band, and it's not an overtly political subject, but politics are pretty much impossible to ignore at this point. Historically speaking, back to the very dawn of civilization, artists have always been the heralders of protest. In this day and age, I think artists are somewhat responsible to use their political platform to make people aware. We're not preaching one way or the other, but it's for those who need a slight kick in the ass to investigate the world around them."

Go see Isis with *These Arms Are Snakes* at *La-Fi Cafe* Nov. 21. You won't be the same afterwards.

"We wanted to have albums that weren't just grab-bags of songs but rather a cohesive experience from beginning to end..."

Just Another Fan on Stage

By James Orme

Photo: Kelly A. Swift



Matt Freeman

Matt Freeman is the best bass player out there, and he's been proving it for years in Rancid and before that with **Operation Ivy**. When longtime Social Distortion bassist **John Maher** quit the band in order to spend more time with his family, Social D went looking for a new bass player. **Mike Ness** went straight to the top and got the best: **Matt Freeman**.

Being a punk rock aficionado (read: geek), I couldn't let such an event go unmentioned. **Matt Freeman** joining Social Distortion and being able to talk to him about it was something fan boys like me could only dream about. When news got around the office about my impending interview with **Freeman**, the envy from my fellow SLUG staffers (ha ha, **Katie** and **Nate**) was proof that I wasn't alone in my thinking. So before I knew it, I found myself hiding in the photo-lab darkroom at SLUG HQ, sitting in a wheel chair (the only chair that would fit in the tiny space), interviewing **Matt Freeman**. **Man**.

SLUG: How is it touring without any of the Rancid guys for the first time in 14 years?

Matt: It was a little strange, the first day when I woke up, I was about ready to call **Tim** [Armstrong] and then it came to me; oh yeah, he's not on this tour. But there are a good bunch of guys, and I feel really comfortable here. I mean, Rancid—those guys know me better than anybody, and like you said, we've been touring for 14 years, and me and **Tim** even longer than that, before when Rancid was **Operation Ivy**. **Tim** and I have known each other since we were little kids. But I feel really comfortable here. I never thought I'd do something like this, but it's Social Distortion; I feel real honored to play bass for them, and I was just lucky enough to where Rancid was taking a little bit of a break. I mean, I love Social Distortion, dude. It's a big thrill; I find myself singing along sometimes just like another fan.

SLUG: How did the guys in Rancid react when you told them you'd be playing in Social Distortion?

Matt: They were really stoked. **Tim** said, "You got to do that, man," and **Brett** [Reed] was really stoked, and **Lars** was actually on tour, and **Lars** is a huge Social Distortion fan, and I played this joke on him. I had to talk to him for a day or so and **Lars** calls me up and he's just like, "Hey, what's going on? So what've you been up to?" and I just say, "Social Distortion called me and wanted me to play bass for them, but I told them no." There was just silence on the other end, and he says "Are you serious?" and I was just like, "Yeah, dude, I don't want to do that" and anyway, he yells at me, "Are you fucking crazy? You call them back!" So then I told him I had said yes. So **Lars** was really stoked, and he came to some shows in Sacramento and he was like a little kid; he had a ball. It was really good.

SLUG: So are you a full-fledged member of Social Distortion?

Matt: They just came out with this record and I didn't play on it. I've only done practices and now I'm on tour with them, and I'm going to play with them until it becomes a conflict with Rancid; I want to do it as long as I can.

SLUG: How well did you know **Mike Ness** and the band before you joined?

Matt: We'd met. **Mike** was in New York in '96 and we were there touring with Rancid and we played "Telling Them," and he came on stage and

around. The guitarist **Johnny "2 Bags"** used to be in a really amazing southern California band called the **Cadillac Tramps**; then he was in the **U.S Bombs**, so I knew him, too. It's really cool; we all get along.

SLUG: What's it like being the new guy for once?

Matt: (Laughs) It's OK, you know, I really don't feel like the new guy. That's the coolest thing about this; they're not making me feel like the new guy. I've been around too. I've been on a bunch of tours so I'm not making rookie mistakes, and it really blended in. From the first practice it really felt right.

SLUG: For years I've heard so many different stories about the night you got your nose broken here in Salt Lake. Could you tell me what really happened?

Matt: I'll tell you exactly what happened. We were playing the **Hatehouse** and the gig was on the floor. It's punk rock and the mics were old, the clip on the stand was metal—now they're plastic—and I went up to sing the first song, "Rejected." There was a pit and no stage or anything, and just by my forward body movement and some guy dancing, he hit my microphone just at the exact right time and it just cracked the bridge of my nose and I fell down and hit my head on the amp. I was out of it, and I'm a bleeder, so I was covered in blood. So **Tim** takes off his shirt and puts it under my nose and was leading me around trying to find a bathroom. Yeah, punk rock's a dangerous job. So they took me to the hospital and told me it was broken, and now I can't smell because this was the second time I had broken my nose. The second time's the charm. Now it's all flat, but the worst part was, the next day we were opening for **Bad Religion** and I show up with two black eyes, and my nose was all swollen. But I played that show and what was really bad was I used to have this habit of rubbing my eyes. A broken nose will cure you of that quick, and every time I'd do it, it hurt so bad I'd tear up and it would start bleeding again. That's the story about me breaking my nose in Salt Lake City.

SLUG: You played mandolin on the second **Lars Fredrickson** and **Bastards** record. Why did you learn to play the mandolin, and how did the guest spot come about?

Matt: I love to play all kinds of instruments. I really started taking [the mandolin] seriously last year because I quit smoking. I had smoked for 20 years, and no bullshit, dude. I smoked two packs a day. Finally, after the **Warped Tour** last year, I just said, fuck it. The problem was that on tours you have nothing to do but sit around, smoke and drink coffee, right? So I took a mandolin because it's small and I had something to do with my hands, and I just fucked around with it a lot. So then **Lars** said, come play on the record, and I did it.

SLUG: Are there any instruments other than mandolin and bass that you play?

Matt: I used to play trumpet a lot I started out with trumpet when I was a little kid. I moved on to baritone horn, and I played trombone for a year, and played in jazz band. I keep thinking about getting a horn just because I haven't had one in a really long time, but I like guitars, and electric bass is really my thing. That's what I play the most, and I've been playing upright bass a lot lately.

SLUG: What's been going on with your psychobilly band, **Devil's Brigade**?

Matt: Not a lot right now. We recorded some songs and they're coming out here and there, but I'm doing the **Social D** thing now. But I'll eventually get something together with that.

SLUG: I heard **Geoff** ex-bassist for **Tiger Army** helped you to learn stand-up?

Matt: Yeah, he truly did; he's really good. I don't know a lot about the mechanics of the whole thing, so I'd call him up and ask him, so how do you do this? and I watched him a lot last year. He's was a real generous guy when it came to showing me stuff.

SLUG: I've heard the late **John Entwistle** (**The Who**) was a big influence on your bass-playing. What other bass players have influenced you?

Matt: **John Doe** from **X**, and I've been saying this for years—that someone should do an in-depth study on him. If you listen to that stuff, he's really buried, but the little notes he plays, he's just amazing. **Horace Panter** from **The Specials** was a big influence; the guy who played on **Joe Jackson's** records—I can't remember his name off the top of my head—big influence. I could go on forever.

SLUG: Social Distortion has been through several different lineup changes. You're touring with **Tiger Army** and they're out with a new lineup. How has Rancid been able to keep the original lineup together for so long?

Matt: I can't comment on how other bands work, but I tell you, Rancid has always put friendship above anything else. We're sort of each other's best friends. We talk all the time. A lot of crazy shit has happened around us and it's just brought us closer together.

SLUG: Was Social Distortion a big influence on Rancid?

Matt: Definitely. If you're from California and in a punk rock band, Social Distortion is an influence on you.

SLUG: I know you didn't play on the new Social Distortion record, but what's your favorite new song to play live?

Matt: I like all of them. That record is great. I really like that song, "Highway 101." The way (**Mike Ness**) sings that is amazing.

SLUG: Is there any of the old Social Distortion songs you really get excited to play?

Matt: Yeah. That stuff is really fun to play. "Mommy's Little Monster," "Telling Them," I really like "Cold Feelings," but I really like playing the whole set. It's like a punk rock hit machine, just great song after great song after great song. When I first joined, I took out all my Social D records and listened to all of them.

Matt then told me he had to run and before I could thank him, he sincerely thanked me for taking the time to do the interview. After it was over, I really felt that it wasn't so much an interview as it was two punk rock fan boys just talking about the music we love. **Matt Freeman** talks about **John Doe** like I talk about **Matt Freeman**—that's amazing.

Join **Matt**, me, and all the other Social Distortion fan boys and girls when **Social D** plays with **Tiger Army** and **The Explosion** Nov. 6 at **In The Venue**. Pick up the new **Matt Freeman**-endorsed Social Distortion record, *Love Sex and Rock n' Roll*; he didn't play on it, but he's a big fan.

Yet More Moore:

A Review of Michael Moore's UVSC Lecture Oct. 20, 2004

By George Starks

Sean Hannity was right, way right. Michael Moore did cross the line coming to Utah but in doing so, may have stumbled unknowingly into becoming yet another influential part of local politics. I was not at Hannity's pep rally the week before Moore visited UVSC, but he must have left quite an impression on the handful of followers that showed up undeterred by the rain to shout, stomp and try to let Moore know one last time that his liberal thinking was not wanted here.

In fact, so chilling were their disdainful swipes at Moore—who has seemingly positioned himself as Kerry and Edwards running-mate as part of his obvious mission to remove George W. Bush from office, that in his press conference before his heavily anticipated presentation—Moore had to fight his way through a barrage of questions about the rowdy radicals from the right. The questions were thrown his way by reporters anxious to witness anything else than what they saw: a calm, educated, well-spoken and opinionated documentary filmmaker who has love in his heart for America and Americans in general. Even for the knife-wielding, chain-swinging Mormon gangs that Moore did not expect to be roaming throughout Utah Valley, but nevertheless was prepared to handle.

The five-ring circus that played out along the Wasatch Front last week was the biggest carnival we have had around here since—dare I say it—the Olympic scandal. That brought as much national attention to our beautiful state as the pompous parent who waved a check for \$25,000 in front of the UVSC student body in hopes that they would cancel the appearance of the Stay Puft Marshmallow Moore, who came crashing down in the middle of what some describe as the most conservative county in the country. Yes, our imaginations are big and regardless of how big and slavishly some people may describe

Moore as being, what he really showed us is that our same imaginations that run rampant with thoughts of Al Qaeda sitting at our borders waiting for W to take another vacation so they can run wild in our streets work in his favor, too!

Moore's presentation to the wildly enthusiastic audience of nearly 8,000 was good in the sense that he spoke to the crowd about topics that should concern all of us, such as terrorism, the war in Iraq, the skyrocketing costs of healthcare, and how downright terrible the current administration is at telling the truth. But Moore's presentation was great in the sense that it scared the ruling-state Republicans so much they actually gave credence to a different voice here in Utah that doesn't normally get much attention, and surely less respect: the open-minded liberal!

Moore pointed out this liberal mindset himself as he came to the stage. "Who would have thought," he said, "that it would be students in Utah that would show the rest of the country what the First Amendment is all about? That it would be students at Utah Valley State College that would not back down to bribery and extortion? That students here have a radical belief that Utah is still a part of the United States of America?"

Give it up to UVSC, who, in their mission to satisfy their own curiosity as well as protect their amendment rights, showed by example instead of fear that radical beliefs like freedom of speech do have a place here in Utah.

Moore continued to entertain as well as educate about the distressed situation of our country—the bombs, the lies, the inevitable death of the old Republican guard that has its talons deep into our social conscience as well as into the back of the international community that has been pushed aside in the USA's valiant quest to rid the world of terrorists. Like many others before him that stand firmly on both sides of the deep political divide that separates our country, he did become a bit long-winded and boring and maybe even a little too critical of his hated opponent George W. Bush and the rest of his gang.

But Moore did make his point. All of us have a voice; all of us have a responsibility to learn what our country is doing and why; and most important to Utahns, Utah is a part of the United States of America and because of that, we do have as much the freedom to listen to Michael Moore as he has the freedom to speak.

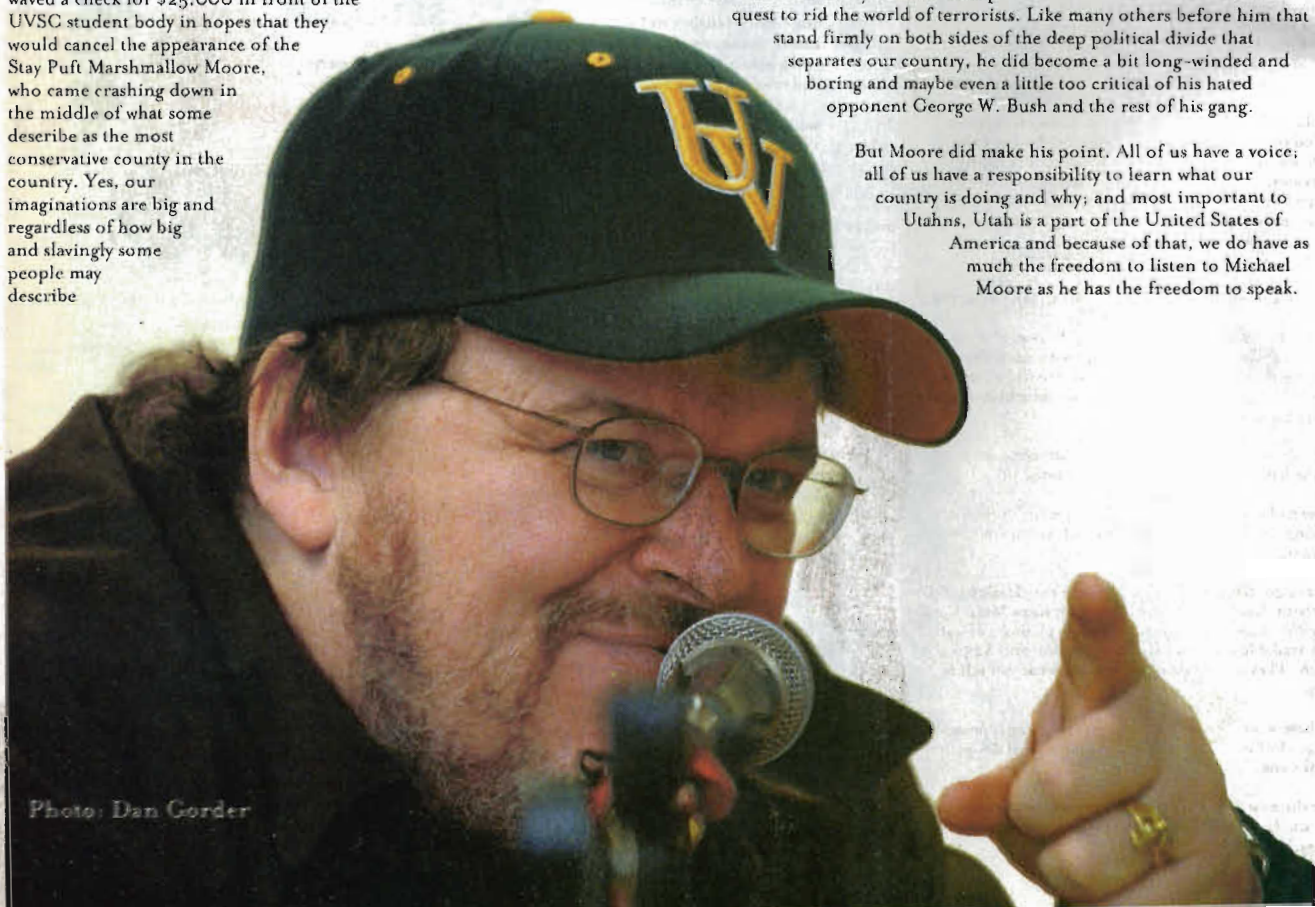


Photo: Dan Gorder

Queens of the

Fashion Scene by Jennifer Neilson

In the history of Utah alternative establishments, men traditionally stepped up to bring alternative flavor to our cultural drought through such establishments as Raunch Records, Trash clothing store, Galaxina, Modified, the Speedway Cafe, and of course, this magazine, which was originally owned by JR Ruppel. Utah's counterculture might have started out being led by men, but over the last half-decade or so, more women have felt comfortable stepping up, taking leading positions in sculpting our underground. Here's an expose on three cool clothing stores that carry new and used, vintage, retro and cheap clothing, all owned by young, daring business women and all three dependent on the support of Salt Lake to keep our local flavor juicy.

Catie Lockett is the owner of fashion favorite **The Bag Lady Boutique**. She bought the store from the original owner last fall to create an outlet for artists with a "passion for fashion," she giggles.

"I've wanted to be in fashion design since second grade. I went to a fashion design school in Pennsylvania. I didn't like it. It was too structured, not creative enough."

After living in Seattle and Pennsylvania, Catie brought back her experience to work with Bag Lady's previous owner before buying the venture. To get started, Catie sought assistance from the Small Business Association. She started writing a business plan when she was 19.

"It ended up being 65 pages long!" She adds, "Mayor Anderson's support to downtown businesses increased funding."

Catie redecorated and added a fresh selection of clothes and her friend Tara painted the changing rooms into themes.

"I love merchandising, displays, advertising. I like working with customers and doing my own thing," Catie says.

The new Bag Lady boasts more accessories and cheaper prices, including an "Under \$5" rack (I bought a shirt for \$3). Catie is super-friendly, chatty and open to suggestions.

"I'm looking for original, fun, different fashions from local artists. Like DIY, deconstructed wear. Right now, most of the clothes are from Suzanne Clements' "Drop Dead DIY." And Dallas Russell and Lisa deFrance," she says.

The Bag Lady is also looking for local artists to display work. In November, The Bag Lady will be having a one-year celebration sale.

"I think The Bag Lady is easier; more convenient than thrift shops. You might pay a little more, but you get vintage and find five or 10 shirts."

If your vintage/retro fetish is still unsatiated, check out **Grunts + Postures**. Everyone knows Grunts + Postures because it's been open for 20 years. Originally they were a music and clothing store. The new owner, **Marguerite Casale**, filled me in on the history.

"Grunts' was for the CDs and 'Postures' was for the clothing. I didn't want to change the name; I think a lot of people in Salt Lake would miss it because it's been here for so long. It's an awesome store, that's why I bought it."

Marguerite worked at G+P "for a long time, five years. I just bought the business last year at Christmastime. It's not too hard; I love my job and the people. I think we have the best price for vintage. Really affordable. And we're nice," she says with a small laugh. Very easy-going, her friendliness shines through her voice and business.

The new G+P is more organized and cleaner in its newly renovated space, with more outfits and loads of unique jewelry. They even have a case filled with vintage eyeglass frames.

"We're want to have the spirit of fun G+P had 10 years ago," says Marguerite. "The prices have come down. We carry more modern stuff and have extended our vintage. We're going to bring in more retro furniture like old G+P used to have. We're phasing out the Indonesian furniture and going to do more imports of eclectic pieces. We carry local artists, but I'd really like stuff from the 1950s or older than that. It's getting harder to find."

Grunts + Postures is open during renovation, so you have no reason not to visit. They're even extending a special **20% off to SLUG readers for any purchase over \$20 in November**. Also in November (or maybe December) they'll have an "Open For One Year" party.

If I didn't get to your favorite independent store, drop a note to SLUG (info@slugmag.com) telling us why your favorite is so special. Maybe next time you'll read about it. SLUG supports local businesses. You should, too.

Can't find the outfit you want at Bag Lady, where else can you go? Nope, not Wal-Mart or Target. Try **Moxie**, a new-and-used clothing/furniture store that just opened in July. I was very pleasantly surprised when I went in for the first time. The store is a refurbished warehouse, meaning there's lots of stuff and plenty of space for it. Moxie sells vintage clothing, doors, windows, maybe even a kitchen sink.

I spoke with the two young, female business partners behind the counter, **Shawna Peay** and **Amber Jarvis**. While stand-offish towards me ("I don't like doing interviews," Amber said quietly), they were excitedly engaged with customers; talking about how cool this or that is, asking everyone their opinion of the store.

I asked, "Why here in Salt Lake City?"

"Salt Lake is cooler than a lot of places," Amber scoffed.

"Our kids are all in school," replied Shawna. "My husband and I did it all on our own with not a dime from the government. We just saved. We did all the work ourselves. The owners of the building refurbished a lot; they've been very nice."

Why "Moxie?" Shawna explains that someone once told her she had "moxie"—i.e., determination.

Moxie had a few bands play in the store for their grand opening, including the **Purr Bats**, of whom Amber is a member.

"It was a good turn out. We also had a pre-Halloween show with the Purr Bats and **Thee Elephant Men**. Cool thing No. 2 about Moxie: They have a plethora of wall space available for rent to local artists for only \$25 a month. They don't take a percentage; what you sell is yours.

"We have wearable, practical vintage clothing. *Affordable* vintage clothing. We would like to carry local designers," says Shawna.

After the new year, they'll have a press to make vintage iron-on T-shirts. They'll soon be getting more of my money.



Photos by Konrad Young

ANA KITKA ZA SOFIA

By Astara

If you have attended the International Dance Gala, Mirage in Winter, Spring Fest and several other belly dance events, you have heard the mellifluous voice of Ana Kitka za Sofia announcing the dancers. I call her "The Voice of Belly Dance," but did you know that she has been dancing in Utah for 22 years? I thought we should all get to know something about the dancer behind the voice.

Ana Kitka za Sofia—whose name means "bouquet from Sofia," which is a city in Bulgaria—began her dance career with Virginia Tanner at age four. She has also studied ballet, folk dancing, musical theatre and opera. She became mesmerized with belly dancing while watching the dancers at the old Athenian. "I just knew that I had to do that," she says. The year was 1973, and belly dancing in Utah was in its infancy.



Interviewing Ana Kitka za Sofia about her dance career and experiences is a delightful history lesson about belly dancing across the Wasatch Front. Smitten by the dance, she quickly sought out the fabulous Aziz, the man who brought belly dancing to Salt Lake City, and he became her first teacher. She then studied with Noushaba at the University of Utah, a talented and lovely local dancer, and trained and danced with Kismet. When she moved to Ogden several years later, she started training with the wonderful Mashara Rabia and danced in her troupe for many years. She has also studied with Zahira, Midnight Mirage and Corrie Walker. "The dancers here are as good or better than anywhere else!" she says. "I never felt I had to go out of town for training and good technique."

Several years ago and six operations on her knees later, Ana Kitka za Sofia turned to announcing to keep in touch with the art she loves so much. The rest is history. She truly has become "The Voice of Belly Dance," and her knowledge of the dance and our dancers is considerable.

Today, Ana Kitka za Sofia dances in the Kashmir Dance Company under the direction of Corrie Walker. This American tribal dance troupe is colorful, wildly entertaining, and brings audiences to their feet every time they perform.

"I have totally embraced American tribal. It is so much fun!" says Ana Kitka za Sofia. "Corrie has really put her own stamp on what we do on stage. The challenge with tribal is the technique. You follow a leader with subtle signs of arm, head or body posturing to let the rest of the troupe know what the next movement will be. This dance is full of intense muscular movements and isolations. It is a fun time dancing with your girlfriends! Not just performing with your girlfriends, but the joy of dancing with them!"

She adds, "Of course, the costuming is delicious. There is no such thing as too much."

Ana Kitka za Sofia will be performing with Kashmir Dance Company and announcing at Shazadi's Soiree Nov. 6, the Rachel Brice Show in December, and at Spring Fest this coming March.

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WED NOV 10 - LATENIGHT SWEET TV WITH PAUL BURKE FROM THE DOWNERS & MAMMOTH
FRI NOV 12 - STONEBLOOD
SAT NOV 13 - GIG AMERICA DEF JAM SHOWCASE
FRI NOV 19 - LUCIFUNK
SAT NOV 20 - LIL' ROB & MR. COPPONEE
FRI NOV 26 - BEYOND THIS FLESH
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Teardrop phones

"Welcome to the real world," said Bobby and Steve, and they're so right. This month we have awesome tracks to preview. From Europe to America, we are blessed with some of the best releases around. World News: www.traxsource.com is now up and running, and what an awesome selection they have. Also, on Nov. 4 is the International House Music Awards (www.housemusicawards.com). For more info: nickjames@slugmag.com

Physics
"Viva L'amore"
Swing City
 From the Swedish production duo **Physics** (Torborn Olsson & Mikael Surdi), this Latin soulful gem has the tenacity to remain as one of the classics of our time. Featuring the vocals of **Teresa Pozgaj** and flute-playing of **Sven Anderson**, this joyful tune includes a spectrum of acoustic guitar, Rhodes piano, percussion and warm flavors for the whole family. And of course, being released on *Swing City*, we have the king of remixing and "wicked" (great in British) **Grant Nelson** doing one of his trademark touches. It's already receiving massive support from house gurus; isn't it about time you check it out? Release date: www.swingcity.co.uk

Blaze feat Sybil
"When I fall in love"
 (remixes)
Jellybean Soul
 From the soulful lovers of New York-based label *Jellybean Soul* comes the 2004 remixes of another classic melody. Originally released on *Funqy People Records* in 1998, it features the sentimental lyrics and vocals of **Kevin Hedge** and **Josh Milan** (**Blaze/Elements of Life**) and the exquisite voice of **Sybil**. Instantly celebrated as an underground house anthem, these latest remixes enlist the help and expertise of NYC producer/remixer **Quentin Harris** (being nominated as breakthrough producer in the forthcoming *House Music Awards* on Nov. 4.). Including vocal, instrumental and dub mixes. Release date is late October. www.jellybeansoul.com

Eric Wikman (Deepswing)
"I'm a believer"
Generate Music
 Oh my God! From the man of gospel and disco, jazz and soul, **Eric Wikman**, comes another powerful roof-raisin' lover of a track. Seriously people—this is it! If you missed church last week, just drop the needle and throw the phones on your ears. "I'm a believer" is about inner strength and working through the learning times. Featuring the soaring vocals of **Donna Washington** ("Take me to the Disco"), this peak-timer will move your floor and soul to another dimension. It features two mixes: the original mix, which has the "live studio session" feel with punchy Rhodes, funky guitar and up-the-scale bass line; and side two which is the **Airex Groove** mix, a full vocal right up the alley of peak-time. Thanks to Jennifer and Eric for this one! www.generate-music.com

BongoLoverz feat An-Tonic
"Power of Music"
Soulfulic Trax
 From the boys back east comes another punpin' Latin bumper. Peak timing all the way, this *Soulfulic Trax* (think "Bulo") release will move your body and floor. Produced by **Groovemaster K.**, **Daniel Garcia** and **Alexander Klaus** (as the BongoLoverz), this record features the spoken word of Detroit native **Anton "An-Tonic" Eldridge**. Speaking about the power of music, such as "musical thing" and "spiritual thing," over a heavy percussive *Soulfulic*-style beat, this record is receiving praise from the big boys. With its jazzy chords and smooth bass lines, you don't want to miss this one. It includes many mixes: original, acc., dub, drum, main-pella and dub mental—it's a pleasure for the whole house community. Thanks to [traxsource.com](http://www.traxsource.com) for this one. www.soulfulic.com

Kenyshro
"Remember the summer"
Map Dance Records
 From **Mr. Mike** and **Daniel Walther's** Swiss-based label *Map Dance* comes a soulful jazzy groove. Produced by newcomer **Kenyshro**, this track adds another colorful touch to the wonderful catalogue of the one-year-old label. It includes two remixes by UK-based production team **Audiowhores** (**Adam Unsworth** and **Graham Lord**), who always bring forth some of the best tracks around, including "Orillas del mar" and "Nekoosa," both *Soulfulic* releases. Soulful and Spanish, funky horns and soulful keys—"Remember the Summer" truly means what it says. Bravo to *MAP Dance* for making another heavenly release. Includes **Audiowhores** vocal and dub and **Valerio Gallis'** "private funk mix." www.mapdance.ch

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So you want to be a stencser? Well, you're going to have to do more than buy

an expensive condo downtown or go to the bars every night. You have to know where the scene is. Luckily, I can help you with that—the hipsters are all at Gallery Stroll, which occurs on the third Friday of every month. Gallery Stroll has been creating a buzz for over 20 years with local art galleries accommodating the workingman by staying open late and providing art, food and sometimes, music. The place: Salt Lake Art Galleries. The time: 6p.m. to 9p.m. The date: Nov. 19. Here's a list of the galleries you won't want to miss:

By Mariah Mann

Models and DJs provide the perfect accompaniment for an art gallery. Something about a women walking around with cones on her head just takes the stuffiness right out of the experience. The founders of *Unknown Artist Gallery*, located at 353 W. 200 South, know that not everyone who attends an art opening are over 60 years old with millions of dollars to spend. This street-savvy art gallery promotes the up-and-coming and emerging artist and provides a venue where the younger art admirers can feel right at home. An art opening should be a playful experience where the artist and the art patrons can mingle and enjoy the synergy of other artists and art mediums. *Unknown Artist Gallery* is open Tuesday through Saturday, noon to 7p.m., with the artist's reception coinciding with this month's Gallery Stroll. Also, check out the merchandise for sale during the Holiday Stroll Dec. 3, where you can find the perfect inexpensive gift for the urbanite in your life.

If you could have the most influential people of your existence standing by your side, who would they be? That question was posed to the Fab Four, also known as the Beatles, some 37 years ago by artists Peter Blake and Jann Hawthorn. The results became the *Sgt. Peppers Lonely Hearts Club Band* album cover. Jan Hawthorn, as one of the original artists on the piece, has kept a running tally in her mind of the people that she felt should have been included on the cover. Now, 37 years later, she posed the same question to the general public during the Utah Arts Festival and a town meeting at West

High School. In almost 40 years, some of those faces have changed, and a lot more women and minorities made the cut. The new *Sgt. Peppers* lineup will be painted, stenciled and collaged onto a parking structure at 400 W. 240 South. The project, now being called *Salt Lake City Pepper*, is the result of local artists and citizens joining forces to create a piece of art that will acknowledge and appreciate those people who have changed the way we live today.

Another art gallery opening! That's two in a month—who says the economy is bad? One *Modern Art*, located at 1074 E. 2100 South, will focus on abstract expressionism, pop art, cubism and sculpture. Artists will include Mark Seely, John Bell, Trent Alvey, Layne Meacham, Darryl Erdmann and Jeremiah Rodgers. For more information, contact them at 556-9904.

Want to "Stroll" in Style? New Visions Gallery, located at 47 E. 400 South, understands that riding from gallery to gallery in a Pinto is not the ideal way for some to enter the scene. How about a limo ride for you and your friends with dinner reservations at Mikado? Sound a little more chic? Sign up for the drawing during the November Gallery Stroll and you could be riding around in style for Holiday Stroll on Dec. 3. Contestants need not be present to win; winner will be selected by 9p.m. on Nov. 19.

For a complete list of art galleries participating in Gallery Stroll, you can visit www.ourcommunityconnection.com/gallerystroll. SUPPORT LOCAL ART!!!!!!

Darker Blues
David Raccuglia
Fat Possum Records
www.fatpossum.com



Fat Possum's motto is "We're trying our best," and I'd say their best is damn good enough. This is a beautifully papered, beautifully bound book with artsy, full-color photographs of the *Fat Possum* roster of Mississippi's second generation of original bluesmen with a two-disc label sampler offering in the back. *Fat Possum* pursue their calling in the music world with a fervor and reverence akin to prophetic, anthropologic devotion. However, Matthew Johnson, who started *Fat Possum* with a student loan, balks at being called a "folklorist." He says, "All we care about is capturing that vitality, the subversive intensity of our artists which are relevant in today's world. I didn't discover anybody, I just record blues guys who were overlooked by other labels because they hadn't toured, or had limited repertoires, or were unreliable, or refused to play standing up. Guys who sometimes have trouble standing up, yet excel at falling down. But that's the blues. At least what I call the blues."

From classics like the late R.L. Burnside to more modern artists like Bob Log III and 20 Miles, this book delves into the backgrounds, musical inspirations and individual journeys that made these 16 men what they are: great, but not always acknowledged or revered, musicians. In fact, many haven't ventured more than a few miles from their birthplace. Asie Payton lived in a small town in Mississippi called Holly Ridge and played almost every Saturday at one of the town's two grocery stores. *Fat Possum* only succeeded in convincing Payton to record twice before he passed away: one of which is the playful, rhythmic "Do Me Right" that appears on the sampler. Scott Dunbar also never traveled more than 100 miles from where he was born and kept time while he played with a stomping boot heel, captured in his track "Easy Rider."

Having the CD to listen to as you're reading along is invaluable, bringing to life the sounds and style of each blues artist, and the variety and distinctness of each artist is amazing. The tracks I liked best were R.L. Burnside's Boogie Intro remix (the second CD is exclusively R.L. Burnside material), Cedell Davis' low, naked guitar ruled by bizarre, creative rhythms (played with a knife handle in his right hand and plucking left-handed because a severe case of polio affected his hands), Johnny Farmer's track and Paul Jones' sexy, slinky wah-wah electric number.

Most of the artist's stories leave no wonder that they turned to the blues in order to cope with heartbreak, disappointment and outright tragedy. T-Model Ford's story is of course one of the most publicized; serving two years on a chain gang for murder, among other troubles. Most of the artists have lived in extreme poverty most of their lives, worked the land and worked it hard. Most of them have families to support and do blues on the side as a passionate hobby, making little to no money at it.

My favorite two parts of the book that really capture the spirit of the blues to me is first, a picture of R.L. Burnside within the book's few first pages. It's black and white and he's staring piercingly, almost suspiciously at the camera, his pupils rimmed with blue from age. He looks like a mythical creature that captures the universal consciousness of what it means to be mortal, and more specifically, oppressed. Second, the name of one of Junior Kimbrough's album titles: "Mos Things Haven't Worked Out." That, my friend, is the blues.

—Rebecca Vernon

Glitter Gutter Trash

by Ryan Michael Painter
email → rrien@davebaoutre.com



Hope of the States The Lost Riots (Epic)

Musically you aren't going to find a band out there that capture the epic dimensions that The Verve were perfecting more accurately than Hope of the States. *The Lost Riots* is a deeply moving political record that serves as a British view of the great American implosion (which if you hadn't noticed is currently in full chaos). If there is a weak link in the band it is the underwhelming vocals. Music this big and cinematic deserves a charged vocal with the range to stand out and above the layers around it. Sadly in this case they do not. Nonetheless *The Lost Riots* is an extremely powerful record that deserves the accolades that have been constant since its UK release earlier this year.

Devendra Banhart Nino Rojo Young God

A companion piece to Banhart's well received album *Rejoicing in the Handsthat* was released earlier this year. For the uninitiated Devendra Banhart is a fine songsmith who captures the starkness of label mate/co-producer Michael Gira's dark folk experiments but adds a quirky twist that puts forward a recklessness and off the cuff element that was missing in Gira's tales and soundscapes. The songs also, from time to time, have a childlike happiness (or perhaps naive innocence) that neither intrudes nor unbalance the honesty of the lyrics. *Nino Rojo* will definitely appeal to Swan fans and a wider base who are in search of new troubadour poets.



← The Black Swans
Who will walk in the darkness with you?
Delamore Recording Society.

Having recently listened to The Tiger Lillies masterpiece *Shockheaded Peter: A Junk Opera I* was primed for a slice of this overtly theatrical debut release from Jerry DeCicca and Co. What makes *Shockheaded Peter* brilliant is that even though it is a soundtrack the songs have a depth and life to them that allows you to forget the theatrical devices from which they were constructed. *Who Will Walk...* never escapes the confines of the structure. The dark folk rolling out like a black ocean feels like a special effect. The guilt, remorse and emotion feels like a scripted event. I'm more interested in finding something that feels real, even if the actual details are imaginary.

Charmparticles Sit Down for Staying Childstar

Sit Down for Staying is supposed to be an updated variation on the shoegazer theme. It is full of guitars taken from Ride records, blue prints from Slowdive and given a touch of warmth that reminds me of current popsters The Stars. It does however lack the delicate balance of whitewash and pop. The hooks aren't deep enough, the atmosphere isn't big enough.

Bitter, Bitter Weeks Revanga My Pal God

Philadelphia's Brian McTear is vying for your attention and with *Revenge* he has earned it. These are songs that call back to the days when folk musicians were every bit as political and biting as anything punk would spit out. McTear is clearly dissatisfied with the world he has been given, but even in all the political subtext there are moments when McTear puts down the protest to find life in brighter spaces. *Revenge* is a stripped bare, guitar and microphone confessional that is raw, honest and packed with lyrics that capture hope, despair and the emotions that stand between. Delightfully reminiscent of Mike Scott's (The Waterboys) solo material.

The Prodigy Always Out Numbered, Never Out Gunned Maverick

You couldn't help but feel like this album was never going to come. A year or two's worth of rumors, a single that subsequently led to silence, line-up changes in the supporting cast and then suddenly here it is. *Always Out Numbered...* is supposed to be a step away from the guitar noise against heavy beats that originally got the world's attention and a move into something new. It is however distinctly not new. It thumps along like an old Chemical Brothers' record with a more dominant hip-hop influence. Which isn't to say that the album isn't any good, it just isn't groundbreaking.

Blow Up Hollywood Fake www.blowuphollywood.com

I never cared for the band Live. It wasn't so much the music as the band itself. They always came off as pretentious and never achieved the sense of artistic creativity they seemed to think they had achieved. Blow Up Hollywood sound a lot like Live, only they've got the music and approach right. You won't find this band flopping around in MTV belting out half conceived ideas trying to pass them off as poetic brilliance. In fact if Blow Up Hollywood made a video they probably wouldn't be in it. Music could have really used this album in the mid-90's. One must wonder if will have legs in 2004.



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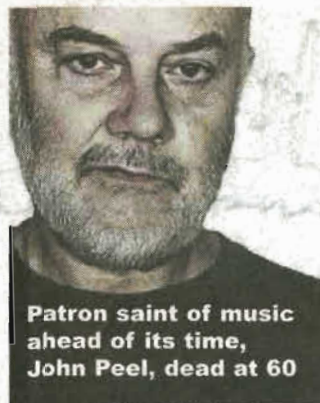


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The music world is lacking today, October 25th, 2004, after the legendary British DJ died suddenly of a heart attack while on vacation in Peru. Born near Liverpool in 1939, he recalled his life being changed in primary school when he first heard **Elvis Presley**. After an extended stint stateside on WRR in Dallas, he returned to England in 1967 where he was initially rejected by the BBC, but soon forced his way in after making a name for himself on pirate radio, proving the public thirsted for an alternative to the mainstream. John was always ahead of the curve and is credited for discovering

hundreds of musicians now long established. The list includes of music he brought to the world's attention includes entire movements including punk and new wave and artists as diverse as **The Sex Pistols, Pink Floyd, Joy Division, The Smiths, Modest Mouse, Black Sabbath, White Stripes** and hundreds more. Many of these artists not only credit Peel with discovering them but also for their very musical existence such as **Pulp's Jarvis Cocker**. A living legend, John Peel was incredibly down to earth. Music was always number one and when you tuned into his show you could count on hearing the latest Olympia band next to an obscure blues track from the 30's next to a "world music" track. Sometimes at the wrong speed, sometimes crackly, he would never talk over the music, it was too important. Tributes have been pouring in since the news broke with one even coming from British Prime Minister, **Tony Blair**. Think of him when you brag about some indie band you just found out about and realize Peel was playing them for the last decade. Go to your silly Brit pop nights and dance to music you never would have known about if it weren't for John Peel.

—Camilla Taylor & Dave Mcfly

WASTED LIFE

BY DAVE BARRATT
dave@sluggmag.com

"Started back in 1990, always drunk, always rowdy
People say we play too loud, and we bring a fucked-up crowd

'You paid two bucks at the door, now you're lying on the floor
Broken nose and busted lips, that's what you get in the pit

You'll never play here again, we've heard this before
You'll never be anything, you'll die fuckin' poor

We're still coming, we got some more, I'm still puking on
your fuckin' floor

S.M.D: we're not hard to get, give us free beer, we'll give you
regret."

—"Bad Rep," S.M.D

I must have been listening to *Ride the Lightning* too much: SMD has been a band since 1990 and I just barely found out about them. They're one of those rare bands that does everything right, where the music is perfect but they pay equal attention to the lyrics, album art and recording to hammer their singular vision of beer-soaked thrashy hardcore punk into your squishy, malformed head.

Their first CD, *Pissing Beer*, starts and ends at the speed of thrash, so there's no variety in speed, but the riffs are catchy as fuck and there are no less than four songs about getting wasted. I know that songs about beer are very cliché, but the difference between SMD and those punker-than-thou types with giant mohawks who act more like stereotypes of punk than people who actually think for themselves is that SMD are talented lyricists and they have the most sincere songs about beer in the history of punk rock.

SMD's second CD, *Hateful Motherfucker 666*, has them maturing, if you can call it that, with some slow intros, thrash metal solos and gratuitous mosh parts. Still, *Hateful Motherfucker 666* isn't metal as all hell like a mid 1990s Victory Records band. It's more like DRI's *Dealing With It* LP, where the unrelenting hardcore thrash is tempered with some metal parts to make the music more gnarly but not so many metal parts that it sounds like King Diamond. Budweiser-addicted Mexican-American rage gets no finer than SMD. For copies of *Pissing Beer*, write to SMD at 8807 Arma St./Pico Rivers, CA/90660, or e-mail them at smd.hateful@beer.com. For copies of *Hateful Motherfucker 666*, write to Six Weeks Records at 225 Lincoln Ave./Cotati, CA/94931, or visit their website at <http://www.sixweeksrecords.com>.

Mad as a Hatter

By QUEENY SEVEN

Fairlight Children
808 Bit
SPV
5/5

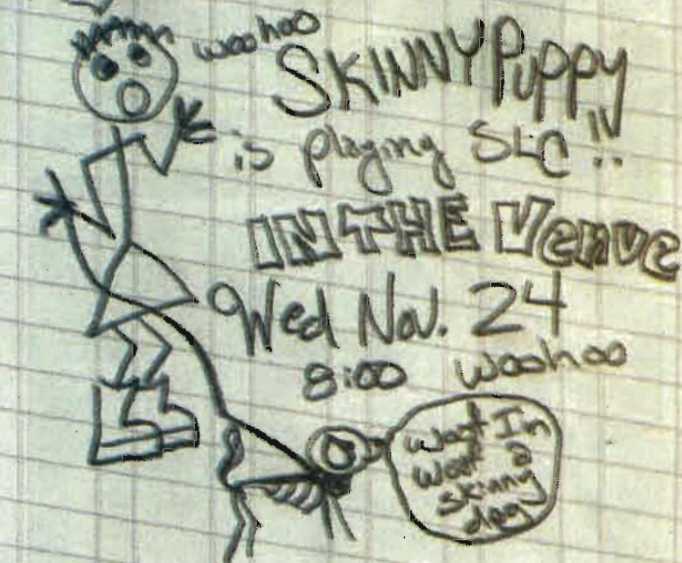
I honestly was not going to review this CD because, first of all, I'm still a little shy about admitting my newfound love for Apoptygma Berzerk and coming out of the closet recently with that whole thing. And second, because Fairlight Children really don't fit in this genre (even though they do. The same way Ladytron and Fischerspooner do). But because it IS a side-project of Apoptygma Berzerk, I have officially deemed it "OK" to give it some hype. So now we have the synth-poppy and electroclashy side of Stephan Groth. Although he is incredibly talented, my expectations were low. Then I read the interview in *Side-Line* with the fruity picture of Groth and two beautiful girls that apparently can sing (I seriously believed they were only models—they look too beautiful to have any talent. That sounds kinda mean, doesn't it?) and became intrigued. After only one listen I was sold. "Electropulse," "Before you came along" and "808 bit" made me an instant fan. Lyrics and vocals are accessible and had me singing along in a short time. Fairlight Children will appeal to people who love synthpop, electroclash and 80s cheese. *808 bit* is undoubtedly on the Top 10 for: the year.

This Morn' Omina
The Drake Equation
Ant Zen
5/5

This Morn' Omina has elaborated on their now signature sounds. *The Drake Equation* (the actual equation, not the music) is an interesting concept (more information can be found hidden beneath the CD tray). It estimates the number of communicative civilizations in the Galaxy and it just happened to be the topic for the world's first SETI meeting in 1961. The seven numbers represented in the equation are also the titles to each of the seven tracks, beginning with "R*" (the rate of formation of suitable stars). This fantastic concept fits amazingly with the tribal elements and hypnotic beats. The way "FP" (the fraction of those stars with planets) builds layers and adds chanting and even more percussion creates a tremendous amount of intensity. The same kind of build-up takes place in "NE" (the number of Earth-like worlds per planetary system). The slight slow-down then suddenly techno beat on "FL" (the fraction of those Earth-like planets where life actually develops) makes for possibly my favorite song on *The Drake Equation*. "FJ" and "FC" take the tempo down and constructively add significant melody that leads you on a blissful journey of euphoria. This Morn' Omina is one act that I would recommend to anybody regardless of a musical preference. The intensity is addictive and should not be used with caution for first-time users.

CdataKill
The Cursed Species
Ad Noleam
5/5

There are some things you should know about CdataKill. First, Zak Roberts is geographically close to us – Denver to be exact (note to promoters and people who like to keep up on music in the surrounding states). Second, He is label mates with Salt Lake artist, *Lapsed* (just an indication of the quality inside). And third, he's amazing when it comes to producing dark drilling breakcore with touches of IDM. Chaotic organization and frustration form substance and strange harmony into the ten tracks of Robert's second release, *The Cursed Species*. The double-disc, *Paradise*, debuted merely a year ago and proved that American musicians would be going places with the help from Ad Noleam. The first track, "Exorcise the Demons," lasts less than 2 minutes, but is one of my favorites. The toy-gun beeping always win my affection. Then "Hymn of the Siamese" provides hard beats that only hint at what is ahead, a nice gradual introduction to the madness. Both "Graceless" and "Predatory Behavior" are perfect examples of how gritty, complex and tight this act can be. Samples and pounding hits sputter and spew out wicked beauty. Listening from start to finish leaves you feeling like you need a cigarette. It's just that intense. Maybe one day we can convince Roberts to make the 7 hour drive to show off his piercing beats.



Scrap.edx
The Latitude Zero Project
DTA Records
5/5

No joke—the first time I put disc one of *The Latitude Zero Project* in my car stereo, I had to adjust the volume several times because I thought the vibrations and noises was my car begging me to put it out of its misery. "Multioutput pegged flanger module 082502" starts *The Latitude Zero Project* with sounds that circle hawk-like from speaker to speaker, creating waves, vibrations and pulses that attack the body, inside and out. This double-disc feast is chockfull of luscious soundscapes and stabbing-to-death beats with creative samples dispersed appropriately (especially on "The fruitless search for Utopia"—is that porn? And the grand finale sample is to die for). Hailing from Connecticut, this one-man-show of Joshua Colella has passionate energy that sets the bar high for acts to follow. "C130 Terror Elimination Device" is a wonderful track sampling relevant-to-the-times war sounds with soldiers communicating through a static radio and rumblings of destruction in the background. The drum 'n' bass of "Illusive Second Phase (Arsenal Gear Upper Colon)" is another favorite that will appeal to Metal Gear geeks. The abrasive break-core of "Thrashcode percussion module 063003" kinda reminds me of *Needle Sharing*. Disc two satisfied my curiosity to hear what a remix of the scratches, grinds and percussion would sound like. *Pneumatic Detach*, *Tarmvred*, *Hypnoskull*, *Proyecto Mirage* and *Liar's Rosebush*, to name a few, did not disappoint. The packaging is a beautiful digipack with gears and metal bits that accurately represent the music's minimalist moments and hard, noisy sounds of machinery. My love of pummeling beats and delicate melodies has found a new fix.

Kattoo
Places
Hymen
5/5

Originally Kattoo (Volker from *Beefcake*) was commissioned to do the soundtrack for a low-budget German porno that featured midgets and de-clawed cats. But when the deal fell through, rather than trashing his work, he decided to "beat it over the head with a techno and an industrial baseball bat". I'm not making this up. *Places* is crisp, aural perfection, just like any *Beefcake* album. In fact, *Places* could have been the "new" *Beefcake* were it not labeled differently. Characterized by dramatic orchestral strings and pulverized beats it's easy to come back to *Places* repeatedly. Metal guitars on "Place4" mix with flute to create a shockingly pleasant track. "Place8" is soundtrack quality with a mood-inducing melody that later adds rich jackhammer beats. One consistent element on each of the tracks on his first solo album (the exception is on "Place11" which is nothing but talking – In German) is Volker's outstanding ability to control contrast in soft textures and rigid beats without breaking the flow. A bonus treat on *Places* is the video "Scenic view at Place8" with interesting visuals that are not midgets and de-clawed cats getting it on. Kattoo is the kind of music that is so disgustingly beautiful it's hard not to be moved to tears.

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Ain't Dead Yet

by Amy
SPENCER

SKINNY PUPPY RETURNS FROM THE GRAVE

In 1995 it was thought to be over. After 13 years, **Skinny Puppy** was dissolving and it seemingly came to a close with the overdose of **Dwayne Goettel**. In the years passed between now and then, a multitude of side-projects by members of the legendary act surfaced. **Download**, **The Tear Garden**, **OhGr**, **Ritalin** and **Plateau** gave solace to the act that ended abruptly. Then in 2001 the unthinkable happened, **Skinny Puppy** reunited for a one-off performance at the **Doomsday** festival in Germany. Thanks to the persistent promoters with big dreams, the two remaining members of **Skinny Puppy** reunited and chose to move forward with the music that had been buried alive.

SLUG: At what point did you decide to resurrect **Skinny Puppy**?

cEvin Key: Well there were these two German guys calling me each year starting in about 1997. Originally, I thought it was just a joke. And then they called me the next year and they said, "We're really serious. We want you and **Ogre** to regroup and be just like how you were in the beginning days and perform some songs and be how you originally were and we're willing to do whatever it takes", and so I said, "you guys are crazy." Then I ran into **Ogre** at a concert and told him about these guys and I thought he'd find it just as funny as I did. He said, "Gee that sounds sort of interesting." I understood at that point that maybe it wasn't a bad idea. Afterwards we felt very energized and healed, putting water under the bridge, like it was a magical journey to get there. After we had done the show, we were sitting on a train to Prague and we said, "That was so much fun, we've gotta do some more. Maybe it would be more fun to not just do old, looking-backward shows but maybe make a new album and see where we would be now." So that is where we came up with the idea to move forward.

SLUG: How do you compare **Skinny Puppy** 10 years ago to where it is now?

cEvin Key: We'd have to go back further than 10 years ago for me to compare. The good **Skinny Puppy** was where we were being very functional to modern day functional **Skinny Puppy** again. Ten years ago, we were not a functional **Skinny Puppy**. We were making the album, *The Process*, and we were having a horrible time, not so much in making the album, but with ourselves. That was the difference between 10 years ago and today. But if you go back 15 years ago and today, it really isn't too much different in the sense of how important the music is to us and how important we like to make **Skinny Puppy** music. We're probably its first fan, its biggest fan.

SLUG: So looking back, what do you see as maybe high points and low points?

cEvin Key: This whole thing has been a high-point. When we started making music to begin with, we didn't really make music for people to enjoy we were just making music for ourselves. Then people just quickly picked up the pace and then we've had some mishaps along the way - we've lost our best friend, but we carry him with us and feel that he would be supportive of where we're at now. I think things were left in a bad light.

SLUG: Did you ever imagine in 1995 that things would ever look up again?

cEvin Key: No, to be quite honest 1995 was a devastating year for us and I was faced with this decision to

either give-up or pick it up for both of us. I've been pretty much running *Subconscious* in the entire direction of that label myself, ever since. I think we've had 30 releases since then. So, it has been just about working and working and working. I never thought I would have the chance to do **Skinny Puppy** again. So when given the chance, it's certainly more than I have a great amount of respect for. It's a very good place to be after you've gone through the gamut.

SLUG: *The Greater Wrong of the Right* has so many contributors, how did you decide who you wanted to participate?

cEvin Key: Friends. First and foremost the prerequisite was that you understood **Skinny Puppy** and that you could verbalize that. I limited it to working with one person at a time on each track and not making it an overwhelming situation with too many cooks in the kitchen. Therefore, sort of leaving the door open to see which sound would be the most inspiring, but as it turned out they all were the most inspiring because there were so many different avenues to go down. In the end it made logical sense that when it came together it was discollective which we'd be able to stand up and bring some goods to the table.

SLUG: How has the reaction been with the tour? Has it been satisfying?

cEvin Key: Yeah. It's nice to see a varied audience that consists of young and old, male and female, thick and thin, goth and whoever. There's no predominant factor and it's nice to see that. Unpredictable.

SLUG: What plans do you have when you return from the tour?

cEvin Key: More new albums. More new **Skinny Puppy**.


SLUG: How about the side-projects?

cEvin Key: Right now we're having too much fun with **Skinny Puppy**. But I think people would be more than happy that we are dedicating 100% of our time in **Skinny Puppy**.

Experience the blood, screams and mayhem of this immortal act on Wednesday, November 24th *In the Venue*. For all other inquiries refer to www.skinnypuppy.com.



AND NOW FOR SOMETHING COMPLETELY AUTOLUX:



Some days you just shouldn't answer the phone, particularly when it's your editor calling. Yet like a fool I do, just in case she's calling to sack me or to offer some multimillion-dollar book deal.

"Have you heard of Autolux?"

It seems like a simple question, but nothing is ever that simple.

"We saw them at CMJ; you're going to love them."

Love them?

This was followed by a string of adjectives (well, actually, if you want to get technical, they were nouns being used as adjectives): My Bloody Valentine, Sonic Youth, Jesus & Marychain ...

Maybe I could love that.

A week and a massive headache later, somewhere in Los Angeles, a kick pedal punches one last beat, the phone rings and the heist begins.

"Is Carla Azar there?"

I've had a longstanding joke with the powers that be (i.e., SLUG's editors) that there is a reason drum machines exist in huge numbers and they've yet to come up with a proper guitar machine. I should know better than to mess with women who play the drums—I never learn my lesson.

Did I happen to mention Carla's a drummer? Well, it's too late to turn back. It's not like she can pummel me through the phone; although she could hang up.

Is there much of a scene in L.A. these days?

"I'm not aware of any scene," says Carla. "We don't go out a lot. You know certain bands, but we're not out every night being scenesters. It feels like there isn't a scene because a scene should be introducing something new."

Are Autolux doing something new then?

"We're striving to do something new, to cover new ground."

You can say this all started because of Nobel

Prize-winning **Dario Fo**, whose comedic play *The Accidental Death of an Anarchist* brought **Clara** and **Eugene Goreshter**, a guitarist/violinist (*Maids of Gravity*), together to score and perform the music to accompany the play.

"We were writing sounds and pieces, not rock. We didn't have to think about writing a chorus."

Then **Greg Edwards** (*Failure*) turned up on her doorstep.

"I had met him while touring with another band. I thought he was brilliant. He was literally the only other person I was interested in working with."

So **Carla**, **Eugene** and **Greg** spent their weeks jamming through the later hours and into the early morning.

"I laugh when I hear about people having a hard time getting their drummer to show up twice a week. We'd wake up every day, call each other and go jam at the rehearsal space."

These sessions were highly experimental. They'd play for hours tweaking grooves, sound effects, searching for something that didn't quite sound like anything they had heard before; new combinations of styles, different beats. In the adventures, **Eugene** and **Greg** swapped instruments to shake things up.

"It was magical, something different," she says.

So they stuck with it.

She continues, "We wanted to come up with interesting sounds; but we also loved songs."

So the pop element started to work its way into the band's sound.

"We just wanted to stay clear of what was familiar; which was hard because so much has already been done with music," she says.

They invited their friend **T Bone Burnett**, best known for his production work on the bluegrass-tinged scores for *Cold Mountain* and *O Brother, Where Art Thou*, to catch one of their performances just to see what he thought.

"TB is more unique than what most people think. He's produced more than just bluegrass. ... His wide taste in music is impeccable," she says. "When we invited him out to see us, we didn't know if he'd like it. We were shocked when he did."



LIVE PICS: ANB

A HIGHWAY ROBBERY

BY RYAN MICHAEL PAINTER

In fact, he liked it so much he told the band that he and his pals the **Coen Brothers** were looking into starting a record label and he wanted them on it.

But what is a rock n' roll story without a bit of pain and suffering to go along with the flashes of success?

In the midst of their wild climb to the top of "the best-kept secret" list, Clara took a dive off the stage following three adventurous nights opening for **Elvis Costello** and destroyed her elbow.

"The first doctor said I'd never have full use of my arm again; so I knew he was the wrong doctor."

The second, a Japanese doctor, wasn't sure if she'd be able to play drums again. 6 months and 8 titanium screws later, she started to build up the muscles again.

"I had to play again. I kept telling myself: 'I can't *not* play drums!'"

During the healing process, Carla found herself doing a bit of acting as well.

"We'd go to meet with record labels ... I didn't have a cast; just had my arm in a sling. I acted like it was fine, just a little sore. If they had looked at it, they'd have known I was lying."

In time, Carla regained full use of her elbow and the band picked up where they'd left off after a 10-month hiatus.

Their next challenge would come in their first "proper" recording sessions. T Bone wanted to capture the live sound of the band; insisted they didn't need a producer, but he'd stick around and give them some help.

The basic tracks were recorded in two periods that were placed on either side of the December holidays. T Bone had to go off and work on another project; it wasn't until the end of February that the album was finally completely mixed.

"The band has always been very hands-on and luckily, we've always been on the same page," says Carla. "Up to that point, we had done everything ourselves. It was difficult to bring other people into the project. We'd mix, wait and then not be happy with

the mix."

The process included some, true to their roots, unorthodox over-dubbing.

"We'd take a CD of the mix and play on top of it in the rehearsal space and take what we'd recorded back into the studio to mix."

Which of course brings us to the burning question: What exactly do Autolux sound like?

"I don't know what we sound like," says Carla. "It's hard to be in the band and try to explain what you sound like. Well, unless you're trying to copy someone's sound, and then it's very easy."

I guess we go back to using nouns as adjectives: Take a slice of the **Velvet Underground**, add some **My Bloody Valentine** and then throw all of that out and start over with some **Sonic Youth** meets **Slowdive**, next track start over again and drop in something from **Can** or ... well, maybe you get the point. You can't call them shoegazers; you can't classify them simply as indie; they aren't exactly lo-fi, either. Perhaps it's for the best; they did set out to do something new. Unlike so many others, they might have actually done it.

"We're never going to be a band who says 'this is our sound,'" says Carla.

Viva experimentation!

So, have you met the Coen Brothers?

"They came to one of our shows to see what T-Bone was getting them into," says Carla.

Something good, if you ask me. www.autolux.com

"I laugh when I hear about people having a hard time getting their drummer to show up twice a week. We'd wake up every day, call each other and go jam at the rehearsal space."



Photo: Alexis Bourbeau

HOW TO BUILD a better MONSTER



MY PSYCHOSEXUAL
DREAM
of the
CRAMPS

by KEVLAR 7

Lastnight I had a dream.

Or was it? A giant black-and-white spiral pulled me from my bed. I passed through its middle and found myself in a science lab with a strange-looking man on an operating table. He had dark hair, pale skin, a thin body and flamboyant 50s clothes.

Hovering over this man was a woman stunning to behold. She had fiery long red hair, a skimpy 50s-style outfit and wicked heels.

*It was Poison Ivy; the guitar player for the rockabilly, B-movie nastiness godfathers The Cramps. She told me she was working on her mate and lead vocalist for The Cramps, **Lux Interior**, putting all kinds of evil and perverse things into him to prepare for their upcoming tour.*

SLUG: Punk rock versus rockabilly?

Poison Ivy: Rockabilly without a doubt. Rockabilly is sexy. Rockabilly musicians were the rebels of their time. I think a lot of that is missing in today's music.

SLUG: You guys just released a new record and your last one, *Fiends of Dope Island*, last year. Previously, The Cramps put out a disc every three, four years. What has changed?

Poison Ivy: We can put the records out now because we own our own record label, *Vengeance*. We had a bunch of new material and wanted to put a lot of older records back out there. However, it turned out to be a lot of work that took a lot of time and money. We originally wanted *Fiends of Dope Island* to come out in 2002, but because of all the work on the label, we were not able to put it out until last year. In the past, we also had all these problems with other record labels and band member changes.

Poison Ivy assured me that the band has not diminished over the 27 years of being together; in fact, they are even more crazy and wild now than ever. Lux's eyes grow into black-and-white spirals which hurl me through their center until I emerge in my parent's basement watching the "Bikini Girls With Machine Guns" video on 120 Minutes in 1989.

SLUG: A lot of your lyrics are rooted in perverse sexual themes. Does writing them come naturally since you and Lux are a couple?

Poison Ivy: Absolutely. Most of it does have to do with our relationship, but it also has to do with the fact that rock n' roll has a lot to do with sex. We try to channel that sexuality into our music. After all, in the beginning, rock n' roll was street slang for sex, and that is something that we wanted to recapture in our music.

*Mesmerized by the kinkiness and sassy fun of the band's video, I vowed that I would buy their album, *Stay Sick*, the next day. The black-and-white spiral came out of the television and I was in an audience crowd waiting for*

The Cramps to hit the stage. It was the Look Mom No Head! Tour. The Cramps hit the stage and pandemonium exploded.

SLUG: Your live shows are wild craziness that words can't do justice in describing. How do you prepare for that kind of energy?

Poison Ivy: Before a show, we like to prepare mentally by ourselves. We don't really hang out with anyone before the show. However, we do invite certain entities to join us backstage, but I can't really discuss that in great detail. When we go onstage, it has a lot to do with the audience; whether they're into it or not. Lux is quite the character onstage whereas I'm a lot more introverted than he is. I tend to let my voice come out through my guitar. It's like I become a part of my guitar.

Halfway through their first song, the house lights suddenly came on, blinding me. Suddenly it was 1997 and Epitaph Records had just released The Cramps' Big Beat From Badsville. I was reading their CD review in Alternative Press.

SLUG: Some critics complain that you guys have not changed your sound much over time. How would you respond?

Poison Ivy: We arrived when we started. We are keeping the rock n' roll torch alive. There has been a lot more attention to this kind of music lately and we are glad to be out there keeping the spirit of it alive. It's not radio music and it cannot be dismissed as something classified within the music industry by their terms. Sure, some will see this music as the latest fashion trend, but there are those who enjoy the music for what it is: primal energy.

After reading the negative critique of The Cramps record, I tore up AP and leaned back on my bed. I woke with a sudden start. I checked the clock. Oct. 1, 2004: four in the morning. I sighed. It was just a dream. Then I heard her voice calling me.

SLUG: Last year, you came to DV8, but the show got cancelled one hour before the doors were to open. What happened?

Poison Ivy: It had something to do with the club not having the right kind of permit. We had sound-checked and were ready to go when they told us about the permit. We had heard stories about bands having their equipment confiscated by the police and we did not want that to happen to us midway through our tour. We were really bummed about not playing since we had driven a long way to get to Salt Lake, but it really was out of our hands since it had been a screw-up by the promoter [Corey Adams].

Her voice was a soft whisper. "The answer to your question is, if I were to become a monster, I would be Dracula and Medusa combined. Lux would be the Werewolf and Frankenstein mixed together. Now go to sleep and dream about old cars and pin-up girls showing you their underwear."

CD Reviews

Big Business
Tour EP

Wantage USA
Big Business = KARP + Federation X +
Black Flag

When reading reviews, I often come across the clichéd term "buzz-saw guitars," referring to the distorted sound the guitars are producing. But upon hearing the actual recording, I am dismayed that the guitars usually don't sound anything like a buzz-saw. Well, ex-Karp singer/guitarist **Jared Warren** (backed by the relentless drumming of **The Murder City Devils' Coady Willis**), is the only person next to **Greg Ginn** that can create a racket that accurately fits that term. The production totally captures the energy of a cramped, sweaty basement show with the amplifier almost blowing out your ear-drums but you're having such a great time that you could care less. These four songs are like being allotted only a sip from a friend's tasty beverage on a sweltering hot day only to be left wanting more. —*Jared Soper*

Billy Bacon & the Forbidden Pigs
Still Smokin' After 20 Years

Triple X Records
Billy Bacon = Lee Rocker + The Paladins + Cave
Catt Saunmy

Billy Bacon wants everyone to know that this is not a greatest hits—it's a compilation of 21 of the group's favorite tracks from his previous eight records. The Pigs perform traditional rockabilly with elements of Tex-Mex, honky-tonk, doo-wop and swing. Billy sings in a light baritone voice that is both ethereal and powerful. Highlights are "Una Mas Cerveza" (a great drinking song), "When It's Cold Outside" (a rousing swing type anthem), "While the Wife's Away" (a great honky-tonk melody) and "Red Dress" (a kick-ass rockin' song). The Pigs play some alright slow ballade, which is not bad when you are in mellow drinking mood. Those rockabilly fans who like the less heavy guitars of today's greaser rock bands will like the clean traditional sound of Billy and the Pigs. Newcomers will like this tasty compilation of Billy's greatest and fans of The Pigs will like having the best all on one disc. —*Keelar7*

Bambix
What's In a Name

Danton Records
Bambix = The Distillers + Tilt + The Indigo Girls
First off, great album cover. Think **Judd Nelson** hiding under **Molly Ringwald's** desk in *The Breakfast Club*. You know—that camera shot up into the darkness of Molly's nether regions? Anyway, I didn't love, but liked this album quite a bit. Every song tells a story about a specific person or persons and bears a human name like "Beau" or "Frankie." "Kain and Mabel" is my personal favorite, ripe with drama. You can feel that Bambix actually cares about these people they're immortalizing in song, whether imploring, deifying or talking shit to them. The music is fairly straightforward punk n' roll with respectable hooks and honest female vocals and you can tell that a good amount of

thought and care went into every song. They're from **Holland, too. Can't front for that. —Jesus Harold**

Mike Blanz and the SDABS
Starting Them off Young
SOS records
Mike Blanz and the SDABS = Sex Pistols + Cocks

In case you don't know, I'll clue you in. Mike Blanz and the SDABS used to be **Blanks77**, but when original drummer **Chad 10 Seconds** left the band, they changed the name out of respect. You still get the same great 77-style punk and the same great tasteless humor on this album. Right from the get go, Mike shows you what he's all about with the familiar "Anarchy in the UK" intro that launches into the great street punk minus the politics that Blanks was known for. Songs of hard drinking and hard living are more than appropriate from guys that have really lived it. As funny as it is great, there are dick jokes aplenty to be found on this record, and just so you know to stick around, the funniest thing I ever heard is the hidden track at the end. —*James Orme*

The Bones
Straight Flush Ghetto
Liquor and Poker Records

The Bones = Social Distortion + Backyard Babies + Hudson Falcons

Many of **The Bones'** songs sound a bit similar to one another and a few come close to Top 40 punk tracks. However, their continuous use of the anthems of drink, fuck, race cars, gamble and middle fingers might finally educate today's retarded punk kids as to what revival rock n' roll is all about. I would pay to see the jaws of dumb mohawk kids drop when they hear "(Dr)nk Until I Die" and then try to figure out what kind of music they were listening to. The retro rockers may have fixed feelings or opinions about this disc. However, I encourage any lover of fast, pissed-off music with straight-ahead, meaty hooks to check out this band from Sweden. One last thing, I hate the term punk n' roll. Do not ever use that term around me and expect to retain any of your body parts. Got it? —*Keelar7*

Brother JT
Off Blue
Bardman

Brother JT = Syd Barrett + SMOG + Devendra Banhart
This ex-member of **The Original Sins** thought it would be a good idea to record a full album of stripped-down, minimal folk music. Well, let me tell you something—it wasn't a good idea. When I put this CD on, I was immediately transported to a dimly lit cafe late at night with this guy set up in the corner. Never once have I heard anyone good playin

a cafe—that's why they're there playing to five people for free in the first place. I do not have the attention span for this boring, sad-bastard shit. With but few exceptions (**Leonard Cohen, Woody Guthrie, Bob Dylan, etc.**), folk music has never been good. At least the barefoot-hippie-in-the-park garbage of the 60s was relevant and said something. This says nothing. —*Jared Soper*

Neko Case
The Tigers Have Spoken
Anti

Neko Case = Loretta Lynn + Jack White (type), produced by David Lynch
Neko Case is a **New Pomographer**, and when she's not playing solo she plays with **Her Boyfriends**, and she won a **playboy.com** poll for "hottest indie chick," and she took her shirt off during a performance in Nashville. Nonetheless, this redhead is not a sex object. Seriously. She's supremely talented. Sister can sing like **Patsy Cline** after a couple of more packs of cigarettes. *The Tigers Have Spoken* is a live album, but it is of largely unreleased material, including covers of songs made famous by **Buffy Sainte Marie, Loretta Lynn** and the **Shangri-La's**. Whether it's your cup of tea or not, Case's music is definitely superlative y'all-ternative music, and perhaps a change of pace for you to play for your boyfriend/girlfriend to demonstrate that you are sensitive. Speaking of which, I found an entreaty to save Washington's woodlands on www.nekocase.com (she grew up in Tacoma) by visiting www.ourforests.org. —*M.C. Walk*

Slim Cessna's Auto Club
The Bloody Tented Truth Peace
Alternative Tentacles Records

Slim Cessna's Auto Club = Th' Legendary Shark Shakers + Johnny Cash
This third available release from **Slim** and his **Auto Club** easily surpasses anything he has done in the past. In listening to this disc, I can easily imagine **Slim** sitting in a bar with an angel on one shoulder and the devil sitting on the other, both whispering into his ear what stories he should write. Whether it's the murder of his girlfriend on "This is How We Do Things in the Country" or the pseudo-religious anthems of "Thorny Crown," **Slim** is able to court both sides of the light and dark perspective. **Slim** also approaches contemporary politics with the song "Mark of Vaccination," which deals with the shady recruitment activities of the government in finding manpower for its war in "slow country people." **Slim Cessna's Auto Club** are artists not to be easily dismissed—rockabilly kids will love it, but so will anyone who loves passionate and challenging music. Find the truth at www.slimcessnaautoclub.com —*Keelar7*

Never Breathe What You Can't See
Alternative Tentacles

Jello Biafra + The Melvins = Dead Kennedys - the losers* + King Buzzo et al

Back in 1991, under **King Buzzo I** and during **Club War I**, **No Means No** and **Jello Biafra** collaborated on *The Sky Is Falling And I Want My Money* and I remember thinking, "Wow, this is a concept that could grow some legs. As good as **Jello B's** spoken word shit is, he really needs a frenetic punk band behind him to drive the point home." Well, I waited for a baker's dozen of years and finally **Jello** has reunited with **The Melvins** to blast the truth to the 'burbs. *Never Breathe What You Can't See* is the best record I've heard in a long time. Wanna know what happened to punk rock? **Osima McDonald, Jon Bernet Mikosovic, George W. McVeigh** and **Saddam Hussein** will tell you all. (*To clarify, **The Dead Kennedys** tried to tour w/o **Jello** a couple of years ago, sort of like **The Stranglers** w/o **Tegs**.) —*MC Walk*



CD Reviews

A Day in Black and White My Heroes Have Always Killed Cowboys

Level-Plane
A Day in Black and White + Godspeed You
Black Emperor + various DC hardcore bands
(Fugazi included)

There's a lot of emotional and social violence here. The drums never really settle into any conventional groove, but rather crash and stab incessantly. The guitars play off each other, ranging from delicately sparse groping to clean-channel sparring. The vocals stay away from rhyme and structure and scream/sing whatever the hell erupts out of the guts. For the most part, it works—five tracks rich in pain, frustration and pain. This EP would make an excellent backdrop in some 16mm movie depicting the end of all mankind. If I lived in the same city as president W, I'd probably have to make music this hopeless, too. I'm not ready to gush about these guys until I hear a full album, but potential greatness oozes all over this disc. —*Jesús Harold*

The Dollyrots Eat My Heart Out

BFS
The Dollyrots + New Found Glory + Cindi
Lauper + Jonic and the Pussy Cats

At first glance, the cover of this CD—a sadistic bunny holding two knives grinning at an anatomic heart in a land of candy canes—made me want to put the CD down. But then from my speakers came a helium-induced voice backed by poppy, uplifting guitar riffs that surround songs about breakups and longing for love. The sound isn't particularly great or sucky; it's just mediocre. In the words of Sublime: "Ain't nothing wrong, ain't nothing right." The most interesting part of the whole CD is the picture featured in the inner booklet. The band members are playing spin the bottle and there are two guys and a girl. Promiscuous? Definitely, especially if it involves aforementioned bunnies. —*Katie Maloney*

Drowningman Learn To Let It Go: The Demos

Law Of Inertia
Drowningman + Hopesfall + Snapcase +
Poison The Well

Drowningman's been around since "screamo" began, but this type of music will never sound anything more than empty. There are some songs, just like on their other records, that are straightforward, complicated and semi-technical hardcore songs. These songs are then set right next to a four-minute whining session of off-key melodic vocals (which

unintentionally sound like a whimpering spoken-word session). The chemistry works out about as well as Linkin Park's rap + metal hybrid. I will never be able to take music seriously when the main focus is on the vocals of some guy who screams and talks tough about having his little heart broken. Drowningman is a direct representation of the time that hardcore music found its way into American malls and began to fall apart—when hardcore kids started wearing makeup to express their dark sadness. Oh yeah, and these were some of the same meatheads who beat up gothic kids in high school. —*Chuck Berrett*

Entrance Wandering Stranger

Fat Possum Records
Entrance + Desendra Banhart + Papa M +
John Lee Hooker (circa 1945)

White guys from rural and suburban parts of the world have been trying to genuinely sing the blues for decades. While some insist on trying to sound as authentic as some poor old man from the Mississippi Delta, others, like Clapton or The Black Keys realistically pay homage to those who deserve the title of "bluesmen." Guy Blakeslee (singer/guitarist/songwriter) may get caught up in playing a couple "dead horse" standards, but his delivery is very honest. The true charm of this album is in the moments where you realize how much Blakeslee loves this music. Regardless of whether or not he wanted to capture an ancient sound, Blakeslee's words and voice hum through the speakers and his guitar bends and rattles past intimacy, where it almost feels uncomfortably close. This is folk music, paying respect to the blues, for the apocalypse generation. —*Chuck Berrett*

The Ex Turn

Touch & Go
The Ex + The Ex (4ever)

The Ex are anarchists from Amsterdam who have intermittently been making beautiful noise since 1979 (sort of like KRCL). Their new double album, *Turn*, is "songs about freedom, pies and justice, confusion, insomnia, [Kissing nightmares], the power of poets and painters, dogs, sloths, and sisters... no idols, no soap." Recent co-conspirators include Sonic Youth, Tortoise and a bunch of Ethiopians. Half of the band's four members are XX, moreover.

Turn was produced by Steve Albini. It says here that it's their best album since 1989's *Joggers and Smoggers*, but I'm drunk on hand-pressed grape juice and 100-proof vodka. Catalog alert: the 1988 album *Hands Up! You're Free* (80s Peel Sessions) is available, representing "the real Ex, the complex, hyperfast, mobile scourge of convenient ignorance and partyline stupidity." Also Dead Fish, "A direct attack on the commercialisation of indie music and the creaky industries that support its mass market consumption." (quotes by the band) —*MC Welk*

Exhumed Platters of Splatter

Relapse Records
Exhumed + Carracass + Impaled + Avulsed

A two-disc extravaganza of gore! This collection contains all of Exhumed's demos, split EP/LP appearances, compilation tracks and cover songs. Yes, the legendary tracks from the Hemdale split are on here, too! If you are in any way considering yourself a die-hard gore metal or death metal fan, then you need this! There are 56 tracks total, with liner notes and the works. What more needs to be said? —*The BUTCHER*

Fast Forward/T Cells Split

Three One G
Fast Forward + Ian Spoonbender + Numbers
Lightning Bolt + XXXXX

T Cells = Kill Me Tomorrow + Matmos
Fast Forward's portion of this record is electro-punk at its rawest. The sound is very indicative of *Three One G*, especially considering the same people responsible for such sonic catastrophes as The Locust, Le Shok and Nazi Skinz form Fast Forward. This record itself is a lot more listenable for the average underground music fan, the vocals full of sass and political incorrectness and a BPM under 200. T Cells is not nearly as enjoyable as Fast Forward despite the fact both music projects have the same members. The sound of lo-fi electro is perfectly achieved; however, much of this style's effectiveness is lost in translation at the recording studio. An avid fan of any of The Locust side projects will be a bit surprised by this minimalist take on electronic music, but on a second listen, will eat up the scrumptious style that only San Diego seems to be able to produce. —*sevenstaropen*

Death Cult Armageddon
Nuclear Blast Records
Dimmu Borgir + Emperor + Old Man's
Child + Cradle of Filth + Stryker

Destined to be on a Pepsi commercial, this band releases yet another (making four total) version of their last album released in early 2003. This time it has a video clip and bonus track, something the people who spent \$50, \$90 for the "special" versions were only supposed to have. Remember the movie *Dave* from 1984? Then you'll probably realize where the band ripped off their intro for this, just as they ripped off their live intro from a Swedish industrial band (they thought nobody would notice?!). I don't really think there is anything good about this record, but everyone buys it, so I'll just slam it, anyway! Now go buy *Ihes Throne* instead.

Dimmu Borgir

D Reviews

Piney Gir
Peakahokahoo

Grey Day Productions

Piney Gir + Xiu Xiu + Mirah

If you Googled Peakahokahoo, you would not find anything besides that which relates to this album. This is because both the band name and the album title are total gibberish from the singer's childhood. Typically, this would irritate the hell out of me, but in Piney Gir's case, I kind of like it. Her songs have a facet of the nonsensical about them without becoming obsessively introspective. The song "K-I-S-S-I-N-G," with its silly schoolgirl lyrics, would be unbearable except that the vocals are accompanied by a sad and despairing violin which offset the song just enough to make it good. It's all just a little too twee and whimsical for its own good, but given some time, Piney Gir might just shrug off that pigeon-toed posture. Peakahokahoo is taffy-sweet electropop with a rock wrapped up in all that confection. —Camilla Taylor

Half Acre Gunroom

Wrecked
Deathwish / Iconic Records

Half Acre Gunroom + I Can Lick Any S.O.B.
In the House + Ryan Adams + The Lazy Cowgirls

This album starts out with some dude strumming his acoustic guitar and anguishing about broken hearts and shit like that. Just as I began to drool uncontrollably from the boredom that "Amy" carved into my brain, I noticed that the second track began to wail like a banshee. It pulsed with guitars and bass and driven drums and pissed-off vocals about a "Dirty Yankee Punk Rock Girl." The third track, "Car Date," kind of left me indifferent. The fourth track, "The Day Is Done," works a lot better with the boys showing their genitalia to the listener with a powerful Southern flavor that roars with energy and strength. The music just gets better throughout the rest of the disc with a mix of alt-country and full-on crispy-fried drinking anthems. All in all, this is not the best music I've heard, but it sure as hell is better than half the shit out there right now. —Keular7

Helmet

Size Matters

Interscope Records

Helmet + Orange 9mm + Cave In + Shiner + Tool

Those who are excited that Helmet is back are going to be very pleased with this new release. However, if you are Helmet fan who is expecting a blanket copy of the first two Helmet albums, then you are going to be sorely

disappointed. *Size Matters* is a perfect follow-up to Helmet's last album, *Aftertaste*, released seven years ago. The band is experimenting with lighter atmospheric melodies in between their signature crushing riffs. This turn of sound might be due to the addition of Chris Traynor (Orange 9mm). The first couple of songs sound like old Helmet songs from *Aftertaste*, but then the rest of it veers into a more complex epic sound which gives the disc a lot of engagement by any casual listener. Even if you are not into this kind of music anymore, *Size Matters* definitely warrants a listen, especially since this band's sound is very different now. —Keular7

Jarboe
Thirteen Masks
Atavista

Jarboe + Swans + Marcia Callas + Fortus

After Swans disbanded, multi-instrumentalist and vocal acrobat Jarboe embarked on one of the most eclectic and bizarre solo careers in modern music. This is the re-release of her debut 1991 out-of-print solo record, remastered with three bonus tracks. There is such a wide-brush painting on the canvas of this album that one must wonder if she were planning on this being her only one. It truly exhibits her broad diversity as an electronic diva, avant garde experimentalist and obscure songwriter. From jazzy piano tracks to IDM madness, she wails with her signature animal cries throughout every segment. This is not the best representation of her unchecked talent and originality, but it is a great introduction into her wonderfully disturbed world. —Chuck Bennett

Th' Legendary Shack Shakers

Believe

Yep Rock

Th' Legendary Shack Shakers + Reverend Horton Heat + Nick Case + Nine Pound Hammer + the Rouse Brothers

This ain't rockabilly. This ain't country. This ain't even the blues and this sure as hell ain't gospel. I'm not even sure if I should call this music, but it's a hell of a good time. The old-timey feel of "County of Graves" and "Agony Wagon" set the ominous mood of the record while songs like "Where's the Devil ... When you Need Him," and "Cussin' in Tongues" are original and off the wall. One minute it's Bible references; the next it's a voice from a Speak and Say. J.D Wilkes's rampant vocals lead this horde of guitars, drums, violins, crazy-ass harmonica

(see "Fist Whistle Boogie"), fiddles and some stand-up bass that is quite astounding considering that it carries much more melody than the average Doghouse bass-playing. The most interesting part of this record is that Th' Shack Shakers can use age-old musical elements and make them seem revolutionary. —James Orme

Love + Death

4 Notes on a Dying Scale EP

PopSmeared Records

Love + Death + AFI + The Stooges + AC/DC

I once had a music teacher say that trying to duplicate the sound of your influences exactly is not only OK, but good, because if you have talent, it'll come out sounding completely different no matter how hard you're trying to emulate someone else. By this measure, Love Equals Death has no talent. They'll take you back to a few years ago when AFI was a really popular band to try to sound like—oh, wait, that's now. Lead vocalist Chon Travis has the Davey Havok style going on in terms of both fashion and sound and the rest of the band has a slight punkabilly groove to them that likens them to other AFI sound-alike bands such as Tiger Army. They also list some 80s metal and hair bands among their influences, yet the ingredients that compile the band's sound are still a little too typical for my tastes. —Fat Tony

Man Man

The Man in the Blue Turban with a Face

Ace Fu Records

Man Man + Tom Waits + Gong + Boredoms

Secretly titled *The Man in the Blue Turban With a Face* (those words don't appear anywhere on the album/box but we in the know have the down-low), this album could be the soundtrack to a demented Dr. Seuss animated film. Many of the sounds on *TMatBTWaf* could only be made with blamfandanglers and twizzlewoozlers and other instruments straight out of Whoville. The album is almost entirely monorhythmic—clunking and rattling and stairstepping Tom Waits-ish beneath layers upon layers of strange sounds (xylophones, horns, keys), dark lyrics and a choir of little girls (no, really). Their live show apparently consists of strippers and dancing gorillas—not to be missed (if, of course, you have access to lots of drugs). Man Man is one of those bands that exists simply because its members are all too weird to be in any other band. let alone any other walk of life. —Nate Martin

I don't try to defend the style of skate punk they play beyond, saying they play "the style of punk that has made an impression" on their lives. They started when their guitarist decided to start a band. He didn't know how to play guitar very well but he liked it a lot. He found people to be in this band on the Internet and working at Pizza Hut. They've completed a western regional tour, been featured on many college radio stations nationwide, have over 10,000 CDs in circulation and have shared a stage with TSOL, 1208 and Too Rude. However, they're still unsigned and have done all of this themselves with only self-promotion. Their music promotes self-assertiveness and inspires one to think for oneself in a day when conformity is the rule. This is punk rock in its original DIY, fast, sing and played out-at-time glory, but done early 90s style. —Fat Tony

To All You Lucky Parasits
Self-Released
The Sun + Prometheus + NOFX +
No Fun At All



CD Reviews

Me First and the Gimme Gimmes Ruin Jonny's Bar Mitzvah

Fat Wreck Chords
MFATGG = NOFX + Lagwagon + Foo Fighters + Spike + crappy cover songs
What do you do when you're a 35-year-old punk rocker with more time and money than you know what to do with? If you're in the Gimme Gimmes, whatever the fuck you want. In this case (the construction of their fifth full-length), they rock Jonny Wixen's (?) Bar Mitzvah with a string of **Blondie**, **Led Zeppelin**, **The Beatles**, **Billy Joel** and other pop covers along with "O Sole Mio" (the song played at Talia Shire's wedding in the first **Godfather**), "Auld Lang Syne" and "Hava Nagila" (traditional Jewish). This is pretty much par for the course for this Harlem Globetrotter/Olympic Dream Team punk rock band, except for the enhanced CD that actually shows footage of the ruined Bar Mitzvah. Brilliant and hilarious, as usual.
—Nate Martin

Point Line Plane Smoke Signals

Skin Graft Records
Point Line Plane = Quintron + Ex Models + Suicide
Incorporating the post-rock dance sensibilities of **The Rapture** and the gothic fright techniques of **Bauhaus**, Point Line Plane has crafted a truly original dance music aesthetic. Couple that with the fantastically cryptic album art and you have a contender for hipster album of the season. But Point Line Plane display as much artful restraint as bombast (and thankfully so). With two men grinding away on keyboards, drum machines and synthesizers and the other doing his best **Robert Plant** impression, the sound could easily become tenuous and overwhelming. However, with slow builds and releases best heard in the album's opening title track, an incredibly cathartic level of tension is retained from start to finish. Noise is countered with impeccable melodic sensibility (and vice versa). There is finally a **Skin Graft** release for the whole family to enjoy (except infants and your uncle that doesn't like anything). —J. Thomas Burch Esq

Red Lights Flash Free ...

A-F Records
Red Lights Flash = Anti-Flag + Strike Anywhere + Good Riddance
In the face of the emo onslaught, Red Lights Flash offer a return to straight-up, simple punk

rock—skate punk riffs with big, powerful drumming and lyrics which cover materialism, immigration and the economic plunder of society by the privileged elite. The first non-American band to be signed to **Anti-Flag's A-F Records**, it's not hard to tell what the Pittsburgh crew sees in them—a smattering of themselves along with a healthy dose of the likes of the late **Consumed**. Free ... is powerful, aggressive, aware and honest. It has no pretensions to be anything other than what it is, and while not as visceral and ferocious as their previous release, it certainly wouldn't be amiss for fans of technical music to give it a spin. Aside from teaching them a thing or two about openness, it could go a long way towards reminding them what's actually important in politics and music.
—Fat Tom

Sarcófago Lust for Death

Hell's Headbangers
Sarcófago = Destruction + Mayhem + Slayer
From Brazil, Sarcófago (i.e. "Sarcophagus") features a guy who was for one demo's worth of time the lead singer of **Sepultura** (i.e. "Sepulchre," or coffin). Don't let that fool you—Sarcófago isn't here to preach about the state of political dismay in Brazil, or how people should be treated ... Sarcófago is here to tell you why you should kill yourself in the name of Satan! Musically, this band is very raw and under-produced (naturally!). They have had a serious impact on the more underground black metal scene, including one **Ibex Throne** ... This collection encompasses the band's demos and is a dark and unhallowed place to start your journey into the halls of true, "old-school" black metal. —The BUTCHER

Volume Alternative Tentacles Records

The Sermon = New Bomb Tz
Mooney Suzuki + The (International) Noise Conspiracy
One of the things that separates The

from the rest of the revival

rock pack is their use of political and social protests and activism in their lyrics. While some people say that sex, drugs and rock n' roll are what lyrics should be about, **The Sermon** uses the political arena well without sounding preachy and pretentious. Their members have spent time in other revival rock bands in the past and this disc shows them doing what they do best. The first half rages full-on with a punk-inspired backbone that buries the dance groove behind a torrent of wall-to-wall guitars and screams. The second half of the disc moves with a funky groove that is guaranteed to have your butt shaking while your head beats the air back and forth. Receive the message at www.alternativetentacles.com —Keolar7

Shortstack Self-Titled

Planaria
Shortstack = The Hangmen + The Cramps + those **Circle Be Unbroken** records + Err

Shortstack could be described as a long dusty country road that leads you straight to a cemetery of music that has been presumed dead. Showing influences from musical legends like the **Carter Family**, and **Ernest Tubb**, Shortstack proves that they are innovators, not imitators when they put their own touches on traditional songs like "Farewell my Bluebell" and "Trouble in Mind." The 10 originals are played with great technical proficiency, especially via the steel guitar, which adds tons to the record's overall lost and lonely feel. Shortstack play their doom country with passion and attention to detail. It's amazing how they are able to be inspired by so much from the past while still keeping everything fresh.
—James Orme

Outtakes for the Outcast

Fat Wreck
SOIA = Agnostic Front + Killing Time

I always felt Sick Of It All (SOIA) contributed to the resurgence of legitimate hardcore in the early 90s with the album *Just Look Around*. SOIA's latest albums have sounded a tad overly produced, bordering on generic hardcore. However, their newest release, *Outtakes for the Outcast*, is the best in recent years. This is probably due to it containing unreleased B-sides from the last 14 some-odd years. It also has a number of covers from the Misfits to **Sham 69**, which have been released on other comps. This is a great album for anyone interested in original, fast, meaningful punk-based hard music. —Monkey 213



D Reviews

Silverhawk
Westward

Blue Eyed Crow Music Records

Silverhawk = R.E.M. (anything after *Green*) + poser crap + **Guided By Voices** (with an identity crisis)

Apparently, Silverhawk is a band that is a mixture of **The Beatles**, **Guided By Voices**, and R.E.M. Hmhhh... sounds like shit to me. However, on their latest platter, the band is having an identity crisis and wants to change their sound completely. After listening to their disc, I have to say they sound like a mediocre alt-country band that still writes indie-pop and power-pop songs. If you want to write a disc with a country western feel to it, you emulate **Johnny Cash** and **Hank Williams**, not **Guided By Voices** and **Wilco**. Unfortunately, I could see people buying this and then rushing out to JMR to buy a country shirt and pre-made smashed up cowboy hats. Quit trying to repackage your boring alt-country and indie-pop into something that looks cool because I'm going to call fucking posers on you every time. —*Keular7*

Tegan And Sara
So Jealous

Vapor/Sanctuary

Tegan And Sara = Juliana Hatfield + **The Butchies**

The 24-year-old Canadian twin-sister duo Tegan And Sara return after their U.S. debut four years ago with a record that truly encompasses youth. Lyrics such as "I feel like I wouldn't like me if I met me" are all over the place in every song, exhibiting the perfect identity crisis that all young people feel as they come of age. Many critics have played the "young lesbian" card with these guys, but it's completely unfair to limit them to their sexuality. Whether or not you're into sugary pop/anti-folk songs about self-image and young alienation, you have no choice but to identify with the catchiness and perfectly blended vocal harmonies that pour out of this bittersweet release. This is a perfect album for sitting in your room and celebrating with friends at a sleepover, only to end up crying alone the next day after your significant other breaks up with you. —*Chuck Bennett*

UNKLE

Never, Never, Land

Global Underground Records

UNKLE = DJ Shadow + Moby + **New Order**

After spending five years doing good knows what, the incredibly well-connected **James Lavelle** finally began working on new UNKLE material. Considering the success of 1998's *Psyence Fiction*, crawling into the woodwork of the music industry seemed a strange move. But, assuming people are still paying attention, UNKLE has returned to the States with an 11-track sample-heavy mood opus that our British brethren had in their stereos last year

(as if five years wasn't long enough). For the most part, the wait was not without payoff. In addition to Lavelle's dark-pop sensibilities, the album's diverse sound is greatly assisted via guest spots by **Josh Homme** of **Queens of the Stone Age** and members of **The Stone Roses**. Despite the occasional spillover into the realm of naïve late-90s house music (a tendency not helped by **Global Underground**'s dance-happy reputation), the beats and ambitions remain fresh.

—*J. Thomas Burch Esq.*

Upsilon Acrux
Volucris Avis Dirae = Arum
Planaria

Upsilon Acrux = Tortoise + Robert Fripp + **John Zorn**

I have no idea what *Volucris Avis Dirae* = Arum means; I suspect it has something to do with boxing promoter Bob Arum, who also promoted Evel Knievel's jump over the Snake River Canyon. Nor do I care. What I do know is that **Upsilon Acrux** is exceedingly good at what they do. Pigeonholed as prog, they actually have more of a free jazz foundation. The double drummers (on horn-shaped, fiberglass drums) are sweet, as are the aluminum guitars, Moogs and Korgs. Don't know what in the hell I'm talking about? Don't worry; neither do I. But it's got a good beat, and I can bug out to it. Seriously, not only is it beautiful that music like this gets made, I love the fact that it's distributed; moreover, I get to review it. Best song: "When Satan ruled the ocean, Jesus made my fish tank boil." —*MC Wêk*

Wives

Erect the Youth Problem

Gold Sweat

Wives = Total Shutdown + Form of Rocket + **Le Shok** + Hose, Got Cable.

Boasting the drumming mastery of **Jeremy Villalobos** (ex-**Neon King Kong**) alongside a devastatingly loud bass and guitar blast, **Lightning Bolt** or **Lightning Bolt**, **Wives** mix the musical genius of art-rock bands with the minimalist punk style of **Black Flag** or **Minor Threat**. The cocktail mixes perfectly, and the resulting album is artistically groundbreaking yet stays in touch with raw punk energy and simplicity. Setting themselves apart from other screaming art rock bands, **Dean Spunt**'s vocals are reminiscent of early youth crew hardcore such as **Gorilla Biscuits**, but has the

punk rock honesty and intelligence of **The Talking Heads**. Any person who has been to a **Wives** show becomes directly involved in the show, with band members energetically dancing and pulling audience members into the frenzy. —*seven5zero7gun*

Yowie
Cryptology

Skin Graft Records

Yowie = **The Flying Luffenbachers** + **Ruins**

In Australian aboriginal legend, the first human tribes to enter the island continent were met by throngs of ape-men. Though the humans prevailed, a descendant of the ape-people called **Yowie** (presumably akin to the American Bigfoot) is said to roam the outback to this day. This sense of unsolvable mystery permeates **Yowie**'s new album. Yet, like many of their Midwestern noise-rock predecessors, St. Louis' **Yowie** present a ferocious yet antithetically whimsical assault on the aural status quo. Perhaps the best comparison lies in the early work of **US Maple**, a band known for their aura of violent silliness. But without vocals, the unique sound's destructive nature gobbles up innocent songwriters (and their pithy, unending complaints) even quicker.

—*J. Thomas Burch Esq.*

DVD Review

Devo

Live in the Land of the Rising Sun, Japan 2003

Music Video Distributors

Devo + Devo

The fine nation of Japan is often deserving of applause for making boring American products more interesting. They have succeeded once again in bringing out the best in an over-the-hill Devo. Though it is hard not to find enjoyment in any Devo performance, the primary interest of this film lies in the band's fanatical Japanese fanbase. There is something quite inspiring in witnessing a theatre full of homemade energy-dome helmets bobbing in unison. There is something innocently hilarious in hearing awkward meetings between the band and Japanese press, or the constant fervor of linguistically flawed sing-alongs. Or, if you're still in doubt, the gleeful irony of a band preaching de-evolution finding tremendous success in the most technologically advanced nation in the world makes you want to watch the film again and again. —*J. Thomas Burch*

The Hidden Hand is by far Year Future's best material ever, yet does not compare to some of vocalist **Sonny Kay**'s earlier projects (i.e., *The VSS* or *Angel Hair*). Still, this EP shows a lot of potential for this band, as they are quickly defining a style for themselves. Year Future's sound is definitely not rehashed material, which is surprising considering the extensive history of the band members. Pulsing bass lines and jagged rhythms dominate the soundscape and define the dark edge that is consistent with **Sonny Kay**'s echoing vocal style. The most disappointing aspect of this EP is its extremely short length—three songs in total. More of a 7" than an EP, this teaser doesn't provide enough material to truly form an opinion; whatsoever, however, if the forthcoming full-length album is of the same caliber as this EP, we are all in for a treat. —*seven5zero7gun*

Year Future

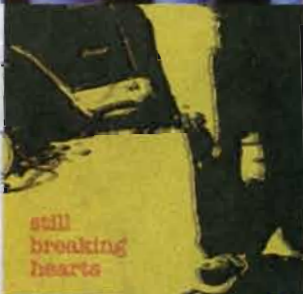


The Hidden Hand
Gold Standard Labs
Year Future + *Subpoena the Past*
+ *Angel Hair* + *Six Finger Satellite*

Release Parties:

Trent Thornley CD Release,
The Child Who Was a Keyhole CD Release-
Nov. 6, Kilby Court w/ Mothers Coconut Pregnancy,
Will Sartain

On Vibrato CD Release, I am Electric CD Release
Dec. 4, Kilby Court



Local CD Reviews

Micah Dahl Anderson

Mother Clucker

Tranquil folksy indie guitar stuff swaps off with Tourette Syndrome outbursts of frantic panic sans swearing. Nick Drake overtones swell and ripple, early Radiohead bleeds through sometimes as in "Pirates of the Universe;" if emo in the goth vein went acoustic, it might sound like this. Micah D. Anderson's EP cover was stitched together on a sewing machine, sure to earn him barrels of instant scene cred. www.micahdahl.com —Rebecca Vernon

Born Free

Divine Madness

Born Free mixes hip-hop with reggae, rock, world music, techno and drum n' bass, resulting in a diverse amalgamation that's Jamaican first. *Divine Madness* is layered over with heavy electronic beats and gospel/spiritual sermonizing vocals. No slick mainstream 50 Cent here. Lotsa talk about the earth, family and peace is more predictable, but Born Free's genre-challenging takes a fresh look at underground hip-hop and reggae dub. perfectlove70@yahoo.com —Rebecca Vernon

Drug

Fail Follow

Eclectic hip-hop outfit Drug engages old-fashioned movie clips mix with rumba beats, disembodied vocal samples, heavy beats and trilling flute stuff. However, the production's flat and dead, and the vocal effects sound like Chipmunks zombies. Maybe Drug S5 stole 'Quette Daddie's Casio? Good production could really bring this unique, cool music to life. Save up that \$500 from your pot \$\$\$ and get thee to a studio. www.drug.s5.com —Rebecca Vernon

Fail to Follow

More punk than most hardcore bands that decided they were good enough musicians to show off, Fail to Follow is not unlistenable at all—mediocre, maybe, but definitely not unlistenable. The lyrics aren't whiny and the vocals actually sound like they have heart a bit more than stepped on. There are spots of bounding rhythms that always almost seem like they're going to sustain before fading off into wussiness and those give FTF hope. I can headbang to this without crying, and that's a good thing. —NateMartin

Ibex Throne

(Elegy Records)

From the cold wastes of Salt Lake City comes one of the fastest, most brutal experiences ever. While some parts are slow and somber, Ibex Throne is typically light-speed. The searing death growls and tortured screams of vocalist "ZODIAC" complement perfectly this oozing black metal beast from the depths of death. This is a must-see live

band; notorious in deeds as well as music. Or as the band will tell you, it's not music, it's warfare. —The BUTCHER

Nexis

Game Over

Nexis's slick rhymes and inventive metaphors do well to gloss over his one downfall—lack of original content. He spits the same shit that everybody else spits—typical G-rap "I'll fuck you up while smoking blunts and get the big deal I deserve" shit. His lyrical abilities typically make up for this downfall in the verses, but the whack choruses blare this shortcoming blatantly. Solid beats and political commentary round this record out pretty well but thoughts of lyrical whats instead of hows would make *Game Over* absolutely sick. —NateMartin

Nolens Volens

Four EP

It is obvious that Nolens Volens has a wide range of musical tastes—it's probably a good idea they didn't try to mix them all together simultaneously. Instead, they line up synth-pop ranging from spastically blippy to catchy next to garage rock guitars next to ethereal almost-drone montages which make for some very interesting song structures. Sparse, sometimes Dada-ish lyrics rarely find a place among the bizarreness but are well thought-out when they do. Oh yeah, and the CD case is upholstered in fur. —NateMartin

Nothing For Now

The Vain

The best way to become self-assured is to get an ego first and then force yourself to live up to it, but NFN considers themselves a bit too epic. These recent SLC immigrants should heed the age-old wisdom of Confucius—"just because you can masturbate the fuck out of your instruments doesn't mean that anyone will come to your shows" (which will probably not sound as good as this well-produced album). There are 12 tracks averaging out at just over four minutes of whininess apiece. It's terrible to see such talent wasted. —NateMartin

Nate Padley

Soundco Records

Nate Padley hits the "life is full of pain but art makes it tolerable" nail on the head—in a solemn, sincere way. He plays an army of instruments on *Monster of Vision* but the album is mostly focused on his vocals and acoustic guitar—it turns out mature, regretful and urban folksy. Trent Call artwork makes the album look as pretty as it sounds. There are no cheesy metaphors here—just life as it is in its brilliance and its gloom. —NateMartin

Pelpp and A. Vanvranken

Reviews / Local

Electro-ambience flutters in the deepening twilight; machines have warmth too. Like the sophisticated, emotional electronic renderings of Iceland's **Worm is Green**, A. Vanvranken is minimal but powerful—knows when adding just one more note would be one note too much. Like Sigur Rós, A. Vanvranken blends instrumental layering with such expanded height and depth that *Pedal* seems to have been recorded in a cathedral. Even better than their first CD—and one of the finer local CDs I've reviewed. www.avanvranken.com, funguss@xmission.com —Rebecca Vernon

Quant

Quant set out to make the most subtly-smart album ever and almost succeeded—or maybe I'm just not smart (patient) enough. The songs are all well and good with intricate instrumentation and thoughtful lyrics but they just go on and on and on—listening to this is like staring at the Salt Flats, except not as monotonous as there are plenty of builds and crashes. They're all slow and melodious and earnest though, and if you've nothing to do but brood and ponder, *Crossies Count* is your soundtrack. —Nate Martin

Summerhead

Eden's Watchtower

Mostly instrumental Summerhead ranges from new-age electronica to synthpop to hip-hop to DJ dub trance to reggae, Enya to Natalie Merchant to Massive Attack. The coherency lies in the smooth production, the peaceful, slow beat structures that are one web holding together contrasting musical ideas. It works very well. The production is very clean, maybe too clean. I like it best when the music gets darker and more meaningful, as in "Deer Hunter" and "Solar Systems," not "Cold Hug." www.summerhead.com —Rebecca Vernon

Theta Naught

The opening track of the instrumental *Abacus*, "Ignition Switch," reminds me of Pink Floyd's "Careful With That Axe, Eugene" mixed with a bit of NIN discordance on the wavery, single guitar notes. The thick, layered strings weld perfectly with the guitar throughout the disc and really, the cello and violin parts are the centerpiece of *Abacus*, standing out especially in "White Island." Low droning throbs in "America's Greatest President" and "Indian Princess." Theta Naught: not to be taken lightly. www.edenswatchtower.com —Rebecca Vernon

Twelve State Killing Spree

The underproduction and nasally vocals on this album make this sound like a recording my band I had in high school made—and that is not flattering. However, the early 90s (not over-) melodic tunes contrast the more-malevolent-than-your-typical-

snotty/poppy-punk-band lyrics quite well to make this album interesting enough not to bore the fuck out of you. If I hadn't seen these guys at Todd's I would think they were 18 years old—max. I would have loved this band if I had heard them in ninth grade. —Nate Martin

Various Artists

Eden's Watchtower Records

Eden's has trimmed down its trad comp from two songs per artist to one, which means less Eden's music, but makes it more accessible. DulceSky's midnight-lush, 80s shoegazer "Media-Luna" opens up Vol. 3, followed by The Child Who Was a Keyhole's quirky yet solemn, synth-laden number and Iberis' bittersweet soft-rock with lucid female vocals. Next is QstandsforQ's spacey, haunting, barely-there "Drifting" and Mona's early 90s alt-ballad "Loneliness Factor." Summerhead and Theta Naught follow; read both their reviews this column this month. Elsewhere ends the sophisticated meditation with the mellow "Little Girl with Blue Eyes" that pierces as much as it envelopes. www.edenswatchtower.com —Rebecca Vernon

Various Artists

Even if SVSS doesn't showcase the best bands in SLC, they have no lack of talent and especially unity. Even though it might seem like joining the football team, more bands would do well to join coalitions (local labels focusing on local talent) such as SVSS and put out records like this comp simply to get themselves heard. Most of the tracks are melodic hardcore, but at least they're honest (unexploited). Check out www.soundvssilence.com. —Nate Martin

Victrola

SLUG got this for a Sabbathon demo in June but it's so hot I took the liberty of reviewing it anyway. Down-home original indie rock like Dinosaur Jr. blends with a pinch of modern indie-rock jangle like Trail of the Dead, Pinback, or even Sleater-Kinney (maybe cause o' the intriguing female vocals in track #2 and #4). A hint of the intense, accessible moods of Sugar are here too. m.incze@planet-save.com —Rebecca Vernon

Vomit

I hate Pantera. Ogden's Vomit are repeatedly compared to Pantera—but Vomit BLOW them AWAY no contest!!! The music is very crunchy and heavy, and tuned down much lower so they're more on par with Napalm Death or Eyehategod. This band is also fucking brutal live with brutal vocals, so when they make the trip to SLC to play, go see 'em! If you're still in "Slayer mode," then do yourself a favor and get their CD now! —The BUTCHER



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Hellbent for

Hellrose

By Roadie Packerd



From the ashes of Hollywood Skateboards, fronted by Kris Markovich, comes the team that DJ Chavez calls a "force to be reckoned with"—Hellrose Skateboards.

Syndrome Distribution, once known for cookie-cutter-type skateboard companies (Status, DNA) is taking a chance with this band of "dirt bags." The company has been looking for a hesh brand to put them on the map, or as DJ puts it, it's as if they're "farting to the wind to see if anyone smells it."

"Hellrose is an army, a family and a ship to sail on" could be their credo.

The Hellrose tour started here in the Four Corners area, the birthplace of both James Atkin and DJ Chavez. The whole team is a family, finally all on the road together, consisting of The Nuge, Chavez, Atkin, J Roy, Ritchie Belton, and a few ams like Paul Otvos ... out to destroy and conquer.

"With 12 people in a van, you're bound to get shit done at every spot," says Chavez.

The family hit the road from Los Angeles, which is where Hellrose house is located, and came to Utah. It was the first time the whole team had been together. They hit up parks and demos all over Utah, Colorado, Nevada and Arizona, and, of course, bro spots in between. Every one got plenty of footy. The skating was phenomenal. (Watch for upcoming ads and the video!) The ams were reckless tearing anything up put in front of them. And lots of barley sodas and different kinds of tobacco were consumed too, of course.

"We're not a group of angels," says Chavez.

After a hard day of skating, seeing the Salt Lake Valley and popping of a few warm-up sodas, the boys thought it best to meet up with Chad, one of the owners of Circle Lounge and Blindside Skate Shop. The "14 scuzzbuckets" arrived at circle after skating all day and not cleaning up, fitting in nicely with the suit-and-tie crowd. The sake flowed all night.

"Sometimes you fall into a coma before you really realize what's going on around you," says Chavez. But sometimes a little scuffle outside the bar will clue you in on what's going on. Chavez offers the timeless advice: "Don't say stupid shit in front of people you don't know anything about."

"Another major highlight of the trip was the huge, huge hacky-sack sessions," says Chavez. Not your typical Liberty Park drum circle sessions, they were more of rocker-soccer, get-the-fuck-out-of-the-way hacky-sack sessions that became the warm-up exercises on the trip.

Unlike other skate companies, Hellrose is not just another moneymaking scheme. "It's a project under our own supervision," says Chavez. The team makes the decisions, the team owns the company. The team is the family. The team is HELLROSE!

Hellrose is a growing army. Anyone who represents Hellrose is Hellrose. It is a movement, it's straight skateboarding. If you represent, you are Hellrose.

"I got 100 percent Hellrose tattooed across my chest," says Chavez.

The whole team is set on getting Hellrose tattoos. DJ recommends those trying to get a Hellrose tat to go to Lost Art tattoo and get drilled.

One of the team's greatest influences was our own Shane "Loco" Justus. "Shane is up there looking out for me," says Chavez. A life inspiration for all that knew him, Shane always had that smirk on his face like he knew something you didn't. Shane's brother Gailon is an exceptional artist at Lost Art and would be just the one to do your tattoo. Tell him DJ Chavez sent you.

Hellrose gives shouts to the Utah crowd, including, but not limited to, and not in any particular order: The Lizard, Sean Hadley, Mark White and the Lurkers, Oliver, T-bone Olsen and SLUG Mag.

To conclude, watch for Hellrose in local shops. A tour video will be out shortly and will be followed by a full-length film.

HELLROSE: ALL OR NONE! www.hellroseskateboards.com

P.S. To those of you selling Hellrose shit on E-bay that DJ signed, be warned, he will find you!

DRIP THE BLOWN

IN THE...
HUNTING SEASON



By Jason Jones

Sob... Sob...
Oh... pretty butterfly where have you gone?!

Sob...
LOST above in the woods...
...SNIFF...

HEY!!
GLOWNJOB!

Smile For the camera!!!

SHIT YEAH!!

I CLOWN DOWN!

BANG BANG

LATER... There you are pretty Butterfly...

Look whos in a JAR NOW?!

YA SCHLUG!

AMRCKNDCK PRESENTS

SHITTING ON A PISSED ON SHIT

Spatz

by TRENT COLL.

Hey, I lost my shoe!

It's NOT'N HEAR.



MIKE MURDOCK NOSLIDES IN
AN UNDISCLOSED RAMP
DREAMLAND.
(P. MILLARD)

Burton Snowboards was recently in town premiering their new DVD, *The Process 3*. To promote this, some of the riders would be in town to do an autograph session at the Gateway before the premiere. I got to go have a beer with one of the riders, Romain DeMarchi. It would be the second visit of this kind to Utah. Last year when he came, he was thrown out of *Shaggy's* for nodding off inside the bar. Rather than asking him to leave, the methead bouncer started to kick him. So Romain decided the logical thing to do was to kick the bouncer back. This ended in Romain getting ejected from the bar after "a bald fat man" sat on his chest.

During that visit, he also had a charity boxing match at Blindsight with another Burton rider, DCP. He said it was fun, even though he lost. But it was by decision, not knock-out, so it's not a big loss.

I met up with the guy at *Monk's House of Jazz*, a bar downtown. I had decided that it would be a good idea to do the interview at a bar because being that it had been the week of my birthday. I was planning on a pretty brutal hangover and would need a maintenance beer to help my recovery.

I had heard from people that he was some kind of berserker. A wild man. Maybe they're right, but that was not really displayed to me. Romain is a very nice guy. We shot a little pool and shot a little Jagermeister and I got to find out a little bit about Romain.

He told me that he's from Geneva, Switzerland. He has been riding for 12 years. He skied when he was younger but

decided to eventually give snowboarding a try. At the age of 14 he became really serious about his riding. He just had a birthday also (happy B-day, Romain).

He has a girlfriend in France (sorry, ladies). He goes to Brazil and surfs every November.

I found out that Romain and Travis Rice recently, right here in Utah, hit Chad's Gap in Grizzly Gulch. Romain told me it's about 110 feet from knuckle to knuckle. They are the first snowboarders to ever do this. Before that, it had only been done by skiers. (For anyone that doesn't understand that, it means he's got huge stones.)

I found out that he was voted "Rock Star of the Year 2002-03" by *Transworld Snowboarding*. I asked what kind of music he listened to and he responded with Justin Timberlake and Brittany Spears (!) He did redeem himself, though, by also saying Johnny Cash and Sublime. Then he went and put Sarah McLachlan on the jukebox. This is understandable, though. A lot of European riders I've met are really into bubblegum pop.

His sponsors are Burton, Anon, Analog and Nixon. He gave shoutouts to his parents, himself and

Everybody. The next day, I went to the premier and gave it a watch. I have to say it was fucking good. Romain's part was sick. As soon as it was over, I left the theater and went to the bathroom and threw up. Let's just say that if you have a crippling hangover, you should never ingest 20 ounces of beer, one large Chicago dog and the largest size of Orange Julius available to the public and then go watch people spin around in slow motion on the big screen.



Bubblegum & Burton?

The Romain DeMarchi interview

By Alex Woodruff

"I want to hold you till I die... till we both break down and cry. I want to hold you... till the fear in me subsides."

— Dan Hill 1973



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KatchUp

By Josh Scheuerman
josh@slugmag.com

Brighton Ski Resort is OPEN for business (earliest in 20 years) with a new and improved Terrain Park as well as a new *Majestic Quad*. Can I get a hell yeah?!

2004/2005 - Tentative Opening Dates:

Alta - Nov. 18
Beaver - no set date
Brian Head - Nov. 13
Brighton - Oct. 29
The Canyons - Nov. 19
Deer Valley - Dec. 4
Park City Mountain Resort - Nov. 13
Powder Mountain - Nov. 15
Snowbasin - Nov. 15
Snowbird - Nov. 5
Solitude - Nov. 19
Sundance - Dec. 11

Oct. 26 - WORLD PREMIERE OF WSK1106

That loveable highflying, World Champion Tanner Hall officially became legal to attend his own party. Hall, who was added to Park City Mountain Resorts All Stars celebrated at Club Naked with the premier of WSK1106. One thousand guests were invited to watch the screening projected on the outside of the club with reruns inside and along with Freeskiing VIP, athletes and the Naked Dancers. Most of the athletes came dressed to impress with ties and sport jackets. Generous drinks from Red Bull kept the athletes, both skier and snowboarder busy on the dance floor.

November 4 - Snow Riders Unite: Party and Photo Contest

The Manhattan in downtown Salt Lake has hosted many parties in its time. They even had Frank Sinatra over for an evening. But on Nov. 4, they will be hosting a party and photo contest. The evening is a two-part party. The first is a party to kick off the season with good people and great prizes. The second is to have a contest for all the local snow photographers and show some of their work to be judged. **Borge Andersen** is the leading photo finishing lab in Utah and footed the bill for 10 local photos to get their entry image enlarged to a 16x20 print. Frames were provided by J-Baird's new frameshop in Park City. One lucky dog will take home a cash purse, snowboard, Burton zoom pack, goggles and other prizes. Ten photos in total will be displayed anonymously and a guest judges will choose a winner. Photographers who made the top 10 include: Adam Clark, Ethan Fortier, Stan Evans, Fred Foto, Richard Cheski, Andy Wright, Pete O'Brian, Eric, Fuessel, Erik Sen, Mitch Allen. Check out www.slugmag.com for the winning results

Sponsored by Babylon Down Entertainment, Burton, Snowboards, Smith, Red Bull, SLUG magazine, MT Sports and Park City Mountain Resort.

Speaking of Mitch Allen, him and Mike Kansa aka **Fraudulent Cinema** will be screening their latest film **UNUSABLE Tuesday, November 9 7:30pm** at the *Tower Theater*. This fifteen minute film features **Erik Gabrielson, Aaron Bittner, Heath Lillie, Matt Hanson, Derek Dennison**, and many others. *Perception*, by **First Tracks Productions** is the tentative opener for the evening.
www.FraudulentCinema.com.

With winter starting last week, it's time for the Premier of your local SK8 films. **Nate Millards DFL Productions** will be screening their latest film *No Sugar Added* at *Todd's Bar and Grill* on Thursday, November 11 at 10 p.m. L.J. will be screening his latest *Big Shorts* for an opening treat for the evening.

No Sugar Added will also show before **Andy Pitts' Loco 48** screening Wednesday, Nov. 17 at the *Tower Theater 7p.m.*

Without further ado, here are the improvements for Utah resorts for the '04-'05 season:

ALTA SKI AREA: Things are changing slowly up Little Cottonwood Canyon, but there is progress. This summer Alta replaced the old Collins and Germania lift with a 6,300-foot-long Collins Lift. In addition, Alta opened its first Terrain Park last spring and has since expanded The Park just off the top of the Sunnyside lift and offers small and medium jumps, a luge, a box and four rails.

BEAVER MOUNTAIN: Utah's best-kept Secret Stash has remodeled the Ski Shop for 2004-05. Also look for more elbowroom off of Beaver's triple chair, where an extensive widening project has improved the existing runs. Not in the same way the Bush Administration wanted to thin out forest, though.

BRIAN HEAD RESORT: Brian Head has the same elevation as the Wasatch Resorts, but is only three hours away from Las Vegas. Brian Head expanded its freestyle offering for the 2004-05-winter season with three large terrain parks (beginner, intermediate and advanced) featuring over 25 jumps, rails and fun boxes. Riders will also have a 364-foot-long, 12-foot-high half-pipe available. Tools and benches are placed at the top of lifts for easy tweaking before your run.

BRIGHTON RESORT: Remember the two-man chair that ran over the Brighton Terrain Park that almost executed our buddy who wasn't paying attention while loading? Well, that cursed chair is now getting ready to take out locals at Big Sky, MO while the new Doppelmayr GTEC fixed-grip quad is ready to whisk riders safer and faster to the top of the Terrain Park this winter. The new lift is named after its predecessor and has been dubbed the "Majestic Quad." Installed in 1955, Majestic was the first double-chair lift in the intermountain region. The Park is also boasting an additional 15 new rails, lights and short cuts to one of the greatest parks on earth.

THE CANYONS RESORT: The Canyons is so big, there is no way you could ride it all in one, two or three days, but you could give it your best. That's why The Canyons is offering a "buy two or more days of skiing or riding and get an additional day on the slopes for free." With the purchase of two or more day tickets, log onto www.thecanyons.com/freedaydeal to pre-

register. After registration and presenting the certificate at the ticket window, guests can redeem an additional day of skiing with the purchase of a multi-day ticket.

PARK CITY MOUNTAIN RESORT: Named "Terrain Park of the Year" by Transworld Snowboarding, skiers and riders have plenty of options in the Resort's terrain parks with more than 50 rails, fun boxes and jumps throughout the parks. The newest park will be built under the lights on Payday run for after-dark riding. The new satellite radio system in the Pick N Shovel Park will be dropping the fastest wax while you're throwing your sickest steez for the bros. Three of *Snowboarder Magazine's* "Top 10 Riders in the World" joined the Park City All Stars team. New to the team, Phenomenon **Shaun White** and regulator **Marc Frank Montoya** join veteran **Jeremy Jones** as members of the impressive team. The All Stars provide input on the Resort's terrain parks and pipe that help keep Park City Mountain Resort a leader in the industry. This year's lineup of Park City All Stars include White, Jones, Montoya, Tanner Hall, Pep Fugas, Jessica Dalpiaz, Chris Engelsman, George Oakley, Chris Coulter, John Symms and Ashley Battersby.

SNOWBASIN RESORT: Not one to be left out of the new-school trend, Snowbasin added a superpipe for 2004-05 including the state's only surface lift dedicated just to pipe users. The 340-foot-long, 17-foot-high superpipe will be located at the bottom of the Wildflower Downhill Course. Snowbasin is also the only resort to have a rector-totter rail and oriental rugs for welcome mats for snowboarders.

SNOWBIRD SKI & SUMMER RESORT: Yet another superpipe added to Utah's roster of improvements for 2004-05 at Snowbird. Located on the Big Emma run next to the intermediate Big Emma Terrain Park, the new superpipe is 340 feet long and 50 feet wide with an additional sound system to frighten unsuspecting snow bunnies. It was constructed with dirt over the summer to enable an early opening. Other park and pipe upgrades include improved rails and boxes in the Baby Thunder Terrain Park.

SOLITUDE MOUNTAIN RESORT: Solitude has finally completed The Village at Solitude and improved on hill snowmaking to ensure an early season. With the new village core complete, emphasis for improvement has shifted to the mountain. Preparation this summer for construction in 2005 on a new 12,000-sq.-ft. base lodge and high-speed quad in the Moonbeam area is well under way.

The Tyson Bowerbank Update (From Last Month's Article)

The planning commission approved Tyson's ramp and the City Council gave their final approval on Oct. 27. Tyson just participated in the Globe Wild Card series in Boulder, Col., and won second place in the Grom division. Go Tyson!



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All Systems Fail,
Yaotl Mictlan-
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Nov. 27: Nihilistic Death First IV,
Night Bringer, IbeX Throne-
info 801.347.1700

LOCALIZED: Second Friday of
each month at the urban lounge
(a private club)

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AMNESTY FILM FESTIVAL
Wednesday, November 3-7
City Library, 210 E 400 South

"EIGHT to TEN"
Friday, November 19th
@ Sugarbeats.
2110 South 1100 East.
120 minutes of words
and music, audio and video
performances by local
musicians, poets, storytellers
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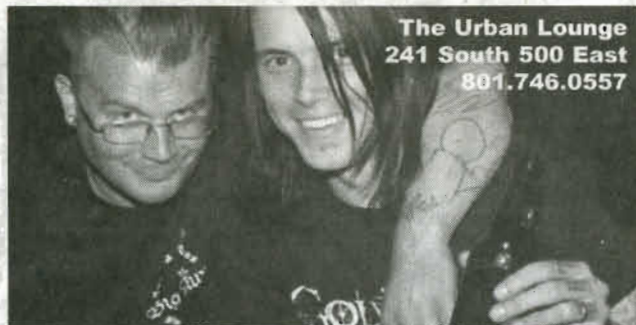


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November 2004

Thurs. Nov. 4 Sam Eye Am presents "Live Time"

Fri. Nov. 5 Flatline Syndicate, Clifton

Tues. Nov. 9 Cabaret Voltage (SLC's premiere art, poetry and music night)

Wed. Nov. 10 Onda-Inventada

Thurs. Nov. 11 Wicked Diamond

Fri. Nov. 12 SLUG Localized: Fix Bayonets, Glacial, Jesse Michael Garcia

Sat. Nov. 13 25/25 Party, Ground Zero Movement, Hoo Dooh

Tues. Nov. 16 Red Bennies, Shell Shag, Electoral College

Thurs. Nov. 18 Jezus Rides a Riksha

Fri. Nov. 19 SLAJO

Sat. Nov. 20 Nova

Sun. Nov. 21 Stormy (costume party, filming for movie)

Tues. Nov. 23 Harry Manx

Wed. Nov. 24 Stormy, Six-Sided Box

Thurs. Nov. 25 CLOSED

Fri. Nov. 26 Mismash

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Daily calendar

submissions for SWG cal. due 1st of month. Fax 487-1359. Email dickheads@slugmag.com

Friday November 5
The Breaks, Tolchok Trio, Sledgeback—*Burt's*
Totinoshi—*Crazy Goat*
Young Dubliners—*DV8*
Amnesty International Film Festival—*Downtown Library*
Dusty 45s, Doug Winch Band—*Egos*
Presidents of the USA—*In the Venue*
Dougie MacLean—*Jeanne Wagner Theater*
The Contingency Plan, Larusso & Ayerton—*Kilby*
Mo Rocca—*Kingsbury*
As Cities Burn, Bradley Hathaway, He is Legend, Showbread, The Chariot—*Lo-Fi*
The Rubes—*Monks*
THR3—*Rock Bottom*
Cryptobotic, Doomshots, and Denotes—*Smithville Theater*
The Wanteds—*Sugarbeats*
Twelve State Killing Spree, Star No Star—*Todds*
Flatline Syndicate, Clifton—*Urban Lounge*
Jezus Rides a Riksha—*Vegas*
Kelly Eisenhour—*Zanzibar*
Saturday November 6
Wicked Diamond, Irony Man—*Burt's*
Entrance—*Crazy Goat*
Toby Keith—*Delta Center*
Amnesty International Film Festival—*Downtown Library*
Screamadelica—*DV8*
Dusty 45s, Edgars Mule—*Egos*
Eddie From Ohio—*Italo*
Social Distortion, Tiger Army, The Explosion—*In the Venue*
Mothers Coconut Pregnancy, Will Sertain, Trent Thornley CD Release, The Child Who Was a Keyhole CD Release—*Kilby*
British Re-Invasion Party: Farsighted, Quickfeet, To No Avail—*Lo-Fi*
Crisis, Judas Cradle, Kittie, Neva Tears, Otep, Society's Finest, Summers End—*Ritz*
THR3—*Sugarbeats*
Judas Cradle, Society's Finest, Nivea Teas—*Vegas*
Bo Diddley, Johnnie Johnson—*Velvet Room*
Blues on First—*Zanzibar*
Smashy Smashy, Mammoth, Cart—*Todds*
Judas Cradle, Society's Finest, Neva Teas, & Summer's End—*Club Vegas*
Sunday November 7
Sweatin Willy, Art Ghetto—*Burt's*
Amnesty International Film Festival—*Downtown Library*
Dresden Dolls—*In the Venue*
Macabre, Kataklysm, Beyond this Flesh, Unsound Mind, Necrophocus, Malignant Inception—*Lo-Fi*
Monday November 8
DJ Curtis Strange—*Burt's*
Tuesday November 9
Dixie Witch, Amplified Heat, Thunderfist—*Egos*
Endochine—*Crazy Goat*
The Cowboy Poetry Gathering & Buckaroo—*Heber City*
Deathray Davies, The Annuals—*Kilby*
Count Zero, Startlite Desperation, The Ditty Bops, The Dresden Dolls, Von Bondies—*Sound*
Dafine Line, Dan Margalit—*Todds*
Fraudulent Cinema Video Premiere—*Tower Theater*
Cabaret Voltage—*Urban Lounge*
Gogol Bordello, Devotchka—*Velvet Room*
Christiansen Chaney—*Zanzibar*

Wednesday November 10
Funk You Up—*Burt's*
David Dondero, Matt Mateus—*Crazy Goat*
The Silent Sevens, Edgar s Mule, The Adonis—*Egos*
Cowboy Poetry Gathering & Buckaroo—*Heber City*
Shane, Dear Jane, After, Chris Valentine—*Kilby*
Rise Against, A Death of Us All, Action Action, Liars Academy, Anny—*Lo-Fi*
The Waifs—*Phoenix Club*
Le Tigre, The Gossip—*In the Venue*
Onda-Inventada—*Urban Lounge*
Latenight Sleep TV w/Paul Burke—*Vegas*
De La Soul—*Velvet Room*
Fat Soul—*Zanzibar*
Thursday November 11
Six Sided Box, Rifle Street Music—*Egos*
Cowboy Poetry Gathering & Buckaroo—*Heber City*
Albany, I am Electric, Minus the Bear—*Kilby*
Mellowdrone, The Middle Distance, Hello Amsterdam, Gear 77—*Lo-Fi*
Bad Luck Blues Band—*Monks*
Wicked Diamond—*Urban Lounge*
Dramarama—*Velvet Room*
Melissa Pace—*Zanzibar*
Friday November 12
THR3—*Big Easy*
Pagan Love Gods, Sons for Guns—*Burt's*
The Lift, Medicine Circus—*Crazy Goat*
Motherhips, Court & Spark—*Egos*
Cowboy Poetry Gathering & Buckaroo—*Heber City*
Deadlocked, Scream Phoenix—*Hollywood Juice*
Vista Four, Lucero, Ted Leo/Pharmacists—*Kilby*
Occidis, ASIS, Undercut, MTG—*Lo-Fi*
Spanky Van Dyke—*Monks*
Bond- Peery's Egyptian Theater
Mary Tebbis, Lisa Marie, Stacey Board—*Sugarbeats*
SLUG Localized w/Glacial, Fix Bayonets, Jesse Michael Garcia—Urban Lounge
Stoneblood—*Vegas*
Concrete Blonde—*Velvet Room*
Angela Bingham—*Zanzibar*
In Camera—*Todds*
Saturday November 13
THR3—*Atchafalaya*
Swamp Donkeys, Sweatin Willy—*Burt's*
Screamadelica—*DV8*
Green Day, New Found Glory, Sugarcult—*E Center*
Motherhips, Court & Spark—*Egos*
Cowboy Poetry Gathering & Buckaroo—*Heber City*
Presidents of the USA—*In the Venue*
Tragic Black—*Kilby*
Andy Patterson Studio Benefit: Hudson River School, Spanky Van Dyke, Afro Omega, Rifle Street Music—*Lo-Fi*
Blitch—*Mo Diggitys*
Bluebottle Kiss—*Sugarbeats*
25/25 Party: Ground Zero Movement, Hoo Dooh—*Urban Lounge*
Gig America, Def Jam Showcase—*Vegas*
Kaskade—*W Lounge*
Straight No Chaser—*Zanzibar*
Sunday November 14
Sweatin Willy—*Burt's*
Cowboy Poetry Gathering & Buckaroo—*Heber City*
The Groovy Ghoules, Jackass, Take the Fall, Late Night Sleep TV, Zero to None—*Lo-Fi*

Monday November 15
John Pizzarelli Trio- *Abravanel Hall*
DJ Curtis Strange—*Burt's*
Avril Lavigne- *Delta Center*
7 Shot Screammers, River City Rebels, The Fray, Insubordination, 12th Street Stagers—*Lo-Fi*
Benevento, Russo, Bobby Previte, Charlie Hunter, Critters Buggin, DJ Olive, DJ Rick Medina, Gradtruther, Lyrics Born, Matt Haimovitz, Sex Mob—*Suede*
Chicago Typewriters, Cart & Bulbous—*Kilby*
Tuesday November 16
Joint Compound—*Egos*
Son, Ambulance, Victory at Sea, The Kittens, The Happies—*Kilby*
Damageplan, Shadows Fall, The Haunted—*Lo-Fi*
DJ Harry, Particle—*Suede*
Christiansen Chaney—*Zanzibar*
The After Party- *Todds*
Red Bennies, Shell Shag, Electoral College—*Urban Lounge*
Wednesday November 17
Pistols at Dawn—*Burt's*
Crimeses de Guerra, All Systems Fail, Yaotl Miclan—*The Circuit*
The Used, My Chemical Romance, The Bed—*E Center*
St. John the Baptist, The Annuals, Chubby Bunny—*Egos*
ECT, Loiter Cognition, Disorder—*Kilby*
48 Video Premier- *Tower Theater*
Fat Soul—*Zanzibar*
Thursday November 18
High on Fire, Big Business, Nova, Le Force—*Crazy Goat*
Cydonia Effect—*Egos*
Brown Eyed Deceptions, InCamera, Fail to Follow, Offset—*Kilby*
Sweet Haven—*Muse Music*
Jezus Rides a Riksha—*Urban Lounge*
Anybody Killa, Esham, Insane Clown Posse, Mack 10, Mushroom Head—*UT St. Fairpark*
Melissa Pace—*Zanzibar*
Friday November 19
THR3—*ABGs*
Agent Orange, Stolen Marches—*Burt's*
Hero, Larusso, Last Response—*Kilby*
Dead Poetic, Calico System, Her Candane, Acceptance, Anadivine—*Lo-Fi*
Salt City Bandits—*Monks*
Eight to Ten—*Sugarbeats*
SLAJO—*Urban Lounge*
Lucifunk—*Vegas*
Haiku D etat, Bukue One, Del tha Funky Homosapien, Zion I, Aceyalone, Abstract Rude—*Velvet Room*
Harry Lee Blues—*Zanzibar*
The Rodeo Boys, The Adonis—*Todds*
Saturday November 20
Gretta s B-Day—Stolen Marches, Thunderfist, Beyond this Flesh—*Burt's*
The Last Vegas, The Elephant Men, The Debonairs—*Crazy Goat*
Screamadelica—*DV8*
Animal Liberation Orchestra—*Egos*
THR3—*Electric Theater*
Paris, Texas; The Start—*Kilby*
ReZolution—*Lo-Fi*
QstandstforQ—*Sugarbeats*
Nova—*Urban Lounge*
Lil Rob, Mr. Copponce—*Vegas*
Everclear, Avion—*Velvet Room*
Melissa Pace—*Zanzibar*
Long Arm—*Todds*

Sunday November 21
Barstool Preachers, Sweatin Willy—*Burt's*
Isis, These Arms are Snakes, Clifton—*Lo-Fi*
Starmy film party—*Urban Lounge*
Monday November 22
DJ Curtis Strange—*Burt's*
Godsmack, Metallica—*E Center*
Wilco, Caexico—*Kingsbury*
Days Away, The Starting Line, Yellowcard—*McKay Events Center*
Harry Manx—*Urban Lounge*
Tuesday November 23
Tommy Wright, Jamie Jamison—*Burt's*
Disco Drippers—*Egos*
All Else Failed, Ed Gein—*Lo-Fi*
The Fixx—*Velvet Room*
Christiansen Chaney—*Zanzibar*
The Battle Grounds—*Todds*
Wednesday November 24
Funk You Up—*Burt's*
Disco Drippers—*Egos*
Skinny Puppy—*In the Venue*
Six Sided Box, Starmy—*Urban Lounge*
Fat Soul—*Zanzibar*
Thursday November 25
Melissa Pace—*Zanzibar*
Friday November 26
Pagan Love Gods, Stiletto—*Burt's*
REM, Charlie Mars—*E Center*
Afro Omega—*Egos*
Me Without You, The Snake The Cross The Crown, Art of Kanly, A Death of Us All, Day of Lions—*Lo-Fi*
Mismash—*Urban Lounge*
Beyond This Flesh—*Vegas*
All Stars—*Zanzibar*
SLUG Mag Snowboard Party w/The Annuals—Todds
Saturday November 27
The Body, Mindstate—*Burt's*
Nihilistic Death First IV, Night Bringer, Ibox Throne—*info 347.1700*
Yarni—*Delta Center*
Poor Boys Rock—*Egos*
Screamadelica—*DV8*
Copeland, Further Seems Forever, Sparta, Sunshine—*In the Venue*
Sweet Premium—*Zanzibar*
Stove Top—*Todds*
Sunday November 28
Sweatin Willy—*Burt's*
The Big Screen, Madison—*Lo-Fi*
Monday November 29
DJ Curtis Strange—*Burt's*
Clifton, A Death of Us All, Beyond this Flesh, Art of Kanly—*Lo-Fi*
Tuesday November 30
Michael Burks—*Brewskies*
Ben Stokes & the Slow Dance Regret—*Burt's*
The Exploited, Total Chaos, Resilience—*Lo-Fi*
Spectrum Beauty—*Todds*
Wednesday December 1
Funk You Up—*Burt's*
The Dollyrots—*Liquid Joes*
The Warriors, Day of Contempt, Kids Like Us, Burning Season—*In the Venue*
Thursday December 2
Fero—*Cabana Club*
Adrienne Pierce, Jane Shiberry—*Mo Diggitys*
Carrier—*Kilby*
Friday December 3
Underminded, Have That Girl Killed—*Lo-Fi*
Art of Modern Rock Publication Party/art show—*Ken Sanders*
Bilco—*Todds*

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 by **LEI BELL GUY BURWELL** & **LIL TUFFY** in person
 Along with Works by AOMR Artists: **MIKE KING**,
LIZ DAGGER "ELECTROFORK", **TARA McPHERSON**, **DAN SPRINGER**,
THOMAS SCOTT "EYENOISE", **BRIAN EWING**, &
 AOMR Cover artist **SCROJO**

The illustration shows two female figures. On the left, a devil with horns and a tail, wearing a pink top and red pants, holds a book. On the right, an angel with a halo and wings, wearing a blue top and pants, also holds a book. The background is split into red and blue vertical panels.

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 NOV. 17TH TOWER THEATER 7:00 PM FREE

Kilby Court's November Calendar ★

02- Travis Morrison (singer of Dismemberment Plan)
I am Electric (7:30)
The Coming On

03- The Quiet Colors
Erin Haley (7:30)
Victrola

05- The Contingency Plan
Larusso & Ayerton (7:30)

06- CD RELEASE for:
Trent Thornley & The Child
Who was a keyhole (7:30)
also... Will Sartain

09- Deathray Davies (7:30)
The Annuals

10- Shane, Dear Jane, (7:00)
After & Chris Valentine

11- Minus the Bear* (7:30)
I am Electric
Albany

*Advance tix @ Graywhale & www.24tix.com

12- Ted Leo/Pharmacists* (7:30)
Lucero & Vista Four (7:30)
*Advance tix @ Graywhale & www.24tix.com

13- Tragic Black (7:30)
(a nice little gothy show)

15- The Chicago Typewriters
Cart & Bulbous (7:30)

16- Son, Ambulance (7:30)
Victory at Sea
The Kittens & The Happies

17- ECT
Loiter Cognition (7:30)
Disorder

18- Brown Eyed Deceptions
Fail to Follow (7:00)
Offset
In Camera

20- Paris, Texas (7:30)
The Start

21- (at Lo-fi Cafe) (7:30)
Isis*
These Arms are Snakes
Cliffon
*tix @ Graywhale & 24tix.com

Coming in DECEMBER:

02 - Carrier (mbr of Anniversary)

04 - On Vibrato & I am Electric
CD RELEASE(S)

06 - Edith Frost

11 - Make Believe (w/ Tim Kinsella
of Cap'n Jazz)

& more...



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!



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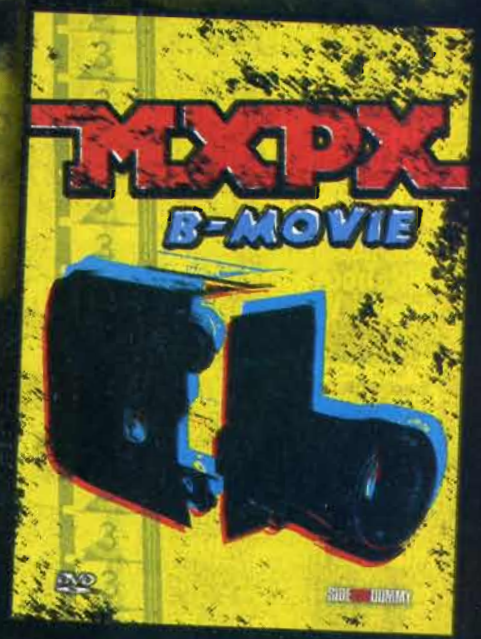
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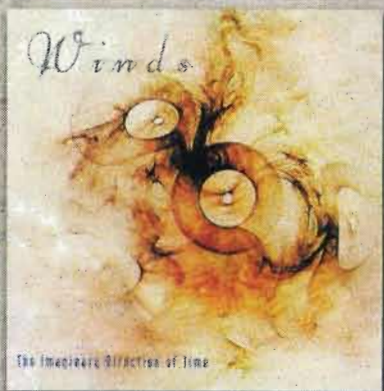
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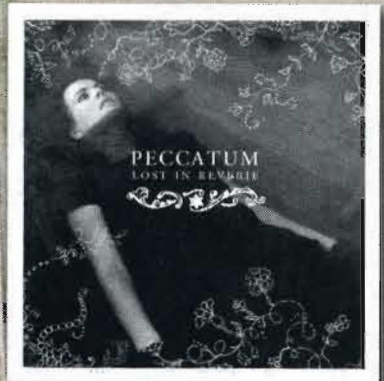
Dark tales for the modern age ...



CRISIS "Like Sheep Led To Slaughter"
 CRISIS manage to once again offer another true original full of lucid-spinning songwriting complexity. Fully showcasing the band's (dis)harmonic balance of dark art metal and experimental hardcore the music implodes relentless waves of primal energy and unmitigated brutality! The result is a cathartic sonic experience fully embraced by the apocalyptic lyrics of Karyn Crisis, who once again, delivers an impressive array of contrasting and insanely captivating unique vocals!



WINDS "The Imaginary Direction Of Time"
 The third album from WINDS, "The Imaginary Direction of Time," creates an uncompromising combination of classical, progressive and dark metal music with intricate sounds and harmonies. Following in the vein of the previous albums with philosophically charged lyrics, the new album takes WINDS to new heights both in the lyrical and musical field. This is without a doubt the band's most elegant album to date, with a new and added dimension of intricacy due to the increased collective effort in the compositional process.



PECCATUM "Lost In Reverie"
 Third album by one of the most artistic and experimental bands from Florida, featuring Insabi (Emperor) and Shriel (Star Of Ash), "Lost In Reverie" pushes the envelope of musical crossbreeds even further. Blurring the lines of organic performances and electronics, they indulge into delightfully bizarre sonic landscapes and shed new visions of light to dark music.



SUBTERRANEAN MASQUERADE "Temporary Psychotic State"
 "Temporary Psychotic State" is a two track EP featuring over 17 minutes of classic progressive rock. Built upon layers of orchestrated arrangements, psychedelic passages and rocking post rock blasting, this is a truly dynamic release that will appeal to fans of extreme metal as well to those who enjoy edgy, dark progressive rock. The release features a stunning line-up including Paul Kahr (Hemlockers Doom), JWW (Agalloch), Tino LoSicco (Epoch of Unlight), a guest appearance by Andy Winter (Winds) and an ensemble of strings, keyboards and folklore female vocals.



LILITH "The Delores Lesion"
 Third album by Lilith, Out of Atlanta, GA they offer a mesmerizing mix of atmospheric melodic death metal with earthy guitar riffery and a variety of both raspy and emotional clean vocals. According to Terrorizer: "Dreary, gothic-tinged atmospheres and lighter, more ethereal passages are cut throughout with short blasts of melodic dark black metal to forge a sound that is European-influenced, but not blind mimicry. Brooding male vocals predominate, but black metal-inspired rasping occasionally offsets that balance to give the compositions a little more acerbic bite."

AGE OF SILENCE "Acceleration"
 The debut release of this unique Norwegian constellation features Lazare (Borknagar, Solefald) on vocals, Eikind (ex. Khold, Tulus) on bass, Hellhammer (Mayhem, Winds, Arcturus) on drums, Andy Winter (Winds) on keyboards, Estant and Kabblergaard (By Dale Light) on guitars. The music can best be described as a mix between thrash metal, progrock, psychedelia and avantgarde insanity. Lyrically Lazare takes a conceptual journey in the vein of The Matrix or Dark City mixed in with some elaborate futuristic thoughts and concepts relating to the stock market, invoices, and the rat race of human life in general.

NOVEMBERS DOOM "To Welcome The Fate" (w/ bonus CD)
 Re-release of one of the top doom/death albums to come out of the USA. The album of this prominent band from Chicago, IL includes a bonus CD with the out of print CD "For Every Leaf That Falls", 2 live tracks and a live video of "Within My Flesh."

THE END RECORDS

331 Rio Grande St #58,
 SLC UT 84101
 phone 801-355-0963
 theend@theendrecords.com
 www.theendrecords.com

...and not everybody lived happily ever after. *The End.*

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