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# SLUG Magazine

*Daniel Johnston*

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Kelefa Sanneh, March 2004

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Mosi Reeves, March 2004

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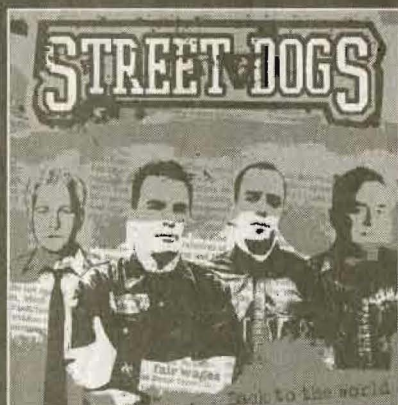


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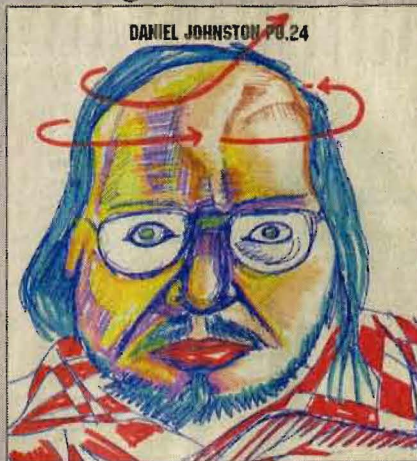
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# SLUG

Magazine

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## CONTRIBUTOR LIMELIGHT

During the early 90s, Amy Spencer grew up memorizing the industrial top ten lists she read monthly in SLUG. Now, ten years later, Amy is writing her own set lists in her column, Modus Operandi. The ever-gracious Amy Spencer took over writing SLUG Magazine's industrial/EMB music column three years ago (after J. Cameron moved out of state), and since then, has made it her own. Her wily, astute and slicing observations of the industrial underworld have earned Amy respect not only as a writer, but also as an in-demand DJ. AKA oneamysseven, Ms. Spencer is a killer graphic designer (a current member of the SLUG design team) and is an unabashed connoisseur of Japanese horror films.





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# Dear Dickheads,

I guess I'm a hipster. I have black rock t-shirts, thick black sunglasses and jeans that actually fit. I have a bunch of local Emo/indie rock albums such as The New Transit Direction, Form of Rocket, The Wolfs, Starmy, Tolchock Trio, Redd Tape, Red Bennies, Thunderfist, Day of Less, LPMR and a bunch of other national acts such as Sparta, Rival Schools, The Used, Blink 182, etc. Not only that, but I go hang out and watch bands play at a variety of clubs across the valley and I hang out with alot of people in the bands. Who cares, right?

As of lately, I've been under fire from a variety of people saying that I'm a hipster and I guess that's not cool. I've even seen a shirt advertised on Yahoo that says, "Die Hipsters Die" and it's being worn by a dude who looks pretty damn close to a hipster himself! I mean what the hell? Is it so bad that I go support local bands? That my jeans actually fit and aren't about to fall off? That I listen to bands who can actually sing with real emotion?

I remember that going to shows at Kilby, Todd's, The Urban, etc.. and buying bands T-shirts and CD's was a cool thing. When the hell did this suddenly become un-cool? Now everyone asks me, "Why are you so Emo?" Maybe it's just the people here in Salt Lake City. You fuckers have to put a label on everything. If you go to a real city, you'll find that there are people like me everywhere and they aren't classified into some stupid stereotype.

I'd rather be a hipster anyway then be some jack fucker who dresses up in a suit and goes to church every Sunday. Or maybe some jock who still cruises state street to try and meet chicks. Grow the fuck up, people. If you want to sit home in front of your TV every night, then that's fine with me. I for one will keep going to shows, keep buying bands CD's and T-shirts and hanging out with my friends--and if I am going to be classified as a hipster for doing so, then so fucking be it.

If my only options in life were to be a suit-wearing Mormon, a jock, or you, I think I'd go ahead and pogo stick jump on a pitchfork until it rammed far enough up my ass to kill me. The really pathetic thing is that the amount of time, effort and money you spend to make yourself "cool" in the eyes of others would be plenty to make any normal person actually cool, but you're so far off the mark I can only cringe at the thought of how lame you would be if you DIDN'T try so hard. Get a clue. Or a pitchfork.

Dear Dickheads,

Just below the surface of the mormon dense fog that shrouds us all, is a Horrifying yet wonderful thing called Horror Punk/rock. although there are no 80 dollar haircuts, Capri pants, bullet belts or mullets, to be found there is something even better... Monster masks and Fake Blood, Spider, Zombies, ghouls and fiends O my!... sweet, dont you think?...and what better place than slug to announce the take over. The "dye" has been cast, The monsters rise tonite. all hail the days of ole' Misfits...cramps and the Damned, in comes the new, The Abominations, diemonsterdie, Fuse and Left for Dead..We want Blood, and Rock! look out here we come!

—shane diablo

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

Announce the takeover? The takeover of what? A sector seven dungeon master level? You fucking gothic nerds never quit, do you? Why can't you idiots ever pull your asses out of your dark, sorrowful underworlds and step into the fucking real one? You fags can play dress up all you want but leave me and anyone who can interact with other people without Magic cards out of it.

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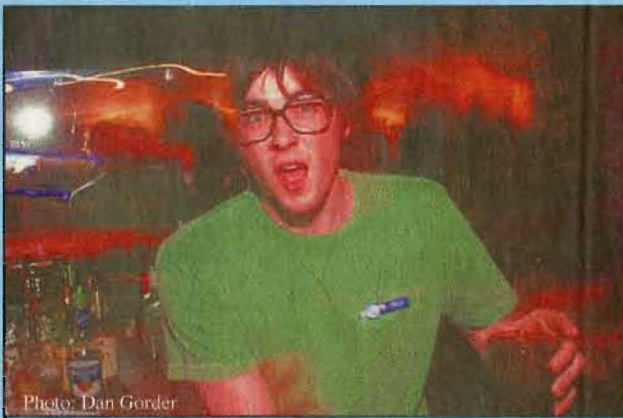


Photo: Dan Gordier

Fri Feb. 4 - Cracklin' Cartoon  
Loveables

Sat. Feb. 5 - Less People More  
Robots / The Brobecks



# LOCALIZED

Photo: Russel Daniels



## Salty Frogs

Bronwen Beecher:  
Vocals and Fiddle  
Lisa Marie: Vocals and Bass  
Mike Sorich: Drums

After some criminally bad service at the *Cocoa Café*, Russel and I settled down with our tea to have a chat with the two ladies of the Salty Frogs. The service was soon forgotten as Bronwen produced from her black jacket a flask of whiskey and proceeded to give us both a good snort of it. I inquired as to what other illegal items she had secreted away in her jacket and she produced a butterfly knife. We stopped her before she brought out the Colombian baby.

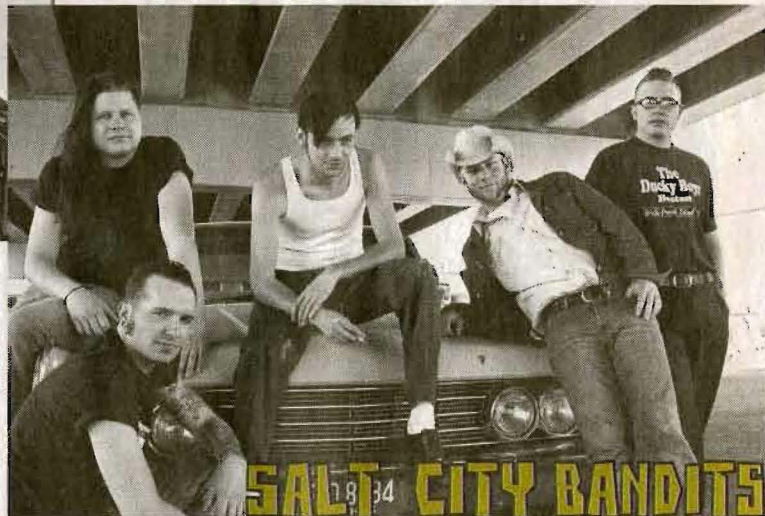
"We play Pride Day quite a bit and we have this running joke. 'We're going to play this next song and it's Gaelice.' The straight man, if you will, says 'What lick?' to which I respond 'GAY-lick!'" Bronwen says. Lisa Marie responds to the joke by informing us all that it was hilarious no matter who told it. Well, no. The joke was dumb but Bronwen herself is so much like the little girl your parents told you not to hang out with that you love the dumb joke when she tells it.

"This is my passion and project. I wake up for it in the morning like a cup of Folgers," Bronwen explains with only one product endorsement. "The premise was taking these ancient Celtic and Gypsy tunes, punching them up and rocking out to them. When you have that mix of heavy drums and bass with that music that stirs the blood and makes you drink..."

"...You got a party and a little bit of magic." Lisa Marie finishes while waving an imaginary cigarette through the air.

"Whenever Lisa Marie comes in for a backup part it's intimidating." Lisa Marie is the front woman for the infamous local band, *Lisa Marie and the Codependents*. She's happy to be in a band where she can blend into the background.

At this point, they do a little gospelly *Whiskey in the Jar* bit that simply cannot be put to paper. "People love it when you personalize things. When I was at *Piper Down* all by myself people were putting money at my feet. I made up songs on the spot and called them stuff like *That Table Over There is Being Too Fucking Loud*."



## Salt City Bandits

Lon Rex: Singer  
Steve Fugitt: Lead Guitar  
Justin Halladay: Lead Rhythm Guitar  
Tony Favaloro: Drums  
Hesh: Bass

I made plans to meet with the Salt City Bandits at a particular coffee shop and I went to what I understood was the correct coffee shop and waited. On the other side of town, five young men idly sipped their respective beverages and waited for the errant journalist who never showed. An angry phone call later we realized the mistake so we made plans to meet the following evening. I waited where I thought we were going to meet for the second time, and they did the same. Sadly, these two places were yet again not the same two places. The Bandits were mad and so was I. Why were they doing this to me? Was it some sort of cruel joke? Across town, they were probably thinking similar thoughts. With the sad realization that we were not intended to meet in person, we conducted the interview over the phone.

"How long have the Salt City Bandits been together?"

"What's the date today?" The day in question was December 28. "It's been three years exactly to the day."

"What makes that particular day so auspicious?" I wondered. Was the end of the world nigh and they had to form a band to battle the forces of darkness?

January brings to Salt Lake City slush and salt on the roads, so come over to the Urban Lounge to see some equally slushy and salty bands. The Salt City Bandits will be playing with the Salty Frogs and the Utah County Swillers. Localized will be January 14, 2005 at the Urban Lounge, a private club for members.

"It was more like we finally found a singer so we started writing music. We had been fooling around and no one really played any instruments except for me. I was the only one with any experience and the other guys just sort of picked instruments and went with it." Steve tells me.

Steve is the lead singer for another local band, *Laser Gold*, and it seemed odd that given his proven ability to hold a microphone that he wasn't the front man.

"I do back-ups, but we wanted a front man. I was going to be the lead singer, but it just didn't work out and then Lonnie tried out and instantly we knew."

A day later, Lonnie emailed me with some responses of his own. "We all take lessons now. Steve, the Hesh, and Justin go every week. Tony and I go as we progress. I just wanted to learn how to keep my throat from bleeding. Singing is so much easier when someone tells you what you've been doing wrong, and hands you a glass of water instead of a glass of whiskey when your throat hurts. I usually drink both. I'm proud of all the guys. They have all come along way since we first met. I don't think anyone except Steve knew what the fuck they were doing when we started."

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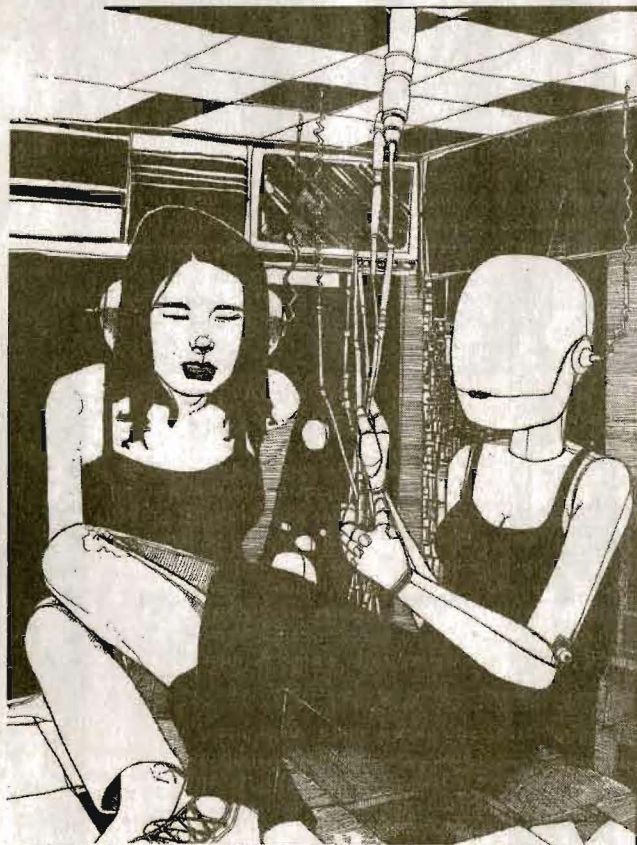
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# Making History from the Shadows: an interview with Agnostic Front's Roger Miret

By James Orme

james@slugmag.com

The first time I heard anything hardcore was the first time I saw Agnostic Front live. Everything about them was so brutal. I couldn't believe my ears—the way Vinny Stigma punished his guitar and the way Roger Miret attacked the microphone with such magnetism; it was the most ferocious thing I'd ever seen.

Talking to Roger was just like I expected it to be, full of energy and honesty. With a new label and new blood in the band, he and Agnostic Front hope to push the envelope of the genre they helped create by combining pieces of the band's history and plunging forward with their new record, *Another Voice*.

"This isn't anything Agnostic Front hasn't done

about—they gave up on you. They quit; they grew up out of it, or whatever. We never gave up on nobody. This has been our life; this is our commitment, our honesty and our truth. This music made a change in my life and the fact that we are not mentioned is ridiculous. They're trying to void us from history, but records like *Another Voice* and all the others will not leave us out."

One reason Agnostic Front may be unmentioned is partly because of the brutal truth they have taken on in their songs. Simply stating the truth of what he saw around him has brought Roger and Agnostic Front accusations of racism, among other things.

"One song in particular, 'Public Assistance,' brought us

just blew me away, so I wrote it down. I know war can sometimes be avoided, but with the tragedies here in New York, I just think we've got to the point with terrorism that peace is no longer an option."

Agnostic Front has lived it. There's nothing cushy about the music they play or the life they lead. Over the years, they've had to make sacrifices to keep things going.

"That's something," says Roger, "that really worries me, because as we're talking right now, I have no health insurance, I've got no retirement, and that's a huge concern for me. I've got a daughter who'll be going to college soon. I've got to be able to take care of things like that. If anything happens to me, I don't know what would happen."

Carrying all of this, Agnostic Front roll forward with their new record, *Another Voice*. The New York hardcore stalwarts recruited friend and fan Jamie Jasta (*Hatebreed*, *Headbanger's Ball*) to produce their next record.

"Jamie should have gotten sixth band-member credit on the record," says Roger. "He really helped us out. This whole *Another Voice* record was really his idea. We were on tour with Hatebreed and one day we were drinking Jäger and listening to *One Voice*. Well, in our Jäger-fueled aggression, Jamie started shouting, 'Let's do *Another Voice*;' that's how all this really came about. So he said he'd take us into the studio and I didn't believe him. I thought, 'there's no way,' but a few weeks later, he called us to come up and start work on the record."

They have never let up one bit. Agnostic Front doesn't need a place in any book. Their place is in the hearts and minds of the people that know their importance. *Another Voice* hits the streets Jan. 25—do yourself a favor and listen.



before," says Roger. "I think [*Another Voice*] is a perfect blend of *One Voice* meets *Something's Gotta Give*. It's a fantastic record, and whether you like it or not, when you put it on from beginning to end, you have to hear the truth and honesty behind it. You can just feel the honesty. That's real New York hardcore. You can't deny that."

If anyone could get the credit for creating the New York hardcore sound, it would be Agnostic Front. It's a style that has influenced countless hardcore and punk kids alike. Yet in the pages of history, Agnostic Front is unduly absent.

"I've been saying that for years," says Roger. "You pick up these books on hardcore and punk and they go from *Black Flag* to *Rancid*, which are two amazing bands, but what the hell happened to everything else? What about Agnostic Front? Think about this: All those bands that everybody raves

a lot of controversy," Roger explains. "I believe everyone should have public assistance that needs it; I have had public assistance myself, but where the song came from was when Vinny and me both tried to get public assistance to go to the doctor. I was given care because I was Hispanic and he was turned down just because he was white. I just thought that was wrong. So we wrote this song about how screwed up that was, and the people that didn't get it called us racists for it."

"Peace," the new video single, is a standout song on this soon-to-be hardcore classic. In true Agnostic Front fashion, the song hits hard and discusses heavy topics like war and terrorism. When Roger screams, "Peace is not an option," one has to wonder what is behind such a song.

"Basically," he said, "the song calls for an end to terrorism worldwide. I was in Dublin and I saw someone had spray-painted on a wall, 'Our freedom fighters are their terrorists, their heroes are our nemeses,' and that



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<b>FRI JAN 21</b>	10:00 AM Press Conference 7:30 PM MAD HOT BALLROOM 9:30 PM REAL DIRT ON FARMER JOHN WITH: SIDEWALK GALLERY 11:30 PM RINGERS: LORD OF THE FANS		9:30 PM-12:30 AM Opening Night Party	
<b>SAT JAN 22</b>	10:00 AM AMELIA WITH: PEEPS 12:00 PM Kodak Demo 2:00 PM THE MILK CAN WITH: SPLINTERED 4:00 PM OFF BEAT 6:30 PM PHIL THE ALIEN WITH: BLAKE'S JUNCTION 7 9:00 PM ON THE OUTS WITH: LES STORIES: SOFIA 11:30 PM ALL SOULS DAY WITH: CARPENTER & CLUMSY	10:00 AM BLOCK 1 12:30 PM BLOCK 2 2:00 PM BLOCK 3 3:30 PM JISOE WITH: STRANGER 6:00 PM THE CLOSER SHE GETS WITH: 101 8:30 PM LA SIERRA	10:00 AM IN A NUTSHELL 12:00 PM ZOMBIE HONEYMOON WITH: WORMS 3:30 PM REAL DIRT ON FARMER JOHN WITH: SIDEWALK GALLERY 6:00 PM COMMUNE	12:30 PM THE DRY SPELL WITH: WRONG WAY UP 3:30 PM STRAHL WITH: LA CABRA 6:00 PM THE MILK CAN WITH: SPLINTERED 8:30 PM REAL DIRT ON FARMER JOHN WITH: SIDEWALK GALLERY
<b>SUN JAN 23</b>	10:00 AM NCsoft Demo "Machinima" ON THE OUTS WITH: LES STORIES: SOFIA 2:00 PM COMMUNE WITH: CLAUDE 4:00 PM ILL FATED 6:30 PM FOUR-EYED MONSTER WITH: FOXY 9:00 PM STRAHL WITH: LA CABRA 11:30 PM OFF BEAT	10:00 AM BLOCK 4 12:30 PM IN A NUTSHELL 2:00 PM BLOCK 5 3:30 PM BLOCK 1 6:00 PM TRAGEDY WITH: WORMS 8:30 PM ABEL RAISES CAIN WITH: BIRDLINGS TWO	10:00 AM SLEDGE 12:30 PM THE CLOSER SHE GETS WITH: 101 4:00 PM MALL COP WITH: CUSHION 6:00 PM ALL SOULS DAY WITH: CARPENTER & CLUMSY 8:00 PM ANIMATION SHORTS	12:30 PM ZOMBIE HONEYMOON WITH: WORMS 3:30 PM MAD HOT BALLROOM 6:00 PM COMMUNE WITH: CLAUDE 8:30 PM RINGERS: LORD OF THE FANS
<b>MON JAN 24</b>	10:00 AM PHIL THE ALIEN WITH: BLAKE'S JUNCTION 7 12:00 PM COMMUNE WITH: CLAUDE 2:00 PM GEORGI AND THE BUTTERFLIES WITH: MUJAJAN 4:00 PM THE DRY SPELL WITH: WRONG WAY UP 6:30 PM ZOMBIE HONEYMOON WITH: WORMS 9:00 PM FROZEN WITH: DREAM CATCHER 11:30 PM ILL FATED	10:00 AM JISOE WITH: STRANGER 12:30 PM BLOCK 2 3:30 PM BLOCK 3 6:00 PM MALE FANTASY WITH: MILTON 8:00 PM BIG C Gaming Awards Ceremony 9:30 PM LIQUID VINYL WITH: RUN TO JAY'S	10:00 AM FOUR-EYED MONSTER WITH: FOXY 12:30 PM LA SIERRA 3:30 PM TRAGEDY WITH: DRUMMER: WANTED 6:00 PM ON THE OUTS WITH: LES STORIES: SOFIA 9:30 PM Interchange Party 12:30 AM	5:00 PM RINGERS: LORD OF THE FANS 7:00 PM FOUR-EYED MONSTER WITH: FOXY 9:00 PM ALL SOULS DAY WITH: CARPENTER & CLUMSY
<b>TUE JAN 25</b>	10:00 AM GEORGI AND THE BUTTERFLIES WITH: MUJAJAN 12:00 PM FROZEN WITH: DREAM CATCHER 2:00 PM ZOMBIE HONEYMOON WITH: WORMS 4:00 PM MAD HOT BALLROOM 6:30 PM THIS VERY MOMENT WITH: SUNDAY (SONNTAG) 9:00 PM ELLEKTRA WITH: TWITCH 11:30 PM SLEDGE	10:00 AM ANARCHY 12:00 PM ANIMATION SHORTS 2:00 PM BLOCK 4 3:30 PM BLOCK 5 6:00 PM LIQUID VINYL WITH: RUN TO JAY'S 8:30 PM IN A NUTSHELL	10:00 AM ABEL RAISES CAIN WITH: BIRDLINGS TWO 12:30 PM THE MILK CAN WITH: SPLINTERED 3:30 PM STRAHL WITH: LA CABRA 6:00 PM THE DRY SPELL WITH: WRONG WAY UP 9:30 PM-12:30 AM Interchange Party	5:00 PM LA SIERRA 7:00 PM PHIL THE ALIEN WITH: BLAKE'S JUNCTION 7 9:00 PM TRAGEDY WITH: DRUMMER WANTED
<b>WED JAN 26</b>	10:00 AM THIS VERY MOMENT WITH: SUNDAY (SONNTAG) 12:00 PM GEORGI AND THE BUTTERFLIES WITH: MUJAJAN 2:00 PM ELLEKTRA WITH: TWITCH 4:00 PM OFF BEAT 6:30 PM AMELIA WITH: PEEPS 9:00 PM MALE FANTASY WITH: MILTON IS A SHITBAG 11:30 PM SPIKE & MIKE	10:00 AM Sponsor Demo 12:30 PM ANARCHY 3:30 PM THE DRY SPELL WITH: WRONG WAY UP 6:00 PM JISOE WITH: STRANGER 8:30 PM ABEL RAISES CAIN WITH: BIRDLINGS TWO	10:00 AM IN A NUTSHELL 12:30 PM THE CLOSER SHE GETS WITH: 101 3:30 PM LA SIERRA 6:00 PM MALL COP WITH: CUSHION 9:30 PM-12:30 AM Mid-Fest Gala	5:00 PM ILL FATED 7:00 PM ELLEKTRA WITH: TWITCH 9:00 PM MALL COP WITH: CUSHION
<b>THUR JAN 27</b>	10:00 AM Jungle Software Demo ON THE OUTS WITH: LES STORIES: SOFIA 2:00 PM STRAHL WITH: LA CABRA 4:00 PM REAL DIRT ON FARMER JOHN WITH: SIDEWALK GALLERY 6:30 PM FLY FILMS \$99 SPECIALS 9:00 PM THE MILK CAN WITH: SPLINTERED 11:30 PM Malfunkshun	10:00 AM ANIMATION SHORTS 12:30 PM BLOCK 1 2:00 PM BLOCK 3 4:00 PM BLOCK 2 6:00 PM ANARCHY 8:30 PM ELLEKTRA WITH: TWITCH	10:00 AM LIQUID VINYL WITH: RUN TO JAY'S 12:30 PM TRAGEDY WITH: DRUMMER WANTED 3:30 PM PHIL THE ALIEN WITH: BLAKE'S JUNCTION 7 6:00 PM MALE FANTASY 9:30 PM-12:30 AM Savage Pictures Fly / \$99 Special Party	5:00 PM FROZEN WITH: DREAM CATCHER 7:00 PM OFF BEAT 9:00 PM RINGERS: LORD OF THE FANS
<b>FRI JAN 28</b>	10:00 AM MALL COP WITH: CUSHION 12:00 PM FOUR-EYED MONSTER WITH: FOXY 2:00 PM THIS VERY MOMENT WITH: SUNDAY (SONNTAG) 4:00 PM AMELIA WITH: PEEPS 6:00 PM I KNOW I'M NOT ALONE 9:00 PM-12:00 AM Slamdance Awards Show Party (AT SUEDE)	10:00 AM JISOE WITH: STRANGER 12:30 PM BLOCK 4 2:00 PM BLOCK 5 3:30 PM LIQUID VINYL WITH: RUN TO JAY'S	10:00 AM FROZEN WITH: DREAM CATCHER 12:30 PM ABEL RAISES CAIN WITH: BIRDLINGS TWO 3:30 PM THE CLOSER SHE GETS WITH: 101	



Slamdance  
2005



2005

FILM FESTIVAL

slamdance

## Opening Hours

MAIN BOX OFFICE 9am-6pm

FILMMAKER RELATIONS 9am-6pm

FESTIVAL OFFICE 9am-6pm

PRESS &amp; MEDIA 10am-6pm

MERCHANDISE 9am-6pm

FILMMAKER LOUNGE 10am-4pm

SOCIAL HOUR! 4:30-6:30pm

## SOCIALS

### 608 Filmmakers Lounge

Saturday, Jan. 22 9:00-11:30 AM

Coffee Chat with Co-Founder at Large, Dan Mirvish

Monday, Jan. 24 11:00-1:00 PM

Jacuzzi with Co-Founder at Large, Dan Mirvish

Wednesday, Jan. 26 1:00-3:00 PM

The Great Filmmaker Sled-Off with  
Co-Founder at Large, Dan Mirvish

## Additional Screenings at Brewvies

SAT JAN 15 7:00 PM SLAMDANCE SHORTS

SAT JAN 22 7:00 PM MALE FANTASY  
WITH: MILTONSAT JAN 29 7:00 PM PHIL THE ALIEN  
WITH: BLAKE'S

## Gallery Blocks

**1** Block to you Later  
BELOW THE BREAK  
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AFTERNOON  
OIL AND WATER**2** Casablocka  
SANTIAGO  
LA VIE D'UN CHIEN  
SEX & COFFEE  
THE GENERAL  
DON'T FENCE ME IN**3** Block of Seagulls  
GOODBYE CRUEL WORLD  
MAGDA  
ARMADILLO  
DAMBO  
TEMPO RUBATO**4** Unblockable  
THE KEEP  
NEIGHBORS  
LAWN  
NEVER EVEN  
WHAT GROWN UPS KNOW**5** Block and Blue  
PAINTED PONY  
LETTERS OF SERVICE  
MAN FEEL PAIN  
WINTER SEA

## Locations

### PARK CITY

Festival Headquarters,  
Main Screening Room, Gallery  
**Treasure Mountain Inn (TMI)**255 Main Street  
Park City, Utah 84060  
p: 435 658 0460  
f: 435 658 0469

### 608 Screening Room

608 Main Street  
Park City, Utah 84060

### Suede

Kimball Junction  
Park City, Utah 84098  
www.suedepec.com

### LOS ANGELES

#### Global Headquarters

5634 Melrose Avenue  
Los Angeles, California 90038  
p: 323 466 1786  
f: 323 466 1784  
e: info@slamdance.com

### SALT LAKE CITY

#### Murray Theatre & Grill

4959 South State St.  
Murray, UT 84107

### BREWVIES

677 South 200 West,  
Salt Lake City, Utah 84101  
p: 801 322 3891  
Info: 801 355 5500  
www.brewvies.com

### 608 Interchange Parties

9:30 PM-12:30 AM

Monday, January 24

Tuesday, January 25

Thursday, January 27:  
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## Fireside Chats

DAILY AT 608 2-3:30 PM  
Social Hour to Follow 4:30-6:301.22 SAT  
**GAMING & FILMMAKING**1.23 SUN  
**HIGH DEFINITION**1.24 MON  
**CO-PRODUCTION \$**1.25 TUE  
**SCREENPLAY COMPETITION**1.26 WED  
**GUERRILLA FILMMAKING**1.27 THUR  
**CASE STUDY (RICK)**

## Parties at Suede

### OPENING WEEKEND PARTY

Sunday, January 23  
doors open 9:00 PM

### CLOSING NIGHT PARTY

Friday, January 28  
doors open 8:00 PM  
awards 8:30 PM  
party 9:30 PM

## Mid-Fest Gala

Wednesday, January 26  
at Morning Ray Cafe

9:30 PM-2:00 AM

admission by ticket  
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# the MUSICAL



# FILM NOIR of the

## Flaming Stars

by MC WELK

**L**'Académie française is an institution aimed at keeping the French language free from outside influences; however, for about 50 years, the term "cool" has been proliferating in Paris and elsewhere, perhaps fronted by the Frenchies' affinity for American jazz. What does this have to do with Londoner **Max DéCharné**, lead singer of The Flaming Stars? Well, he has *accents aigus* in his name, and his musical career to this point has been more underground than the Chunnel.

The Flaming Stars have been around for 10 years, but their records have only lately been readily available in the US. Prior to 1995, Max DéCharné played in various bands, including drumming for **Gallon Drunk**, who opened for **Morrissey** at the U of U in 1992. I had a chance to chat with the Flaming Stars' frontman, from balmy Berlin (300 C).

**SLUG:** I'm supposed to be a hipster, but I've only recently stumbled onto your music.

**MaxD:** Until we signed with *Alternative Tentacles* in San Francisco [a couple of years ago], it was incredibly hard to find our record in the States, and if you did, it would be on import [Vinyl Japan label] for stupid money: I saw one at Tower Records in Times Square for 30 bucks. You're not going to take a chance on a record if it costs that much.

**SLUG:** Back in the day, AT was all punk with bands like the **DKs** and **Alice Donut**, but they've diversified quite a bit ...

**MaxD:** Now there are bands like **Slim Cessna's Auto Club** ... and The Flaming Stars don't really fit in on the label. But they like that fact, and that's what's good about them.

**SLUG:** It's pretty pointless to compare your sound to other bands, but I would like to ask your opinion of a few specific bands that may or may not be influences or contemporaries:

**MaxD:** **Buzzcocks:** Oh, I love them. I saw them once years ago, before they split up the first time. That's one of the best gigs I ever saw in my life. Everyone in our band loves them. **The Fall:** Yeah, on a good night. I've seen them a few times and you never know what you're going to get, which is half the fun of it. On a good night, they are incredible, and I like the fact that they just go out there somewhere and they don't care about it being perfect or rehearsed, which is the proper, original punk spirit.

**Paul Weller/The Jam:** I saw the Jam back in the time of the first three albums and, again, they put on an incredible live show. I'm not such a fan of his solo stuff, but I think he's a good guy. He does what he wants and doesn't really care what anybody else thinks.

**SLUG:** This is sort of a facile comparison, but I've read your music compared to that of **Nick Cave**, perhaps because there's a bit of a literary quality to both of your lyrics.

**MaxD:** I've been a fan of Nick Cave since he was in **The Birthday Party**, about 20 years ago. In fact, one of the guys I played in **Gallon Drunk** with, **James Johnston**, is now a member of the **Bad Seeds**, playing organ now that **Mick Harvey** is playing more guitar.

**SLUG:** Did you start out as a drummer?

**MaxD:** Yes, my first God-knows-how-many bands, I was a drummer. Then when we started The Flaming Stars, I'd been writing some songs and it always looks a bit *rubbish* if you're trying to sing and play the drums, so I thought, "I've got to stand out front because I'm not **Karen Carpenter** or ..."

**SLUG:** ... **Phil Collins**?

**MaxD:** Hopefully not. No, I'm not bald enough to be Phil Collins ... thank God. So I just stand up front and play drunken keyboards.

**SLUG:** You wrote an analysis of hipster slang, *Straight for the Fridge, Dad* ...

**MaxD:** Yeah, that's it, from 1900 to 1964: It's the stuff that you get in crime films and novels and old records. A lot of the same words show up in these things. If **Carl Perkins** used a word on a record at **Sun Records** in 1956, similar words were used in later *film noir* films and also in cheap pulp novels. I'm interested in how people used to talk in the **Al Capone** days: Music was always linked up with sleazy places. If you were a blues or a jazz musician in the 20s, you wound up playing in speakeasies because they were the only places where you could get work. The people who paid you at the end of the evening were The Mob. So a lot of these people spoke the same language.

With that, Max DéCharné put a pill in his kisser and lit it, trailing off like a Flaming Star. Check out their latest effort, *Named and Shamed* available at your favorite independent record store.





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**nickjames**@slugmag.com

SLUG welcomes Spain-based label **Bubble Soul Records** to the preview! 2004 introduced the world to Bubble Soul Music – by DJ/Producer **Danny Marquez** ("Afro Catalans" – Hello!). You'll want to watch out for this very promising label! Also, the latest from **Jellybean Soul** and **Maw/Vega Records**—two of NY's most profound labels, **1Trax Records**' most recent; and last but not least, **Purple Music**—Switzerland's finest. [nickjames@slugmag.com](mailto:nickjames@slugmag.com)

**Louie Vega**  
"Africa/Brasil"  
Vega/Maw records

Originally released on Louie Vega's "Elements of Life" recordings, these unreleased mixes will definitely make it into your bag. Re-invented in a techy and raw groove by German producer **Isolée**, "Africa/Brasil" has never seen better treatment. Overlaying the whirling and clicking rhythms of the original version's vocals and chants; the two mixes: "Dusk Mix" and "Dawn Mix" give you a minimal house feel with kind regard to the organic feel that signatures the MAW sound. In stores December 18, keep a look out for the **EOL Extensions** Album, due for release January 26. [www.mawrecords.com](http://www.mawrecords.com)

**Mark Knight/MTV ft E-man**  
"A New Reality"  
1 Trax Records

Attention: "Big Room" DJs all around—this track is for you!

Receiving support from the likes of **Roger Sanchez**, **Steve Lawler**, and **Mousse T**, this 12" is causing quite a stir among the internationals. Produced by **Mark Knight** (Toolroom Records) and Dutch born DJ/producer **Martijn ten Velden**, it's in-your-face with big sounds and heavy bass. In the continuation of constant consumer loving, the boys have brought on board NY vocalist **E-man** (heard on "Runnin" on MN2S), whose spoken-word styles keep the heads going on and on. "A New Reality" is a definite in the club kid's bag—includes vox and dub mixes. [www.1trax.com](http://www.1trax.com)

**Kiko Navarro ft. Marcel** – "M.U.S.I.C."  
and (Bubble Soul Re-Edits Volume 1.) =  
(Jay-J/Marquez/David Gomez/DJ Pippi)  
Bubble Soul Records

**Pachas'** very own **Kiko Navarro**, doing it again. Featuring the words of **Marcel**, "Music" is by far one of the choicest spoken-word tracks to date! Varying from each mix, this 3-tracker carries organ stabs and synth sweeps to jazzy keys and soulful sax, all overlaying a bumpin' Kiko groove. Receiving major applause from **Ben Watt**, **Tedd Patterson** and **Spen & Halo**, make sure it's at the front of your DJ box!

Next up, "**Bubble Soul Re-edits V.1**," which includes two highly sought-after jewels from the label's treasure chest. First off is "Vibrations," originally produced by **D.Marquez**, its tart, percussive beats and Rhodes stabs add style, while completed by catchy vocals that give an instant addiction—it simply oozes sex appeal. The B-side is **Chris Lum's** "Smack Up." In an upbeat and bumpin' tribal affair, this Marquez/Gomez funky and chunky Re-edit (of **DJ Pippi/IKL**) is the extra drive and energy you're looking to give your dance floor. Thank you, Josep for the support. [www.bubblesoulmusic.com](http://www.bubblesoulmusic.com)

**Marlon D ft J.R. Morrison** – "Affection"  
**Da Mooch ft Chynna** – "Love is Everything"  
Jellybean Soul Records

Two right down wicked tracks from NY's Jellybean Soul. First, we have "Affection," holding a classic JB Soul sound and proving the label never stops releasing the most earnest tracks around. Produced by the legendary **Marlon D** for **Underground Collective**, this sultry soulful lover will whirl itself all over you. Female vocals, ripe organs and a bump in the butt—includes vox, groove dub, holla dub and acapella. Second are the sexy **Quentin Harris** mixes of "Love is Everything." Originally produced by **Mike "Da Mooch" Mucci**, this amalgam of classic and hip exhibits the caliber of what this label is made of. Around 127 bpm, this proggy-type disco groover will be an essential for the deep DJ. Both due for release December 28, 2004. (Look for **Marlon D** – "Luscious" debut album: April 2005) Thanks to – **John Gambuzza**. [www.jellybean-recordings.com](http://www.jellybean-recordings.com)

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# GALLERY

## Stroll

By Mariah Mann

I don't know about you, but I can't keep those pesky New Year's resolutions! Quit smoking, exercise more, stop drinking so much and get involved in my community. Maybe I could stick to one or two resolutions. I could attend the local Gallery Stroll...this helps flourish the arts community while strolling is an exercise, right? Gallery Stroll takes place on the third Friday of every month from 6p.m. to 9p.m. This occasion provides the rare chance to view art shows after the regular 5p.m. closing times. Gallery Stroll will take place on Jan. 21.

Unknown Gallery, at 353 W. 200 South, has been the place to be on Gallery Stroll since it's opening in September. A visit to Unknown immediately transports you to a chic studio space reminiscent of So Ho, NYC. Upon arriving, you might think you are underdressed but no, those high-fashion divas are actually the models for guest stylists Lunatic Fringe Salon. The artwork featured in January's show would delight any outdoor enthusiast. Thirty to 40 artists were selected and provided a skate deck, snowboard or surfboard to express themselves. Local artist Leia Bell will display her work via m3 Snowboards. Hawaiian-native Shelby Kushma surfboards had to be shipped in for the show. As if the boards weren't exciting enough, local darlings Black Chandelier will introduce its new street and skatewear line during the opening reception on Jan. 21. It's events like this that remind me of the inner communities within the whole and how each individual can make such a difference. Shane Justice made a huge impact in many boarders' lives and on this evening, a tribute to his life will be shown at Cup of Joe's, immediately across the walkway from Unknown Gallery. This tribute has been shown recently at the tower and DVDs will be available for purchase. Many of these events are exclusive to the reception on Jan. 21, but the main boarders' show will remain on display until Feb. 11. For more information on Unknown Gallery, you can check them out on the web at [www.unkgallery.com](http://www.unkgallery.com)

Art Access, located at 339 W. Pierpont Ave., is pleased to present the exhibit *Framing the In-between Life: Finding a Way to Normal*, a photographic study by Lynn Hoffman-Brouse on one family's time at the YWCA/KRH transitional apartment. You can view their touching journey at the opening reception on Jan. 21 from 6p.m.-9p.m., followed by regular gallery hours Monday through Friday 10a.m.-5p.m. until Feb. 11.

A Gallery, located at 1321 S. 2100 East, will host a group show featuring new works by Eric Thompson and Kraig Varner. A Gallery houses approximately 30 to 35 artists and just recently opened up in a new bigger and better space. For more information on A Gallery, locate them on the web at [www.agalleryonline.com](http://www.agalleryonline.com)

For lack of space and time, not all galleries could be included. For a complete list of participating galleries, please visit [www.gallerystroll.org](http://www.gallerystroll.org).

# BOOKS

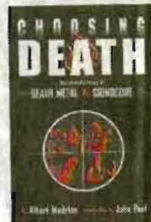
*Choosing Death: The Improbable History of Death Metal and Grindcore*

Albert Mudrian with intro by John Peel  
Feral House Books

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

This book reaches deep into the earth and pulls out the roots of grindcore and death metal from Day One. Picking up from about the time that the thrash and crossover movements died off, the reader is treated to all of the struggles, dirt and defeats suffered by many a young band of the time. Bands whose stories are told include Nile, Repulsion, Death, Entombed and many others, with most of the emphasis on the genre's leaders, Napalm Death, Morbid Angel and Carcass. Special attention is given to the label that was home to most of these bands at the time, Earache Records, as well as the label's own story of breaking through the boundaries of what metal and underground music was "supposed to be like" at the time. This book demonstrates the important role that true hardcore punk and crustcore played in the development of grindcore, which led to today's death metal music as we know it as well as modern hardcore. The reader also gets to read from the perspectives of label owners and execs. Attention is also given to the up-and-coming bands of the genre such as Hate Eternal, Opeth, Arch Enemy and others.

—The BUTCHER



*Lords of Chaos: Revised Second Edition*

Michael Moynihan and Didrik Soderlind  
Feral House Books

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

If you are into black metal in any way, read this! It will give you an understanding of what black metal is and of the definite divisions that exist within its ranks. Covering the inner-band murders, church arson and grave desecration as well as delving into the minds of musicians turned criminals, this book doesn't leave much out. In this revised edition, the author makes up for a lot of "taking sides" that he did in the previous version, as well as clarifying certain points. The preface also balances out the perspective a bit more in favor of the murdered Mayhem member Euronymous. Apparently, some of the racist views expressed by certain band members were too much to be associated with, even for the writer—a Church of Satan priest. While the original version petered out halfway through into an exploration of Norwegian history and adolescent murders (most of which weren't related to metal), this new version is constructed more thoughtfully. Other new content includes more Burzum interviews as well as more police activity in America concerning another neo-fascist black metallor, who, it seems, opened his mouth a little too much in this very book, gaining him more prison time! —The BUTCHER



# ALLOUD



# written in BLOOD

**CENTURY MEDIA:** *Leaders Not Followers: Part 2* is Napalm Death's follow-up, believe it or not, to their 2000 release *Leaders Not Followers*. The originator of the series was a five song ep, six songs if you include the cleverly "hidden" Dead Kennedy's song "Nazi Punks...". Hidden tracks are cool, but what I love are the maddening pricks that put a 2 or 3 second blurb at the end of 13 minutes of silence. You end up holding down the fast forward button, wondering to yourself, "When it will end?" Your anticipation ripens just as you fast forward right through the non-track. You then try to stifle the urge to kill as your CD player softly laughs at you with mechanical whirs and spins as it takes you back to the beginning of track one. It's never happened to me..., but I've heard about it.

*Leaders Not Followers: Part 2* is 19 cover songs. If you've ever wanted to know which bands influenced Napalm Death, then have at it. Napalm definitely puts their stink on these covers, but stays true to the spirit of the original recordings. Everything from '80s punk and hardcore to early '90s metal is covered on this release. I must admit, a good percentage of the song selection is new to me. Apparently, my head was lodged way too far up the ass of Iron Maiden and Metallica back in the '80s to be familiar with the music from bands such as The Offenders, Anti Climax, Discharge, Siege and Die Kreuzen. The exception comes by the way of Hellhammer's "Messiah", Kreator's "Riot Of Violence" and Sepultura's "Troops Of Doom". A live video for Cryptic Slaughter's "Lowlife" was added to the release.

The one thing I want to know is where is second guitarist Jesse Pintado? He's not listed on the cover, nor does he appear on the live video. I tried to find out at the official Napalm Death forum, but posts like "Who's your favorite member of the band?" quickly discouraged my efforts.



Napalm Death

**NAPALM RECORDS:** Theatre Of Tragedy vocalist Liv Kristine Espenæs is backed by the band Atrocity for the formation and debut of *Leaves' Eyes, Lovelorn*. Alex Krull, vocalist for Atrocity (and Liv's husband), also makes a vocal appearance on a few of the tracks. This release sounds pretty much like what you would imagine from this sort of partnership: female vocals over gothic, ambient metal. Exclude some of the operatic vocals and some of the more pop/rock hooks and you have an Enya being backed by a metal band sort of sound. I actually like the quieter moments of this release more than the metal parts. The heavily distorted guitars seem to clash with the vocals. I could do without Alex's death vocals too - they sound out of place. Over-all, this isn't bad. — In addition to performing as the band *Leaves' Eyes*, Atrocity is releasing their latest effort, titled *Atlantis*. This release is the long awaited follow-up to 2000's *Gemini*. *Atlantis* is huge in scale; the runtime alone is nearing 56 minutes. They pack a ton into those 56 minutes too; this album is all over the place. I don't know a lot about this band, but from what I've heard of Atrocity, *Atlantis* seems to be a mixture of everything they've been in the past. While Atrocity started out as more of a straight-forward death band in the early '90s, the late '90s found them branching out by experimenting with electronic/darkwave to create ethereal soundscapes. *Atlantis* is very aggressive in parts, hinting almost to the point of extreme. Other areas of this release feature more of a flowery, ambient sound. The vocals are in-line with the music, hard-hitting death vocals are inter-laced with cleanly sung passages and operatic choruses. This is good. I'm not completely into it, but it is worthy of a second listen.

**AMERICAN:** Slayer has been putting out records for 21 years now. In that time they've released eight studio albums of original music, including a little gem named *Reign In Blood* (1986). I'm sure in the last 18 years they've tried to put *Reign In Blood* to bed, but that's a monster that will never sleep. In an attempt to appease the old Slayer loyalists, the band has released the DVD *Still Reigning*. The DVD was filmed in Augusta, Maine on July 11. The entire *Reign In Blood* album was performed during the second half of their most recent tour, but a little cutting and pasting has the album's performance front and center as soon as you hit "play". Other songs from the evening's performance make the DVD, including: "War Ensemble", "Hallowed Point", "Necrophiliac", "Mandatory Suicide", "Spill The Blood" and "South Of Heaven". "Slayer In Their Own Words" is a special feature on the *Still Reigning* DVD; it's a compilation of interviews with the band and fans.

If I have one complaint about this release, and I do, it's the same complaint I have of about every live DVD or video release - too many damn camera angles. There's someone responsible for directing the cameras that is getting paid. There's someone else that gets paid to edit all of the camera angles. If they don't keep camera views changing, zooming in and out, etc. then they don't have a job. It's just too much in my opinion, and ruins the continuity of what is happening on the stage. I guess besides earning their keep, the DVD editors realize that the band is getting up there in age and isn't exactly as active on stage as they once were. I guess the editors feel their snappy camera work and clever editing will make up for it. Tom Araya (bass/vocals) still works the crowd with his hair spinning around like an airplane propeller - the guy looks as though he still has every strand of hair that he was born with. As for the guitarists, well, they're getting a little portly. I have \$5 that says Kerry King would have trouble touching his knees, let alone his toes (and no, I would not say that to his face...). I've got to give them credit though, they still sound as good as ever. Kerry King and Jeff Hanneman have always been better song writers than skilled, technical guitar players, but they are truly at the top of their game on this DVD performance. How Kerry gets those fat little sausages he calls fingers moving at the speed he does is a wonder of nature (Again, I'll keep my comments to myself if ever in Kerry's presence).

This is a good DVD presentation of Slayer. It's even better when you consider the price is less than \$15.

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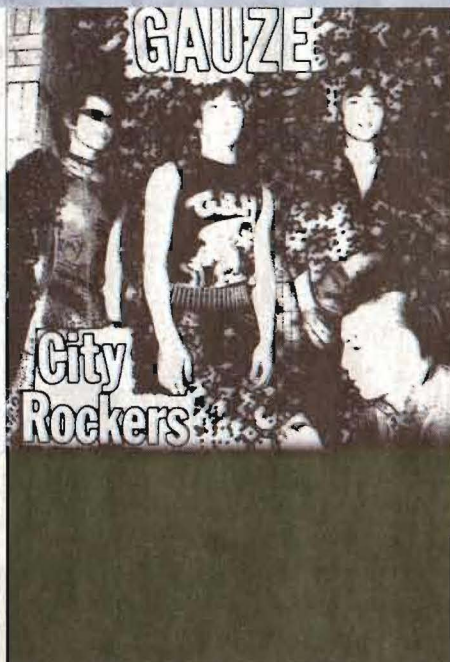


# WASTED LIFE, JAN. 2005

By Dave Barratt dave@slugmag.com

## GAUZE City Rockers 7"

Gauze are approaching their 23rd year as the most talented and crazed hardcore punk band on Earth, yet still show no sign of allowing anyone to legitimately re-press their very hard to find records. Rumor has it that several years ago Gauze found out someone bootlegged one of their records, so they did the detective work to find out who did it and flew from Tokyo to Seattle just to kick his ass. This 7" is a new bootleg of Gauze's 1982 demo that originally appeared on a compilation with other Japanese hardcore bands. The bootlegger is probably dead now, but at least he left behind something for the rest of us. On their demo, Gauze hadn't yet developed the multi-layered whirlwind thrash they're known for now. It sounds a lot like early Discharge and Varukers weaned on '77 punk but starting to experiment with apocalyptic hardcore thrash. Gauze has proven their dedication to DIY punk over the last two decades, and now you can hear what they sounded like before they were as old as your parents.



## CAUSTIC CHRIST Government Job 7"

Some punk bands never get famous enough to appear on MTV, play Warped Tour or even have their music played in the background on TV shows about snowboarding. Some punk bands don't get famous enough to upgrade from a Ford van to a small motor home. Lots of punks never even get famous enough to quit their crappy day jobs, but they still play fast hardcore punk clear into their 30's and 40's because that's what it takes to deal with decades and decades of the daily grind. You could imagine that people like Caustic Christ, who stick logos on coffee cups by day and do what they really want to do after they're off the clock, have an appreciation of hardcore punk's history—decades of experience as social rejects and a way of putting their rage to music that major label "punks" in their late teens will never know. *The Government Job 7"* sounds vaguely like vintage Circle Jerks played at the speed of Poison Idea, but instead of a controlled Keith Morris yell, the vocalist sounds like he's about to break something in his neck and fill his mouth with blood. Mad-at-the-world hardcore doesn't get any more bitter than this. (write to Caustic Christ at PO Box 71287 / Pittsburgh, PA / 15213, or e-mail them at [causticchrist@hotmail.com](mailto:causticchrist@hotmail.com))

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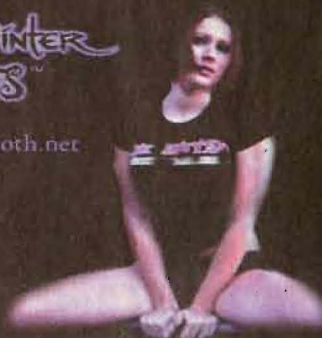
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# Glitter Gutter Trash

A Psychotic Candyland full of glam, glitz, trashy pop, new wave, no wave, post everything, retro futurisms and distorted beauty.

by ryan michael painter rien@davidbowie.com

## Impossible Recording Machine Echo the Moon Positron!

Impossible Recording Machine are not electroclash, Radiohead, James Bond, Coldplay or any combination of "post" + (insert whatever retro music term is popular). They do, however, share a bit in common with the aforementioned because *Echo the Moon* is a surprisingly nice collection of up-tempo electronic drones, candy glitches and smoky atmospherics with a falsetto vocal style reminiscent of Pink Floyd at their most sedated by way of that indefinable chaos that followed Britpop. An inventive selection of influences, only it doesn't always work exactly like it could, as many of the songs spiral off into the ambience while others simply start there and linger for a few minutes before the substance of the song begins. It comes off like an excessive guitar solo in reverse. Still, *Echo the Moon* is a charming album, even if it could use some trimming.

## Trepassers William Different Stars Network

You could dismiss Trepassers William as a band filling the gap until the sleeping giants *Mazzy Star* get off their laurels. You could. You shouldn't. No, you can't deny the similarities of the slight country twang in the guitar, the understated female vocals and the mournful atmosphere, but you also can't deny the haunting lyricism and beauty contained within. If "Lie in the Sound" and "Different Stars" don't convince you, just wait for their cover of Ride's classic "Vapour Trail." It's like the first time I heard *This Mortal Coil*'s version of "Song to Siren." Yes, it might just be that good.

## Magnapop Mouthfeel Daemon

You might remember them, or perhaps you've seen their albums floating around somewhere. Magnapop were on a self-imposed hiatus. Now they're back. Ruthie still plays noisy guitars and Linda still sings, two blokes provide the rhythm and maybe, just maybe, *Mouthfeel* will make you nostalgic for the early-to-mid 90s when this sort of thing was creeping around college radio. While the likes of the Heartthrobs, Lush, Darling Buds and Slowdive were overseas adding layers of sound, many similar-minded bands in America were taking the Pixies' approach with rattling guitars and naked vocals. Of the two, I always preferred the layering, but Magnapop always did their thing with just enough originality to catch my attention. "Satellite" and "Smile 4u" could be radio darlings if radio played music anymore.

## The Poison Arrows EP File 13

"Trailer Park" is a tease with its smacking around of sound and distorted blips and buried vocals. It's a BRMG record stolen by Suicide and slaughtered in Pro Tools. Bloody hell, it's Primal Scream reborn! Well, if they'd only kick it in and go somewhere, which they never do. Instead, we're given a sonic trip through the idm super-highway of great sounds, occasional beats and a whole lot of tweaking of effects. Rather good, actually; sort of a Love & Rockets track from the *Hot Trip to Heaven* album without the grooves. I enjoy it more now that I know what to expect. Just like love, I was just more excited by what could have been than what actually was.

## Sigur Rós Von One Little Indian

There's this band from Iceland. No, not the Sugarcubes. The other band, Sigur Rós—perhaps you've heard of them? Well, this is their first album that up until this point hasn't been officially available in America. It sounds like a nightmare, a rolling psychotic grind into the sparseness of darkness and then it sounds like warm water and a summer breeze. It's beautiful and different from what you're more accustomed to. Waves of distorted guitars, the pounding of drums and vocals that come from every angle; it's far closer to a *My Bloody Valentine* record than anything they've done before. Von just might be their sharpest work thus far. If it weren't so late, I'd turn it up until the walls shook. Brilliant.



## The Hidden Cameras Mississauga, Geddam Rough Trade

Oh dear; this sounds like a rather twisted wreck of the flamboyant sexuality of the Scissor Sisters with the dark wit and tangled allusions to debauchery of *The Beautiful South*, the sing-along retro-chic of Belle and Sebastian and the awkward humanity found in all things by Stephin Merritt (*Magnetic Fields*, etc.). Maybe you shouldn't look, but you know you've got to. You might even find your conservative mother tapping her foot along, humming the melody. Well, only if she doesn't listen to all of the lyrics. Catchy, infectious, beautiful, touching and definitely perverse.

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# Modus Operandi

by amy spencer [oneamysseven@kommandzero.net](mailto:oneamysseven@kommandzero.net)

Ring in the new year on Sunday, January 9th when **Lapsed** drops his phat beats at W Lounge at 9 p.m. Guest DJ's **oneamysseven** (that's me) and **.ke** will be throwing down some noise that night as well. You really don't want to miss this. Remember, we live in a city where shows can sometimes be few and far between. Especially good ones.

**Wai Pi Wai**  
S/T  
Hands Productions

The collaboration of **Jerome Soudan** of **Mimetic** and **Herman Klapholz** of **Ah Cama-Sotz** burst into popularity during the 2004 edition of *Maschinenfest* where both musicians already held notoriety. The electronic journey begins with "Strings of Infinity," a solid, melody-driven trancey track. "Dirty Mind" breaks into a *Children of the Corn*'s choir-type chant with beats that are undoubtedly those of a Mr. Ah Cama-Sotz. Title track, "Wai Pi Wai" takes stochastic beats and an old familiar trick of plotting the Macintosh "female" voice repeating, "Wai Pi Wai" and then throws in some "Forget about you, you're already dead" into the mix. You just can't go wrong with fun robotic Mac voices. **Wai Pi Wai** ends it with "Mojito," a song that sounds like a remix of an Ah Cama-Sotz song that I just can't put my finger on. Both acts individually put on phenomenal live shows and I have a feeling that seeing **Wai Pi Wai** live would be the way to really experience them. The subtleness of the eleven tracks makes for a light and fun album that just works.

**Orphx**  
*Circuitbreaking*  
Hymen

Inspired by reactions to the negative impacts of economic globalization by different groups around the world, *Circuitbreaking* is a compelling release that couldn't come at a better time. **Orphx** began in the early 90's as a group of three people experimenting with homemade instruments, found sounds and improvised rhythms. Working solo on *Circuitbreaking*, **Rich Oddie**, a Ph.D candidate in environmental politics in Toronto, breaks out a powerful masterpiece of subtle rhythms enhanced with sly samples of protests, speeches and films on the subjects. Disorderly beats in a stream of order convey Oddie's ideas without being obvious and intrusive. Hypnotic, trance-like pulsing on the ten tracks are broken down into five tracks named "circuits" that weave between the non-circuit tracks, beginning with "Signal to Noise", an excellent piece with delicate bleeps almost reminiscent of *Squaremeter*. "Remote Control" takes it up a notch with heavier rhythms with more of a tribal, electronic feel. "Simulacra" slows it down and adds a distant IDMish melody that extends across "Circuit III" to "Simulacrum," but this time with a speech and a change in the rhythm. Some blatant rhythm noise on "Critical Mass" takes political chants and beats into the perfect finale for *Circuitbreaking*. This is truly one of the best albums released in 2004.

**Tzolk'in**  
S/T  
Divine Comedy Records

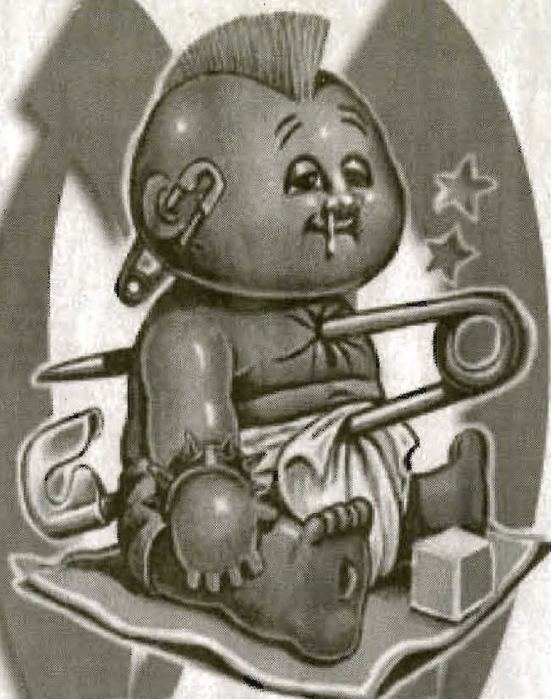
The conceptual creation of **Tzolk'in's** self-titled release is a collaboration conceived by **Empusae's Sal-Ocin** and **Gwenn Temorin** of **Flint Glass**. Mayan mythology and the ritual calendar called **Tzolk'in** was the inspiration for the ritual sounds and mesmerizing beats produced on these eight tracks. Mastered by **Herman Klapholz** of **Ah Cama-Sotz**, **Tzolk'in** becomes a part of the growing trend of exotic beats and conceptual elements that create sounds merging modern technology with ancient ritual. Briefly, the **Tzolk'in** calendar is a cycle of 260 days. Each day in the cycle can be identified by both a day number and day name glyph. There are thirteen day numbers and twenty day names used in combinations to identify dates. Some of these dates and symbols are the names used for track titles – such as, "Imix", "Chikchan" and "Kaban". Each track is crafted meticulously and ranges from hard beats to procession-like drones. **Tzolk'in** will obviously appeal to fans of **This Morn' Omina** and the likes. I hope to hear more from this duo, as there are 252 more days they can fulfill in the Mayan calendar.

Various Artists  
**Fuck**  
Hive Records

As a teenager, the idea of a compilation called, **Fuck**, the message to "fuck mediocre electronica" and the image of a female tied up in on the cover might have appealed to me, but seems like a tired idea nowadays and also seems irrelevant to the music. With that said, the eleventh release off **Hive Records** has sixteen tracks of some of the finest electronic music out now. One favorite comes from **Railgun**, an artist that is hard to find outside of the occasional comp, with "The trouble with progress". A musician unfamiliar to me that manages to move me is **32nd Kalpa + Leaf** with a track called "Paperdress." **Muted Logic**, another good one that you can't find enough of, gives a harshly-beaten track called "abort". **Lapsed** is one you can't go wrong with and "Ice Cold" is one of my favorites on **Fuck**. **Izozoscope** has never disappointed and gets me shaking with a remix of "Suffocating Simoniacs." Finally, **Mago** contributes a catchy little number entitled "hide." Unfortunately, some of the unmentioned tracks could be described as "mediocre" on the compilation that want mediocrity to fuck off. A real low point comes with **Concrete Cookie vs. Incredibad's** "Everybody dance!" – think "Baby got back" getting crapped on by **Vanilla Ice**. **Incredibad** sums it up. It's possible that some of my negativity on this release comes from the fact that I waited several months to get this comp with the hard-to-find second disc and couldn't find it. There were only 200 copies of **Fuck** with disc two. I have searched across the globe to find not one. I can't help but think this is a disservice to the musicians who don't want people to download their music. With genres branching out, it seems that compilations are becoming less common. **Fuck** was not a total disappointment, but didn't live up to the hype either.







HAPPY NEW YEAR

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# THE ANNUAL INVASION IS UPON US:

## SLUG MAGS A-Z Guide to January's Film Fests

BY MC WELK

Ahh, Sundance Season. Time for that quaint little film festival put on by that little man who once watched Butch riding Katharine Ross around on bicycle handlebars to tumble into town followed by people, events and opportunities nigh seen around these parts any other time of year. Back in my salad days, before Mr. Hankey had to save the South Park sewer, I remember seeing such brilliant films at Sundance as *Blood Simple* and *Sex, Lies & Videotape* that helped launch the careers of the Cohen brothers and Steven Soderbergh, respectively. The festival has changed enormously, become much more commercial, yet it is still an opportunity—to see some damn good movies. Here's a sideways snapshot preview of the 2005 Sundance Film Festival from A-Z:

**A** is for art. Film is "art," right? Check out this list of 50 hot "artists" who appear in this year's Sundance films along with highlights of their careers:

**Joan Allen**—not really a hatchet-face; she just plays one onscreen (Pat Nixon).  
**Tom Arnold**—Roseanne's castoff is now in on the *Worst Damn Sports Show Period*.  
**Benjamin Bratt**—agreed to do *Catwoman* thinking it would be a sequel to *Monster's Ball*.  
**Beau Bridges**—He's made 100 films but his brother is the dude, dude.  
**Pierce Brosnan**—to Hell with James Bond; I'm all about the Remington Steele.  
**Steve Buscemi**—his role as the lipstick-wearing serial killer in *Billy Madison* is priceless.  
**Neve Campbell**—still waiting for the sequel to *Wild Things*. Neve. Denise is down.  
**Chevy Chase**—*Three Amigos*, *Funny Farm*, *Caddyshack II* ... Fletch was on fire!  
**Joan Chen**—We lesbian-scene purists prefer *Wild Side* with Anne Heche to *Wild Things*.  
**Kevin Costner**—ma'am, I'm neither an actor nor director nor producer. I'm a postman.  
**Alan Cumming**—hmmm, *Spice World*, *The Flintstones*, *X2* and beaucoup d'art films.  
**Jeff Daniels**—*Dumb and Dumber* made us forget that he ever worked with Woody Allen.  
**Daniel Day-Lewis**—That *The Last of the Mohicans* hunk made my day.  
**Laura Dern**—from David Lynch to *Jurassic Park* and *Dr. T and the Women*. Ouch.  
**Danny DeVito**—Twins. He and der gropenfuhrer were obviously separated at birth.  
**Matt Dillon**—I'll always have a soft spot in my heart for Tex, or was it Dally? Rusty?  
**Robert Downey, Jr.**—good research on his role in *Less Than Zero*, post-production.  
**Janeane Garofalo**—the boys were cruel enough to her in *Team America: World Police*.  
**John Goodman**—please, Mr. Goodman, never appear as a Blues Brother again. Please.  
**Macy Gray**—isn't she that crazy bitch with the whacked-out hair? Just checking.  
**Michael Keaton**—still hasn't quite made it back from *Beetle Juice* and *Batman*.  
**Jane Krakowski**—similarly, Jane K. was the only Ally McBeal actress who ate daily.  
**Lisa Kudrow**—you know, she can really act. Why did she make that trash for 10 years?

**Jennifer Jason Leigh**—she had me from *Fast Times* ... until *Single White Female*. Yikes.  
**Kelly Lynch**—let me see, *Drugstore Cowboy* or *Curly Sue*? Nah, it's *Charlie's Angels*.  
**Carrie-Anne Moss**—still trapped somewhere inside the matrix doing kung fu with Keanu.  
**Bebe Neuwirth**—I don't care how many plays she's done; she's still Lilith from *Cheers*.  
**Catherine O'Hara**—great as Mickey in *A Mighty Wind* and Cookie in *Best in Show*.  
**Bill Pullman**—great chemistry between him and Ellen DeGeneres in *Mr. Wrong*.  
**David Schwimmer**—you know, he can sorta act. Why did he make that trash for so long?  
**Kyra Sedgwick**—the apex of her acting career was t-shirt toilet-scrubbing in *Singles*.  
**Elisabeth Shue**—left her top poolside in *Leaving Las Vegas*. Nick Cage left his integrity.  
**Jimmy Smits**—*Miami Vice*, *L.A. Law* and *NYPD Blue*. Now that's a holy trinity.  
**Mary Steenbergen**—I thought that maybe she was washed up until I saw *Elf*.  
**Marisa Tomei**—when I saw *In the Bedroom* I thought, "That could have been me."  
**Liv Tyler**—it's all been anticlimactic since she worked the strippers' pole in Dad's video.  
**Donnie Wahlberg**—the Jan Brady to prosthetic-wearing, underwear-modeling bro' Mark.  
**James Woods**—Did you know that he was born in Vernal? Welcome home, native son.  
**Kevin Bacon** (of course), along with his "music"-making brother.

To be fair, that's what stars do now: They make one or two sellout films so they have the leeway to make an indie film and name their kids Apple or Phineas or some shit.

**B** is for barhopping. At the end of January, rubbernecking could catch you a glimpse of a B-list celebrity (providing he/she is slumming and not attending a VIP-only party). Or, if you're lucky you could go home with that slut Hilary who writes the dating column for *Flipside* in Park City.

**C** is for Calxico. One of the many bands playing at the famous/rich-only Music Café is Tucson's finest. My date to the Calxico/Wileo show informed me that the tall one who plays the vibes is "hot." Also scheduled at the café are ... **And You Will Know Us by the Trail of Dead**, **Dresden Dolls**, **Angelique Kidjo**, **Kings of Leon**, **Suzanne Vega**, artists who are old (Michael McDonald and Rickie Lee Jones) and many more.

**D** is for documentaries. The documentary competition has two divisions: American and World. American topics include death row convictions overturned by DNA, Penn Jillette backstage, **Daniel Johnston** (more on him later), a high school sex-ed advocate, Enron, Mardi Gras beads made in China and a Catholic clergy sex cover-up. World documentary topics include Chechnyan children, killer bears, a Rwandan massacre, a Brit going bonkers in Brooklyn and Communist Chinese revolutionary model operas.

**E** is for Egyptian. Now that's a theater, or is it theatre? As an aside to you Ogenites, there

**E** will also be screenings of Sundance films at Peery's Egyptian up North. So you will have more than **Bad Brad Wheeler** and the blues now that they've taken your nativity scene away. Several years ago I saw *Care of the Spitfire Grill* at Park City's Egyptian. This was after Castle Rock had shelled out an obscene amount of money for the distribution rights. Man, that movie was a dog and I was drunk. I passed out and I was snoring loudly throughout the screening. My ex-wife woke me up and I hollered something indecent at the screen. That was when Sundance's worm turned.

**F** is for frontier. "Frontier" is what Sundance calls its small cachet of experimental work. *The Joy of Life* features the voice of beat poet Lawrence Ferlinghetti in a visual poem about San Francisco. *Room* is executive produced by **Michael Stipe** and describes a mother transcending technological and wartime media saturation. *Sugar* is the name of **Bob Mould's** band. Just kidding, it's actually about another woman in a Kafkaesque situation. *Symbiopsychotaxiplasm: Take 2* is a postmodern way to say it belongs to the two Steves (Soderbergh and Buscemi). *Tropic of Cancer* is a Mexican film about begging and primitive hunting. One may also explore the virtual frontier at SOFF (Sundance Online Film Festival), [www.sundance.org](http://www.sundance.org).

**G** is for Glover, Crispin. What is the highlight of **Crispin Glover's** career? Was it cultivating his creepiness in *River's Edge* (which played at Sundance)? Was it keeping his cat in the cooler in *Rubin and Ed*? Is Crispin proud that he lived above Frederick's on Hollywood Blvd. or that he played McFly or that he almost kicked Letterman in the head or that local band Boxcar Kids wrote a song about him called *Hellian*? Perhaps it can be found in his entry in this year's festival, *What Is It?* Let's see: graphic sexuality, a black-faced minstrel who wants to be an invertebrate, talking snails, giant seashells, a naked woman in a monkey mask. That sounds about right.

**H** is for ho. Actually, *Hustle & Flow* is about a pimp, but per **KRS-One**, this is a pimp/ho society we live in. If you don't believe me, simply observe the hustlin' and flowin' going on at some of the Park City parties. Apparently Djay, the protagonist of *H&F*, demonstrates that pimps can suffer through midlife crises too, which may seem Ludacris, except that particular rapper is cast in the film too. Word.

**I** is for "independent." INDEPENDENT is plastered on the cover (out of focus) of this year's Sundance guide, which is a bit of a joke because nearly everyone involved has something that they want to be, or that has already been, sold. Let's all hold hands and change it to "Differently Dependent."

CONTINUED ON NEXT PAGE



# J is for Daniel

J is for **Daniel Johnston**, a manic-depressive, middle-aged musical manchild who lives with his parents in Waller, TX. When his dad screened my phone call he revealed that Daniel had lived in Brigham City, Utah when he was just a baby, yet he still remembered it.

DJ: Hi, how are you?

SLUG: It's exciting that you're coming up to Park City for the festival in January.

DJ: Yeah, we're all excited about the documentary. They've been working on it forever and it should be a lot of laughs.

SLUG: It seems like you're a big fan of movies.

DJ: Oh yeah, I was watching a DVD just now and I watch all kind of movies all the time.

SLUG: Your song "King Kong" certainly is a tribute to that film.

DJ: Oh yeah, that's one of my most-watched films. The song came from watching it a lot.



SLUG:

When you were younger, didn't you used to make Super 8 films?

DJ: Yeah, and I made some videos. I had a friend that I wanted to make films with, but she died. I had just seen the movie *Ed Wood* and I was so inspired to make B-movies like that, but then she died. That was a real rip-off.

SLUG: Obviously you're a visual person with all of the art that you do.

DJ: I draw a lot. That's where I make my spending cash. My dad buys my drawings and resells them. I can get a fair price to have money for cigarettes, soda pop and stuff.

SLUG: Where do your characters come from? Is that what's going on in your head?

DJ: I do use some copyrighted characters such as Captain America and Casper the Friendly Ghost, even *Strange Dog* who looks sort of like Snoopy. But I have my own characters as well. I have had offers to do professional comic books, but I don't know what's with me. I get too paranoid when the offers are too real ... even **Stephen Spielberg** made me an offer to be on his label and I said, "I don't wanna' be E.T." When I think about it now, I want to kick myself in the head. I could be a millionaire.

SLUG: I heard that your [Hi, how are you?] mural in Austin [that **Kurt Cobain** wore on his T-shirt] was in danger of being painted over.

DJ: Yeah, it made the papers. But then they decided to keep it. And the logo of that frog is on the uniforms of the new Mexican restaurant they opened there.

SLUG: What made you decide to head down to Austin?

DJ: I was traveling with a carnival that had Austin as its last stop, so I had nowhere else to go. I sold corn dogs, but we spelled korn dogs with a "k," so that was it.

SLUG: What's the story of you handing out your homemade cassettes to people?

DJ: When I moved to Austin, there were all these kids around my age and they were all playing this great music. I'd received a tape duplicator for Christmas, so I made copies of tapes that I'd already made and I gave them out to everyone I met.

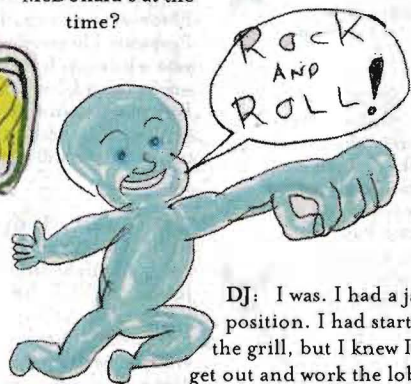




# Johnston

especially pretty girls, and to musicians too. By the time I went to do my first show, people knew who I was so the place was packed. It was like the *Ed Sullivan Show*, in a way.

SLUG: Were you working at McDonald's at the time?



DJ: I was. I had a janitor's position. I had started on the grill, but I knew I had to get out and work the lobby. So I could dream all day and write songs in my head while I was cleaning the tables and emptying the garbage. All of my fellow rock and rollers could come and see me and talk about doing shows and stuff.

SLUG: In 1994 you signed with Atlantic Records and released *Fun*, on which you were helped by Paul Leary of the Butthole Surfers.

DJ: That's right: Paul Leary at the door. I had a lot of songs written already, but because I was on medication from the psychology doctor my arms were shaking and I couldn't really play the guitar. So I just showed him the parts and he played them. Once we got started, Paul had me make up a lot of songs. So there's a lot of goofball songs on the album.

SLUG: The film about you is called *The Devil and Daniel Johnston*...

DJ: Oh man, that title... when they first started making the film they told me the title would be *Yip! Jump Movie*. About three weeks ago my brother told me the "Devil" title and I said "Oh, oh... oh, no." And now there's nothing I can do about it. It's a nightmare.

SLUG: But those themes of good and evil are in your music.

DJ: I realize that, but I remember seeing *The Devil and Daniel Webster*. He was like a guy who was trying to do right, but the devil was like, "Here, wanna' beer?" He's giving a lecture to some people and he

... even Stephen Spielberg made mean offer to be on his label and I said, "I don't wanna' be E.T."

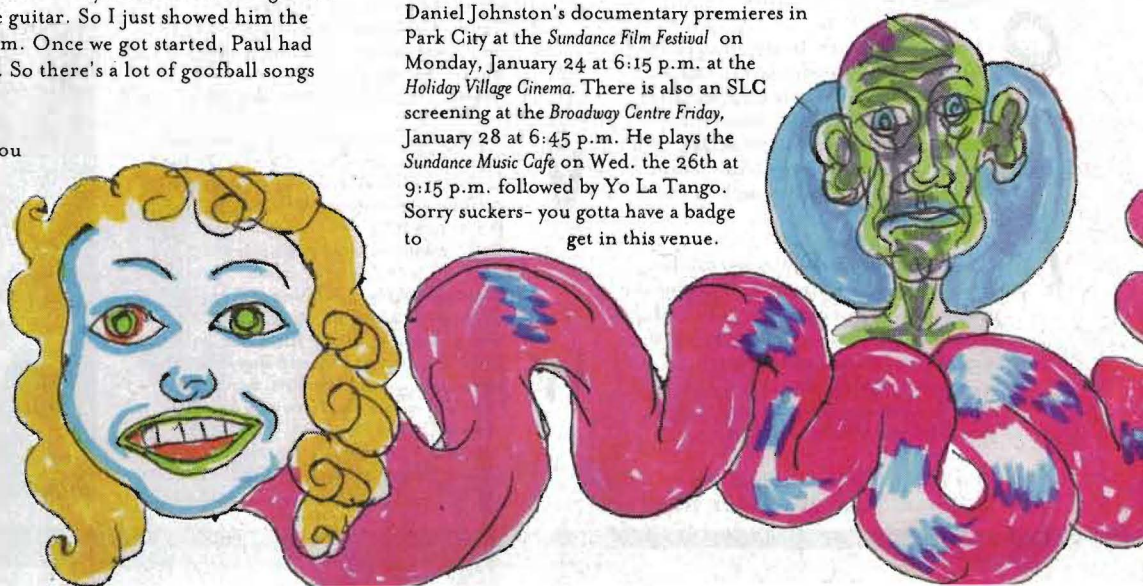
drinks a beer and he starts saying evil things.

SLUG: The *Late Great Daniel Johnston* tribute album makes it sound like you've passed away.

DJ: Isn't that weird? I bet that half of the people who see that are going to think that I'm dead. But those artists did very well... I like the versions of "Dream Scream" [Death Cab For Cutie] and "Impossible Love" [Gordan Gano formerly of Violent Femmes]. I like Sparklehorse and [former Daniel Johnston collaborator] Jad Fair, of course.

I tried to ask Daniel about the nature of his illness (manic depression, treated by lithium etc.) and his former girlfriend, Lorie, from the funeral home and whether he pushed her off of a balcony because he thought she was possessed by Satan, and if he recorded "Speeding Motorcycle" with Yo La Tengo from a mental hospital phone (No, it was from a friend's house), but I think his mom caught wind of the content of my questions and yelled from the other room, "Dan, that's enough. Get off of the phone!" So he did.

Daniel Johnston's documentary premieres in Park City at the *Sundance Film Festival* on Monday, January 24 at 6:15 p.m. at the *Holiday Village Cinema*. There is also an SLC screening at the *Broadway Centre* Friday, January 28 at 6:45 p.m. He plays the *Sundance Music Cafe* on Wed. the 26th at 9:15 p.m. followed by Yo La Tengo. Sorry suckers- you gotta have a badge to get in this venue.





# SLUG MAG's A-Z Guide continued

BY MC WELK

**K** is for "Killer" Kane. **Arthur "Killer" Kane** was the bassist and leader of the **New York Dolls**. **David Johansen** referred to him as "the miracle of God's creation," which Kane seems to have taken literally as he became a born-again Mormon after the band bottomed out on drugs and alcohol. *New York Doll*, also in the American Documentary Competition, details the story of how Kane, 30 years later, buys his guitar back from a pawnshop, takes leave from his job at the Family Center Library and reunites with the Dolls.

**L** is for losers. Let's just all agree going in that we are losers, whether we have a screenplay to pitch, or digital dexterity, or onscreen charisma or a Swiss bank account or whatever: losers, losers, losers. To import the wisdom of **Rodney King** from SoCal, "Can't we all just get along?" There, now I feel better.

**M** is for **Murderball**. Only at a film festival can you see quadriplegic rugby with modified *Mad-Max*-style wheelchairs and a Canada vs. USA conflict. Who needs the NHL (no hockey league)? God bless Canada.

**N** is for *Nine Lives*. I intentionally omitted the nine actresses in this film from the "Hot Top 50" list, but they are bringing it: **Kathy Baker, Amy Brenneman, Elpidia Carrillo, Glenn Close, Lisa Gay Hamilton, Holly Hunter, Amanda Seyfried, Sissy Spacek** and **Robin Wright Penn**. Plus director/screenwriter infers that these women are like cats, so I'm not the only one kicking around who's not exactly PG.

**O** is for "on-line." In addition to the SOFFrontier, the Sundance Digital Center is offering daily workshops on such topics as HP/Avid, Sony, HDV, Panavision, Adobe, HD Shooting and Format, Docs and Blogs, Animation, Postproduction and how to be a chode in general.

**P** is for panels. I wish it were still for **Piper Heidsieck** (former sponsor of the independent spirit awards). Oh well, less champagne for me. Topics for panel discussion include culture wars, imaginary worlds, sex, alternative distribution, machinima, poets of progress and doom and music.

**Q** is for queer. Gay, lesbian and transgender films seem to have less of a

presence at this year's festival than in years past, and I hope that this is not by design. Perhaps there is need for another alternative festival, **BecauseWe'reHereDance?**

**R** is for *Reefer Madness*. You don't have to be stoned to enjoy this film, but it could help. Check this out: It's a musical starring **Alan Cumming, Neve Campbell** and half of Gemini's **Twin, Ana Gasteyer**. You'll laugh so hard that you'll cough.

**S** is for *Strangers With Candy*. **Jerri Blank** is your typical 46-year-old ex-junkie whore with strong bisexual libido until she decides to return to high school upon her release from prison. The screenplay is penned by **Amy Sedaris, the Daily Show's Stephen Colbert** and director **Paul Dinello**, and is like an after-school special on acid. It features cameos by **Philip Seymour Hoffman, Matthew Broderick**, and his wife who does The Gap commercials.

**T** is for *Trolley Square*. Camping out for tickets at the Trolley Square box office is the closest one can come to an opening of *Star Wars*, *Lord of the Rings*, or a *D&D* convention. Seriously, don't be bummed out if you wait and you still can't get tickets to the screenings you want. The good news is that another art cinema is opening where *Madstone* used to be, so screenings should be plentiful there and courtesy of the *Salt Lake Film Society* (Broadway, Tower).

**U** is for underground. Old *Sundance* underground, where are you now? Perhaps it would be better to focus instead on *Slamdance* and *Tromadance*. Check out the *Slamdance* guide on page 12 for a list of their cool happenings. If *Tromadance* had their shit together at press time you would be reading about their films right here. Check out their website instead: [www.tromadance.com](http://www.tromadance.com).

**V** is for van. If you are an ingenue and some dudes invite you to get in the back of their windowless van to view some real cutting-edge cinema, don't do it. Watch the Aussie film *Wolf Creek* if you want to be scared.

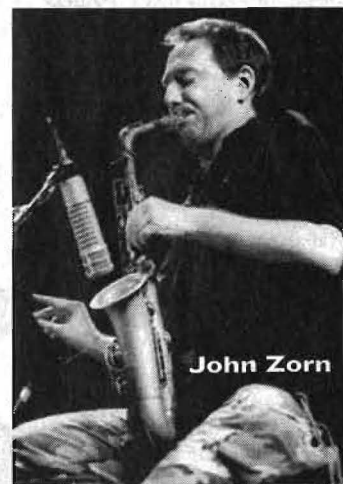
**W** is for Wendy. **Lars Von Trier** is trying to cheer us up again. It's not enough for him to make uplifting films like *Breaking the Waves*, *Dancer in the Dark* and *Dogville* in which women are sexual deviants, hanged or raped, respectively. Now with his screenplay for *Dear Wendy* (directed by **Thomas Vinterberg**), he tells the story of **Dick** and his love for a gun that makes us reflect upon our quirky Americana.

**X** is for *X-Dance* (like the *X-Games*, get it?) the action sports spin off of *Sundance*. Like *Tromadance*, all screenings are FREE. Too bad the drinks at the *X-Dance* temporary *Tiki Lounge* aren't (333 Main Street, 2nd Floor—across from the Egyptian Theater)! This year's line-up features new works from **Chris and Emmet Maloney, Teaton Gravity Research** and surf-turned skate/snow company, **Billabong**.

**Y** is for *Yo La Tengo*. In addition to performing on the same night as **Daniel Johnston**, **YLT** did the music for the film *Junebug*; moreover, **Ira and Georgia** are married and even if they play a quiet show, here's hoping for an unplugged rendition of "The Evil That Men Do."

**Z** is for Zion. No, not this Zion ... that Zion. **Mark Levin's Protocols of Zion** examines the recent rise of antisemitism post 9/11, with a score by **John Zorn**.

Checkout SLUG Mag's website for daily updates, coverage and reviews of the film festivals and their parties, Jan. 20-30, 2005. [www.slugmag.com](http://www.slugmag.com)



John Zorn



# CD REVIEWS

## The Autumns

Self Titled

Pseudopod Records

The Autumns = Red House Painters + Slowdive + The Shins

The Autumns are cascading and lovely like that one girl's long and well-conditioned hair that sat in front of you in eighth-grade math class that made it impossible for you to learn algebra. Alternating between acoustic la la las and fuzzy shoegazer aesthetics, this album would be the perfect soundtrack for either overdosing on heroin or making out with somebody for the first time. There are crashes and lulls at smart intervals, string arrangements, pianos, choral vocals—the works. Cap that off with a feeling of exhilaration that oozes out of every song and you've got an album that lots of people might end up holding close to their hearts for a long time. Kind of like how khaki-clad BYU students still blare *The Joshua Tree* out of their SUVs in the summertime. —Jesus Harold

## Stiv Bators

Disconnected

Bomp!

Stiv Bators = Stiv Bators

While Stiv's post-Dead Boys material doesn't contain nearly the same amount of the hitting, snotty aggression of his earlier work with said luminaries, it does contain some damn fine rock n' roll falling somewhere in between mid-60s psyche-rock and late-70s power-pop. The clean production doesn't really do the guitars justice by pushing them back in the mix, but the drums sound utterly huge. Stiv prominently displays the roots of where the Dead Boys were coming from by covering a couple of gems from the *Nuggets* comp and "Little Girl" by The Syndicate Of Sound, but also stays consistent with the times (*Disconnected* was originally released in 1980)

## Chin Up Chin Up

We Should Have Never Lived Like We Were Skyscrapers

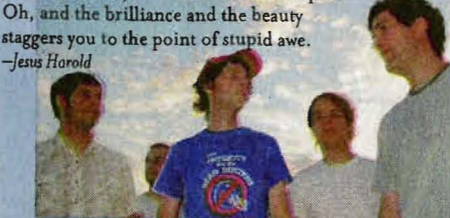
Flameshovel Records

Chin Up Chin Up = Pinback + Adorable + REM (pre-Green)

Artsy, artsy, artsy. I got me some chills listening to the title track. The lyrical commentary is breath-y and fragmented, extremely personal and nearly unintelligible. The music is slow-burn melodic indie pop that unfolds like the climax of a Jim Jarmusch movie. Layers, man! Their bass player died while making this album and you can feel the loss seeping through the melodies and the song structures. This album is perfect for cloudy days when the universe seems like an elusive math equation that overwhelms you and makes you want to be a better person.

Oh, and the brilliance and the beauty staggers you to the point of stupid awe.

—Jesus Harold



with the original material being more akin to The Nerves. Mad props to Bomp! for re-releasing this as it's nice to hear what took place in between the Dead Boys and Lords Of The New Church. —Jared Soper

## The Brian Jonestown Massacre

Tepid Peppermint Wonderland: A Retrospective

Tee Pee Records

The BJM = The Rolling Stones + The Velvet Underground + My Bloody Valentine

Notwithstanding the ostentatious title, there is nothing lukewarm about this double disc collection. With melodies reminiscent of those from classic bands such as The Byrds and The Animals, BJM is a powerful, albeit lo-fi creative force using a modern approach to create a sound straight out of the 1960's. The result? A well-balanced mix of everything that's good about the past and the present of rock n' roll. For those of you who were introduced to BJM via Ondi Timoner's award winning documentary *Dig!*, this is a good place to start. With over 35 songs, 3 of which are previously unreleased, and a booklet full of pictures, stories and other humorous anecdotes, you'll be well on your way to discovering the time-transcending entity that is BJM. —Ryan Shelton

## Coachwhips

Peanut Butter and Jelly Live at the Ginger Minge

Narnack Records

Coachwhips = Comets on Fire + Pussy Galore + a ton of bricks

As much love as this reviewer has for John Dwyer (Pink and Brown), his Coachwhips teammates and their ongoing effort to lay waste to more tepid examples of the blues-indie rock amalgamation, I still reserve the right to expect more than twenty minutes of music on a long-awaited new "album." Typically, these Coachwhips tracks possess 4 times the volume, feedback and ferocity of any Black Keys offering, yet the treatment is completed in a third of the time. Hence, a twenty-minute studio album (as the Ginger Minge doesn't exist) filled with screechy guitar slashes, distant yelping vocals and a destructive rhythm section might make sense to some. Yet, when you have the soundtrack to the most visceral, sexy, gritty party of your life in the stereo, hope for more than a quickie.

—J. Thomas Burch Esq.

## Crucified Mortals

Converted by Decapitation

Stigmatized Records

Crucified Mortals = Fleshcrawl + Testament + Kreator + Autopsy

From Cleveland comes Crucified Mortals, a new band on the metal scene. Fans of Testament or Kreator should take notice here. A definite old-style death metal sound is combined here with an equally old-style thrash metal feel, making this a very kick-ass release indeed. There is a more "organic" feel, i.e. not too technical but not sloppy. In a word, good old brutal, thrashing death metal. —The BUTCHER

## The Features

Exhibit A

Universal Records

The Features = The Thrills + The Strokes + fooling the masses with their "refreshing" channeling of old style Rn'R 'cause that's the hip thing to do now.

This band has really good ideas for the most part, however, they also seem to think they can write weak Top 40ish songs and claim they're in the same vein as T-Rex, The Who and Elvis Costello. Wrong there, guys. Those bands knew how to write solid rock sagas which is something that you guys have no clue how to do. The Features try taking ideas from the garage rock movement and blending them with really bland pop music that sounds like something you would hear on a local "alternative" rock station. The lead vocalist has a really nice sound that blends well with the not-so-raw guitar-driven music that is more like rock-lite. The band occasionally scores a direct hit but those few moments are buried in basic paint-by-number compositions that are about as thrilling as two hour lecture by your boss concerning work ethics. —Keular7

## F.E.S. (Flat Earth Society)

Isms

Ipecac Recordings

F.E.S. = The Mothers Of Invention (200 Motels era) + Glen Miller + Late 1960's Film Noir The Belgian power orchestra F.E.S. releases this collection of avant-garde, big band numbers on Ipecac Recordings, adding to the vast array of eclectic outfits on the label. It is a 19 track masterpiece consisting of 21 musicians' contributions. They sway between jazz, latin and r&b without ever losing momentum. The band was founded by clarinetist, saxophonist, composer/arranger Peter Vermeersch. With a large brass section, a bizarre choir and ample percussionists, they move through the album with precise and dark arrangements that only the most skilled artists could manage. Extremely theatrical, the album takes you wherever it wants to. There is no traditional label one can place on such an ensemble, so if you're looking for a fun and haunting experience, I highly advise picking this up. —Chuck Berrett



# CD REVIEWS

## Free Verse

Generator

Rodent Popsicle Records

Free Verse = Babes in Toyland + Sick of it All + The Melvins

These chicks are fucking pissed off. This is the band that those poseurs in Kittie wish they could be. The rage throughout this album summons images of caged animals in some lab hurling themselves at the bars. Or maybe bloody street riots for the sake of nothing but violence. The music is well-structured hardcore that plods a bit too slowly at times, but that always redeems itself with explosions of chaos and riotous go go go. The shared female vocals only delve into prettiness on occasion; most of the time they're too busy spitting out scathing and throaty "fuck you's" to whatever gets in their way. Do not fuck with these girls. Ever. —Jesus Harold

## Les Hell On Heels

Self-Titled

Bomp! Records

Les Hell On Heels = The Bobbyteens + Sahara Hotnights + The Donnas

Four hot chicks that rock hard and steady. These girls are the real deal, with their down and dirty guitar chords that channel 50's style guitar and bass chords that would make Chuck Berry proud. Groove-oriented drums that make you shake your ass—even the most retarded of music listener will have a hard time sitting still for this one. The sassy, snotty lyrics drive this whiskey drinking induced music home with the girls wrapping their sultry voices around the various socially deviant lyrics. Song titles like, "My Kind Of Trouble," "Got What You Need," "Waste of Time" and "Snake Eyes" are the perfect backdrop for these bad girls who rightfully take their place along the rest of today's rock n' rollers who are bringing the revival of old style music to the uninitiated.

—Kevlar7

## Josh Hodges

Sexton Blake

Expunged Records

Josh Hodges = Pinback + The Postal Service + Ween

Josh Hodges is the perfect rainstorm to clear the inversion from polluted minds. His first creation, *Sexton Blake*, uses a piecemeal mix of minimal guitar and synth technology to lull the listener into a state of fleeting zen. From the upbeat dance tempos of "Better off Dead" to the Sunday-drive elevator music of "Emma," Hodges creates a child-like world in which the last election didn't happen, no one has to go to work and stupid people are nonexistent. While all of these are still in existence, it's tempting to allow Hodges to come into reality, if only for under an hour, and deceive us all. —Shane Farver

## Hot Water Music

The New What Next

Epitaph Records

Hot Water Music = Fugazi + Avail + Lifetime To tell you the truth I didn't think that the band could write something that came close to competing with their musical masterpieces *Fuel for the Hate Game* and *No Division*. However, with the release of *The New What Next*, the band has put themselves back on the playing fields. The dueling Fugazi-esque guitars grab hold of the listener and force them to not dismiss their disjointed rhythms as pretentious art. The jazz styles of the drummer and bass player provide a solid backbone while shifting between complex constructions and blistering, full-on ragers. The two throaty frontmen are clear enough in the mix to have an highly emotional impact without being buried in over-production. Hot Water takes their sound to a sonic musical peak that leaves me writing a letter to the band apologizing for my past statements that they could never write music as good as they once had. —Kevlar7

## Jarboe

Anhedoniac

Altavistic

Jarboe = Kate Bush + Lydia Lunch + that little girl from 'The Ring'

The 1998 reissue of Jarboe's *Anhedoniac* couldn't have come at a better time. This album truly personifies the voice of her work as a whole. The opening track lures you into a world of dirty sex, violence and insecurity. There is an overall tone of eroticism met by murderous psychosis that tempts you into seduction and then into the shower to wash the blood and filth from your ears. The sleeve is adorned with nude photos of a zombie-esque Jarboe squatting on all fours before a barred window. She toys with monotonous industrial tracks like "The Cage" and then lulls you into nightmarish minimalist lyrics like "Then slit my wrists to go to sleep and lick the fungus to give me dreams." Jarboe teeters on the edge of personality, swinging briefly between demonic growls and child-like angelic whispers on each track. This is essential Jarboe music, but not for the faint of heart.

—Chuck Berrett

## The Lady Killers

Welcome To Rock N' Roll Kid

Number 3 Records

The Lady Killers = Down By Law + Hudson Falcons + Face To Face

I swear to god when I heard the first four songs on this album I thought I was listening to *Jawbreaker* or the *Lonely Kings*. This is not necessarily a bad thing, especially since this guys bang out some pretty entertaining and energetic punk anthems. However, I want to know who they are fooling by claiming to be a rock band. They play fast jangle bass, basic three chords, no guitar solos and repetitive drum slaps. The lyrics are typical heart broken/ life over type angst stuff that you can hear everywhere on the radio. The only thing that saves the lyrics from being totally nauseous is the fact that the singer has a fairly snotty voice that makes it work overall. I think most people who like pissy drinking music will dig this, but the rock purists will want to stay away. —Kevlar7

## Medications

Self-titled EP

Dischord

Medications = At The Drive In (the Sparta side) + Gang of Four + Rush

Medications have brutally tight guitar and drum work, especially the drums—intricate timing, beats and transitions that are Neal Pert good (minus the bloated set and the ponytail). The vocals are trained and on-key yet passionate. Pretty good shit. I mean, of course—they're on *Dischord*, ferchrissakes. Track three, "Domestic Animals," is definitely the highlight—a breakneck song with shitloads of changes and a truly epic feel. How come every band out of D.C. is this good at what they do? Imagine if they locked up all of the *Dischord* guys in a studio together for a few days and made them each eat a sheet of acid. Honestly, I think that the fellas would solve cold fusion in that situation. —Jesus Harold

## The Dresden Dolls

Self-titled • 8ft. • The Dresden Dolls = *Wicked* (Broadway musical) + Dita von Teese + Tori Amos (but 10x better) + Jack-Off Jill

Dresden Dolls, comprised of two of the best songwriters of this decade, take the boiling rage of red-hot romantic rejection and infuse it into the feel and structure of Broadway musical scores—tons of emotional pauses, melodramatic crescendos, rip-roaring, full-throated cries where the whole orchestra oughta come in complete with Timpanis and Zildjan crashes and zillions of oboes...you get the jist—complete with an image of naughty orphan mime waifs cavorting in an insane French burlesque. Live, Dresden Dolls are pretty much unbelievable—they rocked a cover of "War Pigs" at *In the Venue* last month with their keyboard-and-drums duo until everyone was on their knees weeping n' begging for mercy. Tori Amos looks like a wimpy, piano-bench-masturbating has-been next to Amanda Palmer. My favorite tracks are "Good Day," "Gravity" and "The Perfect Fit." DD're rehearsed, passionate, dynamic, original, beautiful, accomplished and moxy. What more do you want, cynics? —Rebecca Vernon





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# CD REVIEWS

## The Minus 5

At the Organ EP

Yep Roc

The Minus 5 = The Kinks for the new millennium

Scott McCaughey is what Michael Stipe wishes he were before he was bald and dating Thom Yorke, except he plays his own instrument. At 1:26 the opening song, "Lyrical Stance," is the best second-for-second track I've heard all year. Punk pop is back, and lyrics like, "I've got something in my pants and it's a lyrical stance," enhance the driving guitars supplied by Peter Buck and Jeff Tweedy. The Minus 5's last record, "Down With Wilco," was a playful stab at Tweedy's indie sensitivity, some of which is shared by McCaughey. But he also likes to rock as his other band Young Fresh Fellows has demonstrated on albums such as *Because We Hate You*. Of course, *At the Organ* is musical schizophrenia with shades of punk, twang, rock and two of the finest drinking songs you will ever hear. The only problem is it's only a seven-song EP. —MC Welk

## The Operators 780

Untitled

Longshot Music

The Operators 780 = The Clash + The Replacements

Canada's The Operators 780's untitled follow-up to last year's debut *Power Version* EP is proof that reggae-influenced punk didn't fizzle out into pop years ago. With an old-school sound and authentic feel, they fuse punk influences that run the gamut from Bad Brains, Gorilla Biscuits, Fugazi and 7 Seconds, with reggae influences such as The Mighty Diamonds, Toots & The Maytals and Sugar Minott. The result is not some cheesy Sublime shit, but hard-edged dub and reggae that will keep any punk happy as well as traditional reggae lovers. The songwriting on this album is smooth and succinct and there is fluidity to the transitions between songs, which gives the

album an epic feel. Best of all, the music is powered entirely by their voices, guitars, one organ, one saxophone and a heavy rhythm section. Finally, ska sans a brass section!

—Tony Hell

## The Shemps

Spazz Out With The Shemps

Reservation Records

The Shemps = The Candy Snatchers + The International Playboys + The Unlucky Boys  
Take the greatest parts of retro style rock n' roll, snotty punk rock, pitchers of beer, strip clubs and other juvenile but oh so fun topics; the resulting mess would resemble The Shemps. This group definitely does not take what they do very serious and that is what appeals the most to me. Real honest music that hits short and sweet sending a casual listener down upon his/her knees. The drums, bass and guitar do not deviate from simple rhythms and structures. Tracks like "Gimmie Everything," "Talking To Myself," "You Hate Me" and "Count Me Out" all showcase the masterful lyrics vocalized by the front man's throaty yelps and off kilter singing. Truly a dumb and uncommercial use of a band and recording studio, but damnit that is what makes this kind of music the best kind to own. —Keular7

## Suicide Note

Too Sick To Dance

Ferret Music

Suicide Note = Fugazi + Hüsker Dü + FYP + Bauhaus

"Forever Fucked," it says on the back of the CD cover against a gray background. Nice. Good thing these guys have a good band; otherwise they'd all be dead by self-inflicted gunshot wounds by now. I mean, these guys are assuredly depressed, but this album is elation incarnate. It totally shreds and is, quite possibly, the best album I've heard in a year. Seriously. It's abrasive, crushed and caustic with the perfect amount of hope, beauty and melody to make the poison go down smooth. They even use acoustic guitars when

## The Je Ne Sais Quoi

We Make Beginnings

Coalition Records

The Je Ne Sais Quoi =

The (International) Noise Conspiracy + The Plot to Blow Up the Eiffel Tower + Le Tigre

Every sound on *We Make Beginnings* suggests that The Je Ne Sais Quoi (The I Don't Know What) is simultaneously aware of their existence in a time when rock music has the opportunity to spring into realms more exciting and dynamic than anything subsisting in the last 10 years, as well as their determination to make it do just that. Swanky synths, convulsive garage guitars and vocals sounding at times like Dennis Lyzen and others like a sultry nightclub trio strain and fit ever-interestingly into time with minimalist beats to create perfect accompaniment

appropriate. Every shrink and guidance counselor alive should have to listen to this album to learn a thing or two about us sad people. —Jesus Harold

## The Street Dogs

Back to the World

Brass Tracks

The Street Dogs = The Bouncing Souls + Blood for Blood (a pinch) + Youth Brigade + Roger Miret and the Disasters + The Dropkick Murphys (of course) Mike McColgan, after initially quitting the DKMs to become a fire fighter, with members from The Bruisers and The Mighty Might Bosstones, came to release the follow-up album to their debut, *Savin Hill*. Songs of drinking, the working class, family and standing up for your rights bring the CD to life and paint a picture of drunken punks and skins in the pit pounding their fists to the music in unity. The same energy is carried through from both the Dropkick Murphys and *Savin Hill*, but to my surprise, they include a *Blood for Blood*-type song with an awesome breakdown that is reminiscent of New York hardcore. The name Dropkick Murphys will be carried around with the Street Dogs at least for a while, but with albums like these, they'll soon build their own legend. —Katie Maloney

## Tusk

Tree Of No Return

Tortuga Recordings

Tusk = Pelican + Fantomas + The Red Chord

This five song EP is pure chaos. The guitars (featuring members of Australian power metal band Pelican) begin with Sabbath-like grooves and set the stage for a dark ride through schizophrenia. Once the vocals come in, it's all over but the crying. From black metal screams (think *Immortal*) to Patton-esque melodies to guttural deathmetal wrenchings, the voice of Jody Minnoch alternates personas over chaotic blast beats and slow driving crashes of percussion. The addition of non-traditional extreme music instruments like banjo, mandolin, recorder, tamborine and shaker offers a truly unique and bizarre journey into an indefinable sound. I wouldn't dare describe this project as metal, but then again, I wouldn't dare describe this band in all. So, if you like to be left guessing, and thrown around in fits of strange rage then this is the record for you. Not to be heard quietly. —Chuck Berrett

## Various Artists

Give 'Em the Boot IV

HELLCAT RECORDS

Give 'Em the Boot IV = Punx Unite + Give 'Em the Boot I + This Are Two Tone

This fourth installment to the Sunset Boulevard label gives good reason for loving punk. New bands brought to my attention such as South Central Riot Squad are reminiscent of the drinking-surrounded DIY punk of Punx Unite. The Nekromantix version of Rancid's "Dead Bodies" reaches maximum level of awesomeness. Plus, there are songs here from 2003-'04 releases such as The Horrorpops, Tiger Army, Roger Merit and the Disasters and Die Hunns. The one and only downfall to this album is the song order. The first track is a Rancid 2000-like song followed by a full-out reggae song, then by Tiger Army, and back to The Slackers with, again, a full-out reggae beat. Besides causing me to put into effect the newly born term of "CD surfing," this album is everything I love to stand up for in the name of punk rock. —Katie Maloney

for any artistically interpretive hip vibration. The lyrics are societally alert and intelligent enough to keep TJNSQ out of the realm of so many slick-rock bands today that employ empty clever phrases and big words to say absolutely nothing. The competition among Swedish rock bands for American attention is fierce—We Make Beginnings has just raised the bar. —Nate Martin





# CD REVIEWS DVD REVIEWS

## Viva Voce

*The Heat Can Melt Your Brain*

Minty Fresh

Vice Voce = The Faith Healers + ELO + Mates of State

This is borderline cool. The music can be spacious and light, eerie and tingly. Then sometimes it can veer towards too-cute oohing and aahing in a positively ABBA-esque fashion. Then sometimes it can trot out some nice melancholy and sadness. Unfortunately, the lyrics are pop-song lazy; not 'NSYNC bad, but Lenny Kravitz bad— clichés aplenty and lots of songs about love and such. As a physically beautiful husband-and-wife team, these guys should go on some kind of crime-spree bender and mix in some heavy drug use to illuminate the dark side that peeks its head out enough to be noticed on this album. And then they should have some pretty babies and name them in unusual ways. —Jesus Harold

## The Zutons

*Who Killed...The Zutons*

Epic Records

The Zutons = The Greenhornes + blend of bands from the 20's, 40's, 50's, 60's and 70's

The Zutons are probably best described as a garage rock band that loves

the Squirrel Nut Zippers. The song structures are way disjointed on the first track, a Beatle-esque pop song that suddenly spazzes out at the end with all the instruments musically masturbating. The second track channels Stevie Wonder and George Clinton with soulful abandonment complete with cowbells and saxophones. "You Will You Won't" has the garage-type danceable pop of The Kingsmen, driven by blissful moptop vocals, handclaps, and powerful sing-along chorus. Cuban salsa pop is here, bluegrass folk. Gang of Four funk-punk, and leanings of big band all get their due by The Zutons, either through obvious samples or slight influences. The Zutons drive a stake through all the boring bands who bring nothing new or worthwhile to today's musical table. Hopefully, they won't kill themselves with all the musical risks they have taken.

—Kevlar7

## KittyKat DirtNap

*I Am A Robot. I Am Talking Like A Robot. I Am A Robot.*

Wonka Vision Magazine

KittyKat DirtNap = Reggie and the Full Effect + OKGO + Dressy Bessy

KittyKat DirtNap was described in one review as "...Care Bears with uzi's, declaring war on Weezer island." After listening to them, I will tell you what they really are: bland and unoriginal. Their male/female vocals are cool and they're a bit more knotty and propulsive than most bands of the genre, but for the most part they're just another keyboard-driven, irony-adoring indie band obsessed with pun-happy, referential song titles. This album in particular has a parentheses theme;

"(If I Had A Purse I Would Carry) Breath Mints (In It Too)," "(Cookie Blocking) Java Scripts," "(Getting Caught Enjoying) Phil Collins," "(Hold Me Closer) Tony Danza," "(Minivan (Halen)," "(Lolly) Gagger" and "(Theme (Song)," to name a few. I think I heard this done better in 1994 by a band called Dinosaur Jr. Go buy that album, not this one. —Tony Hell

## MXPX

B-MOVIE

Side One Dummy

At first this DVD entertained. That lasted about as long as my first sexual experience. Within minutes I became tired of this DVD. I realized it for what it truly was, supercilious crap. It reminded me of monkeys at a salad bar—entirely self-serving and haphazard. The entire thing seemed like one big gay ad. Even the little band member tour bus pranks were planned out and lacked any spontaneity. Here's a clue for the band courtesy of myself: if you sneak into a sleeping band mate's bunk and pinch his nipples REALLY hard and he doesn't wake up, that isn't funny. It's homoerotic. The only actually funny part in the whole thing (and I don't think it was meant to be) is in the extras section titled "Haircuts." This highlights the band at different hair salons getting their locks died and coiffed. PUNK ROCK!!!! —Alex Woodruff

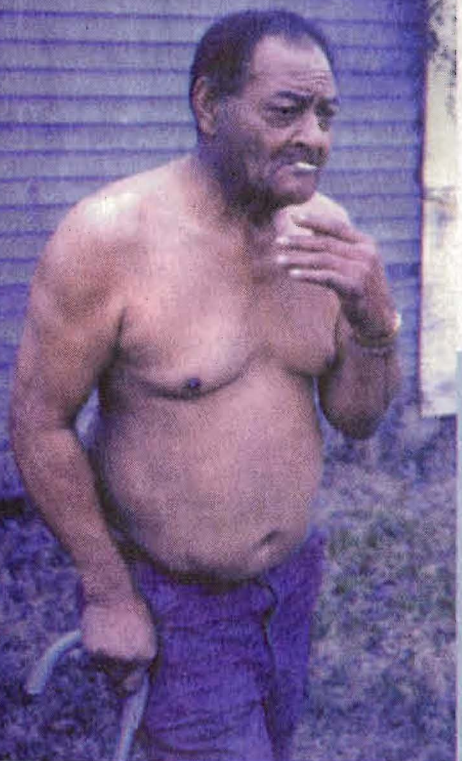
## Dead Boys

*Live! At CBGB 1977*

Music Video Distributors

Wow, two Dead Boys-related items in one month! While live videos never have the same feel as the actual show, they do a fair job of capturing a particular moment in history. Which is good because it's the closest most of us will ever get to witnessing an actual Dead Boys show (they broke up before I was even in diapers). With this newly released DVD, the live fury of the Dead Boys seems to come across fairly well but with some grainy, messy footage here and there. Stiv Bators' over-the-top stage antics are really funny and the band's energy never lets up from start to finish. The live show itself is great, but it's the bonus features that really make this package worthwhile. Not only do we get hilarious footage of opening act Steel Tips, but current interviews with Cheatah Chrome and CBGB owner Hilly Crystal. —Jared Soper

## Junior Kimbrough



## Various Artists

*Sunday Nights: The Songs Of Junior Kimbrough*

Fat Possum Records

*Sunday Nights* = Fat Possum Records + Narnack Records + potpourri

While most tribute albums are just a sick joke played by some shoddy record label on an unsuspecting fanbase, this one remarkably stands out from the rest of the pack. The artists on this compilation have not only taken utmost care in reworking the hypnotic, droning blues songs of Junior Kimbrough, but all are able to do it in a manner that is completely original, each making them their own songs (including, noticeably, Iggy and the Stooges, Spiritualized, Mark Lanegan, Fiery Furnaces and The Ponys). And that says something not only about the artists on *Sunday Nights*, but about Junior Kimbrough himself, in that these songs are able to transcend the barriers of different genres and multiple generations, unifying them as a collective audience. Whether or not Junior knew what an accomplishment he'd made before he died of a stroke in 1998, his fans obviously did. —Jared Soper



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PRESENTS



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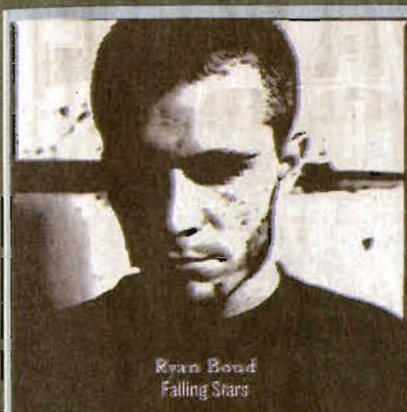
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8 SXSW Prelims	23 Sidestepper
11 Cabaret Voltage "SLC Premier Poetry, Music & Art Night"	25 Cabaret Voltage "SLC Premier Poetry, Music & Art Night"
13 Six Sided Box	26 The Album
14 SLUG Localized w/ Salt City Bandits, Salty Frogs, Utah County Swillers	27 Black Eyed Snakes, Charlie Parr
15 Fifi Murmur CD Release	28 Rodeo Boys "Beh's B-Day Party"
16 Xebeche	29 Jebu
	30 Violet Run CD Release



# LOCAL CD REVIEWS



Ryan Boud  
Falling Stars

**Ryan Boud = Jade Tree + acoustic guitar  
+ Gathering Osiris**

Ryan Boud probably wants to be signed, but he already sounds like he's on a label—the packaging, production and delivery of his music is pretty much Pollyanna perfect. Bitterness against perfect-aspiring people aside, Ryan Boud's songwriting is quite impressive if generic Melancholy emo-folk fleshed out with acoustic guitar strumming, laid-back drumming and simple bass brings to mind *Dashboard Confessional* without all the whining. This basic backbone is garnished with a touch of *The Elected* alt-country and a tinkle of *Sunfall Festival's* Provo Mo rock. The best part of *Falling Stars* is the instrument arrangements which include climes and strings, and are like, better than any I've heard locally.

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

## Invisible Rays

Black Hole Dynamo

Shit Hot Records

**Invisible Rays = Melvins + War of the Worlds +  
Thee Soda Jerks**

Invisible Rays, formed from members of Ogden neumes *The Debonairs* and *The Igniters*, strip down to drums, keyboards and bass, nakedly harking back to a dirtier, dronier version of *Girls Against Boys* mixed with a tadpole amount of Melvins' punk heaviness and spirit of non-compromise, especially in "Scorpius XI." The droning is the best part—choppy, non-changing keys switching off with choppy, non-changing bass kind of reminds of local *The Horns* and new major-label investment *The Zutons*. Invisible Rays have the space-themed B-movie eclecticism of certain old garage bands but with a modern sound.

"Illuminator" is my least favorite song; aforementioned "Scorpius XI" my favorite.

[Invisabil@comcast.net](mailto:Invisabil@comcast.net)



**LSD = Skinny Puppy + Godflesh + Lastmord**

From the industrial sector of Salt Lake City's dark underbelly the entity known as Little Sap Dungeon (LSD for short) spawns. This is one hell of a dark and brutal CD! The crashing tide of sound ranges from subliminal ambience to mind-raping harsh noise from start to finish. Of course, something like this will be abundant in samples, some of which have to be the most disturbing heard anywhere. This is industrial the way it was meant to be—no EBM beats, goggles, or feminine European wonderboys on vocals! Instead, mix the harshest and most hideous elements of *Skinny Puppy*, *Godflesh*, *Swans*, etc. and take before bedtime. Just don't call me screaming at 4 a.m. —*The BUTCHER*

## The Obliterate Plague

The Eternal Conquest

Hellspawn Creations)

**The Obliterate Plague = Dark Throne + Mayhem +  
Kreator + Blasphemy**

Obliterate Plague is yet another shining black creature of hate from the dark recesses of Salt Lake City's darkest corners. This CD actually contains two separate recording sessions, one slightly rougher in sound than the other; but the music is fast, heavy and brutal nonetheless. Mixing the barbaric styles of *Kreator* and *Blasphemy* with the speed of *Slayer*, then throwing in the raucous, distortion-soaked hate of *Dark Throne* and *Mayhem*, Obliterate is ready to pummel the listener from the opening song, "Through the Eyes of Evil." Also contained on this disc is a cover of the *Mayhem* song "Necrolust." The packaging is a completely DIY effort but looks very nice indeed—well worth a paltry \$11. —*The BUTCHER*

## Red Bennies

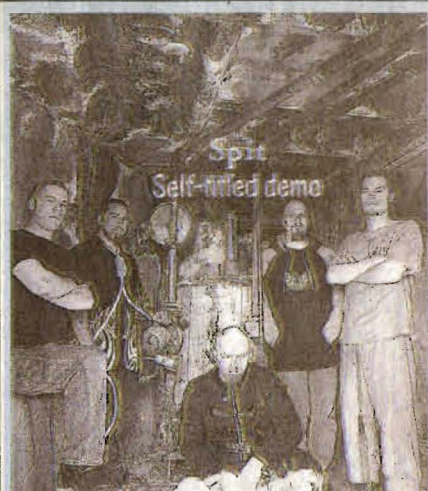
Adult Sophisticates

Rest 30

**Red Bennies = 40s big band + 50s garage +  
70s soloing**

I can't give Red Bennies a bad review because one of the members used to be my next-door neighbor, and when I would get hungry, I would go over to their house and his wife would serve me Splenda ice-cream bars and soft tacos. But I would never have to give them a bad review because they're always predictably splendid. *Adult Sophisticates* is a re-release of favorite Red Bennies tracks with different mixes and even more of a dollop of passion than when they were first recorded, mixed with some new tracks, but I'm not telling you what they are because you deserve to be surprised. Dave Payne's vocals scrub you raw with abrasiveness, Paul Butterfield's backups are getting downright flaying, and Dan Thomas' drumming is like being boxed in the noggin by Andre the Giant for 30 minutes straight.

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



Spit  
Self-titled demo

**Spit = Godsmack + Taproot + Disturbed**

Spit aren't bad for what they do, even though the first track blows monkey chunks and they could have used better production ... or just production, period. Fat, harshly separated riffs churn more viciously than a jilted milkmaid. Aggressive drumming with plentiful amounts of China Boy accents are overlaid with pretty wicked guitar soloing. Lead vocalist Chad Larsen is better when he's gutturally growling, even when it comes out sounding like *Godsmack*, than when he's trying to sing out-of-tune melody lines, as in "Gotta Problem!" That title says a lot. [www.getspit.com](http://www.getspit.com)

## Rezolution

Karmakatastrophe

Fenix

Rezolution sent SLUG a copy of their new CD, even though I bashed their last one. Maybe they thought there was a different reviewer now: nope—Nicholas Fox was me. Rezolution. Face! Anyway, Rezolution pride themselves on having more substance than most "cute boy-bands." They are heavier than Justin Timberlake; I'll give them that. Overall, though, Rezolution offer up a watered-down, straight rock cocktail ... or rather, Shirley Temple ... of grungey guitar riffs glossed over with emo overtones. There is a certain sloppiness about their execution that is actually the best thing about them ... sometimes, in making yourself out to be the shit, a flaw is endearing. [www.rezolutionrock.com](http://www.rezolutionrock.com)

## LOCAL CD Release Parties for

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1/22/04 Brobecks

@ Kilby CT.

1/7/04 Andrew Garrard

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# Erupting in the Right Direction

## an interview with The Explosion

By Katie Maloney

Initially, The Explosion was just another underground punk band in which I invested no time or attention. I then reviewed their CD and was impressed, saw them play with Social Distortion, was pleasantly surprised, spoke to bassist Damian afterwards and realized they were far more than a simple generic punk band. When asked how The Explosion offers more than the regular punk band, Damian, with his cool, confident voice, replied without hesitation: "I think we just offer more content. There are just so many bands that complain about high-school breakups; they're not really saying anything. We're just trying to carry on the spirit of the bands that really inspired us."

The Explosion is a band that (unlike bands that I've seen recently) embrace a part of the original motivation for punk—a rebellious shift against corporate bubble-gum shit that has been chewed up and spit out. Upon being asked how they feel about illegal music downloading, Damian replied that "as long as [fans] come to the show and sing along, I don't care." Damian, speaking for the rest of the band, cares for the music, not the check or the fame. Along with bands like Minor Threat, which was one of Damian's main influences, The Explosion carry out a basic form of rebellion against fake media-produced pop, which is demonstrated by their basic love for music and their songs.

Listening to their new record, *Black Tape*, one cannot deny the distinct sound that comes from the small fragile disc—it sounds like Bouncing Souls-type punk but with an intangible spark of

energy not often heard. Upon moving to Virgin Records (after leaving *Jade Tree*), The Explosion seem to have no real concern with loss of spirit or focus.

"It helps us to see good bands like AFI, The Distillers, even Rancid, jump to bigger labels, plus, seeing so many whittier bands on MTV claiming punk helps us [to realize how much of a help *Virgin* really is]. They help distribute our music, and help us make videos, which is what true music is about—getting the music out to the people who care about it most—the fans."

In a very political time, there are few people who lack an opinion. The Explosion is no exception—in fact, they sing about their opinions constantly. But one thing that many people do lack is an answer to their questions of concern.

"I think a lot more money should be given to education," says Damian. "Education gets budget cuts every year, and it's really hard to live in that system. You can't change people's minds that are [older], and a lot of [reforming the system] has to do with our young and the information you give them."

Education, along with local elections, is where Damian sees the main problems with American participation and acknowledgment of the democratic system.

"I don't think most people really understand how local and state elections affect our lives even more [than presidential elections]," he says. A sign of how integrative members of a band are is how they can back up their lyrics with actual thoughts on the potential for positive change in America—which The Explosion does.

In the concluding question, I simply asked who the coolest person was that Damian had met in the music industry thus far. After naming all the awesome bands they've played with (while I attained an unhealthy level of jealousy), including The Bouncing Souls, AFI, Rocket from the Crypt and Social Distortion, Damian told me of his experience playing with Joe Strummer (RIP) and Mescaleros.

"We drove up to our show in our shitty van and we saw Joe Strummer sitting on the curb talking to a bunch of kids in a parking lot. He hung out after the show and let anybody who wanted to see him go in his dressing room. For me, he is a role model. I knew that he really cared [for his music]. I would love to have anything close to the integrity and attitude that he had." By the looks of The Explosion—and their rise to higher status—one day Damian might have the chance to emulate the actions of his hero.

After going from a state of indifferent concern to outright respect, I now feel that The Explosion have proven their ability to morph into a band that will soon be headlining shows that draw audiences as large as Social Distortion's. The laid-back and humble nature of Damian leaves an impression of a down-to-earth attitude that heavily lacks in a lot of today's touring bands. The Explosion, simply put, are made for large things, and the calm attitude they carried from *Jade Tree Records* to *Virgin* proves their openness and susceptibility for success. The Explosion rocks both because of the energy they produce on stage and through their CD, and because of their easygoing attitudes. So ... "to those about to rock, I salute you"—and by those, I mean *The Explosion*!

Don't miss *The Explosion* Jan. 31, 2005 at the Lo-Fi Café with *Death by Stereo*—their last show on the tour!





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# BACK TO THE SNOWY ROOTS: THE RE-BIRTH OF TELEMARK SKIING

BY JOSH SCHEVERMAN

Josh Madsen is a 26-year-old Pro Telemark Skier. He has been living in Utah for more than 10 years and has been telemark skiing for 12 years. Recently, in-between a filming trip to Austria with the Line Ski Team and a road trip to British Columbia with friends to go heli skiing, I had the chance to spend two days at Brighton Ski Resort riding with Josh, talking about telemark history and culture while being blown away watching what he proves is capable with free heel skis. Leaving out the late night party details and chilling in the trees, here is a brief run down of our encounter.

## The Short History Of Skiing

The word "ski" is a Norwegian word which comes from the Old Norse word "skid," a split length of wood or "a piece of wood of the most seasoned part of the trunk." The invention of the skis can be traced back to 4000-2500 B.C. in northern Scandinavia, between Lake Onega and the White Sea. In Norway alone they have been skiing for more than 4,000 years. Skis were initially invented as locomotion between villages and to meet for festivals. The bindings had to be mobile but strong to cross the large snowfields of the continent. In the middle of

used the common toe bindings. The 42-year-old Sondre won with brilliance. Newspapers reported, "It was the winner of the 1st prize who excelled over all the other competitors. He had such a remarkable style of skiing that one would think he had been born to it, and that it was his natural way of moving around." The performance at Iversl'kken was a major breakthrough for Søndres and the new style of skiing. This middle-aged man, the poor coter from the countryside, demonstrating for everyone what an innovative representing something totally new, overwhelmed people. Søndre has been credited for having invented the curved skis, the bindings with stiff heel bands made of willow, the Telemark turn and the Christiania turn. This is why he has been called the Father of Modern Skiing. "Modern" is referring to the use of skis as a recreation activity and in sports.†

During the late 19th century, skiing changed from a method of transportation into a sports activity.

The competition held at Iversl'kken, Christiania in 1868 is regarded as a turning point and the beginning of a new era—it was a breakthrough for skiing as a sport in the capital

which gave birth to the alpine ski, which in turn would influence the birth of snowboarding.

## Freeheel Revolution

When Telemark Skiing was first invented it was never expected to become a global sport. This lost art of Telemark skiing was revived by some pioneers of skiing in Crested Butte, CO in the early 70's by looking at pictures of the old technology and adapting their alpine skis to become free heeled skis. One of the followers of such pioneers, Josh Madsen, grew up skiing in Vail, CO and tried snowboarding for a few years before finding out about Telemarking. At the age of 14, while in a local library, Josh read about Telemark skiing and had seen a few of those men out hiking and skiing with controlled knee-bending turns. The similarities at the time between snowboarding and Telemarking were numerous. Telemarking had a re-birth in the 70's while snowboarding was in the infant stages of becoming a new sport. Each sport has subsequently been banned from resorts because it rivaled the Alpine skier for mountain space, traffic and control. A technical malfunction was the stereotypical reason for the prejudice that denied each sport on the lifts although injuries have been attributed to all sports and all equipment that has ever been on a mountain.

There is a bond today between Telemarkers similar to the one snowboarders had in the mid 80's when they saw other snowboarders out on the slopes or hiking. At Telemark contests lately, the crowds gather to see new tricks and technology similar to the early Burton contests where Brushie would pull from his new bag of tricks. There are specific magazines, *Telemark Skier*, and movie companies, *Up Productions*, as well as websites, [www.telemarktips.com](http://www.telemarktips.com) and [www.freeheelife.com](http://www.freeheelife.com), that Josh Madsen funds and operates. The re-birth of the first winter sport seems to have been a long time running, but Josh feels like it's time to bring it back to the public and introduce it to a younger, hungrier generation. "The equipment is now available and better than ever. I want the sport to have the superstars and progress to the next generation of skiers. It's time."

Josh gets hooked up from Karhu, Nike ACG, Scarpa, Devale, Voile, Smith and Park City Mountain Resort.

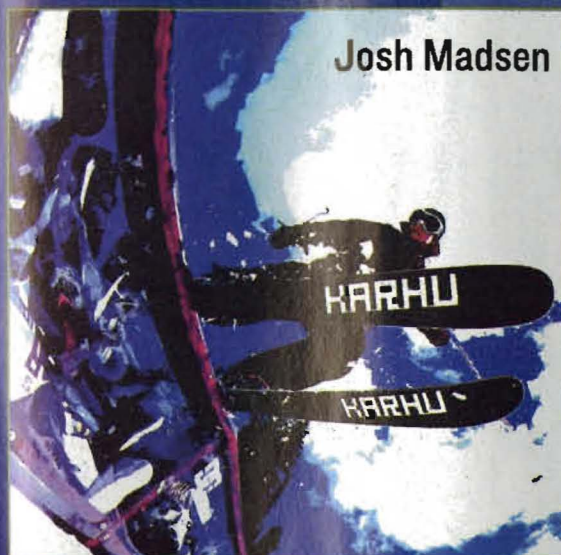
Events for January:

Sunday, Jan 16<sup>th</sup> Jackson Hole, WY w/ Total Telemark Tour

Friday, Jan 21<sup>st</sup> Copper Mtn, CO w/ Telemark Nationals

[www.freeheelife.com](http://www.freeheelife.com)  
[www.upproductions.com](http://www.upproductions.com)  
[www.telemarkskier.com](http://www.telemarkskier.com)  
[www.telemarktips.com](http://www.telemarktips.com)  
[www.toughguyproductions.com](http://www.toughguyproductions.com)

## Josh Madsen



the 19<sup>th</sup> century, a carpenter by the name of Søndres Norheim who lived in the region of Telemark, Norway began to develop various ways of stopping and changing directions by using a single piece of wood. In 1868 he impressed and surprised the audience and his competitors when he participated in the first national skiing competition in Norway, held in the capital Christiania (now Oslo). People in Christiania had heard about this extraordinary skier, and Søndre turned out to be the legend. At Iversl'kken, Søndres demonstrated – for the first time outside Telemark – the Telemark turn, called the Christiania turn since 1901. Søndres was using heel bindings, and he had shorter skis with curved sides. Other participants

of Norway, and a breakthrough that had an international effect.

With this new development came the possibility to face the mountains, which ultimately lead to the development from cross-country skis to downhill skis and ultimately the alpine skis. The Telemark ski disappeared from the Alps and the limelight returned to Norway, where it remained popular. A small group of Americans resurrected the telemark ski because of its versatility between long cross-country, alpine downhill and ski jumping.

Telemark skiing is the grandfather of what skiing has become. The first turns were used bending the knees like the Telemark Turn,



# AREA 51

Fetish night, 2 year anniversary,  
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demonstrations, vendors, giveaways, etc.

\$1 before 10pm, \$5 after

## *Tuesday*

up: 80's

down: downtempo music

## *Wednesday\**

up: alternative, techno, trance

down: indie rock, brit pop, electroclash

## *Thursday*

up: 80's new wave

down: gothic and darkwave

## *Friday*

up: alternative, techno, trance

down: industrial, EBM

## *Saturday*

up: alternative, techno, trance

down: gothic, industrial, 80's

\*New Wednesday format!

Tuesday - ladies free before 11 pm, \$1.50 pints, \$5.25 pitchers, \$2 test tube shots

Wednesday - ladies free before 11 pm, \$1.50 pints, \$5.25 pitchers, \$2 test tube shots

Thursday - ladies free before 11 pm, \$3.50 red bull & vodka, \$2 test tube shots

Friday - \$3 kamikazees, \$2 test tube shots

Saturday - \$3 sex shooters, \$2 test tube shots

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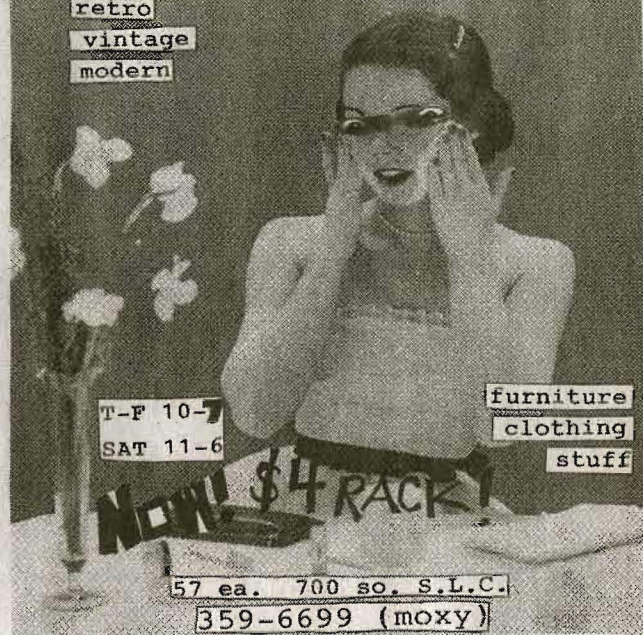
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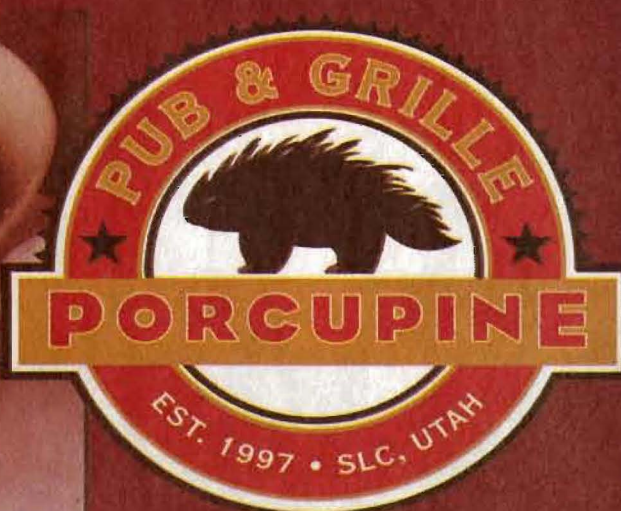
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# Katchup

I wanted to start out talking about the very basic, but essential safety that comes with skiing and snowboarding and the risks of Terrain Parks and Avalanches.

Each resort of Utah is taking steps to improve upon their existing Terrain Parks by making them safer, but also bigger, so I wanted to touch base on Burtons Smart Style program designed by the National Ski Areas Association and Burton to promote safe riding in all conditions. It is **YOUR RESPONSIBILITY** to familiarize **YOURSELF** with all instructions and warnings and to follow **"YOUR RESPONSIBILITY CODE"** before entering any Terrain Park.

1. Freestyle Terrain contains man-made and natural terrain variations.
2. Freestyle Terrain changes constantly due to weather and use.
3. Inspect Freestyle Terrain before using and throughout the day.
4. In jumping and using the terrain, you assume the risk of serious injury.
5. Be courteous and respect others.
6. One user on a Terrain feature at a time.
7. Look Before You Leap! (Never jump blindly—use a spotter when necessary).
8. Always ride or ski in control and within your ability.
9. RESPECT EARNS RESPECT.

Milosport is hosting two backcountry/avalanche awareness sessions at different locations to get the word out about safe backcountry riding.

**January 7 @ Milosport in Orem, UT at 7 pm**  
**January 21 @ Milosport in Park City, UT at 7 pm**  
 The classes are free and should last about 1 1/2 hours.

Presenters include a professional from the Utah Avalanche Forecast Center, Cameron Carpenter (local snowboarder), Brett "Cowboy" Kobernick (Split Board Inventor) and appearances by local pro snowboarders. Free prizes and raffle for showing up and learning how to save yourself and others.

**Backcountry Awareness Week January 31 – February 6 2005**

The first of the season's snowboard contests are about to drop: **The King Of The Wasatch**, **Forum Youngblood** and **The SLUG Games**.

**January 8 – Brighton Ski Resort** will be hosting the annual **BBQ Benefit Rail Jam** on Mt. Millicent. The day event is a fund-raiser for a local charity with BBQ, rail jam, prizes and free shwag to all contestants. Said to

be the event of the year by insiders, be sure to check out information as it's available at [www.skibrighton.com](http://www.skibrighton.com)

## USASA Intermountain Snowboard Series

**January 8-9 – The King Of The Wasatch** is running their sixth year at Park City Mountain at the Pick-N-Shovel Park. This two-day event is both slopestyle/halfpipe with two divisions in a jam format to determine the winner.

**January 15-16 – Later the same month Snowbird** will be hosting the same event/format. Register online at [www.pcsbt.org](http://www.pcsbt.org) or [www.parkcitysnowboardteam.org](http://www.parkcitysnowboardteam.org) Limited day-of registration!

**January 29 – Forum Youngblood Contest Series** Last year Park City local **Dave Manoa** took the whole series to the bank winning every Youngblood placed before his terrifying switch boardslides. This year the warriors will meet at the Pick-N-Shovel Park at 10 am to throw the gauntlet down. There should be plenty of talent to battle royal.

## The SLUG Games 2005

**February 19 – Junk Yard Jam** is the first in the series will be kicking off with the rail contest on Mt. Millicent @ Brighton, UT. Didn't you ever want to ride Mack Dawg's constructions you see all the pros' in the movies rockin'? Now you will be able to do the same.

**March 19 – Cammy Potter Memorial Slopestyle** contest @ Park City Mountain Resort hosted at the Pick-N-Shovel Park. Contest starts at 10 am:  
**April – 9 Meltdown Slopestyle** @ Brighton Ski Resort five years running, the last contest of the season is always a sellout with some of the best prizes of the year.

**April – 30 Rail The Venue @ In**  
 The Venue, Salt Lake City. Located just a few blocks from last years Red Bull Heavy

By Josh Scheuerman [Josh@slugmag.com](mailto:Josh@slugmag.com)

Metal contest, the finale for the SLUG Games will be hosted inside Bricks with live bands and a party to finish the season off.

**March 19, 23 April 2 – Camp SLUG @ Brighton.** This is kind of jumping the gun, but this camp will cost \$125 for the three days, rental and \$10 off the Meltdown contest on April 9. More info is on the way or call 532-4731 ext. 234.

**January 21 – 23 – Burton Super Demo Tour @ Park City Mountain Resort** is an interactive and entertaining demo experience that includes: the Burton Lounge, the Burton Demo area, give-away and interactive booths. Try out new boards and gear for free. Ride like Romain for a day.

**February 2-6 – U.S. Freeskiing Nationals** eight years running at Snowbird, the U.S. Freeskiing Nationals and Skiercross is the top extreme event at the Bird with each day drastically raising the bar of gnar. Venues will be announced each morning. Schedule is as follows:

February 1 On-site registration Alpine Room, Snowbird Center

February 2 1-day Skiercross Gad Valley

February 3 Qualifier venues announced the day before

February 4 World Tour – 1st day venues announced the day before

February 5 World Tour – 2nd day venues announced the day before

February 6 Weather day

The Qualifier and Skiercross are \$75 each. The Big Mountain World Tour Event is \$175. Register on-line at [www.freeskiingworldtour.com](http://www.freeskiingworldtour.com) Check out [www.mtsports.com](http://www.mtsports.com) for a rundown of last year's event.

## Women Only Clinics Women's Ski & Snowboard Camps

**January 16-20 – This women only camp** is hosted at Snowbird and is open to girls who would like to improve their overall riding skills on all terrain. More information can be found at [www.snowbird.com](http://www.snowbird.com)

**January 22 – OP Girls Learn To Ride Clinic** is an introductory snowboarding clinic for girls and women who have little or no experience. The lesson includes everything you need for a full day on the slopes: instruction by top instructors, equipment rental, lift ticket and prizes. The cost is \$62 that includes 2 hour snowboard lessons, lift ticket, rentals, gift bag and donations made to Boarding For Breast Cancer. Visit [www.opgirlslearntoride.com](http://www.opgirlslearntoride.com)

Jessica Dalpiaz competes for 3,000 in prize money in the rail jam portion of at last month's ROXY Chicken Jam at Park City.



THE DATES • THE SPONSORS • THE CONTESTS

**Brighton Ski Resort February 19**  
Junk Yard Jam



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**Park City Mountain Resort March 19**  
Cammy Potter Memorial Slopestyle



DeVale



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**Brighton Ski Resort April 9**  
Meltdown A benefit for the CHILL Program

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# THE 5TH ANNUAL SLUG GAMES 2005



Photo: Tim Roberts  
Sketch: Josh Macdon

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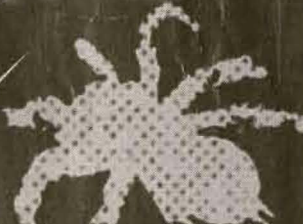
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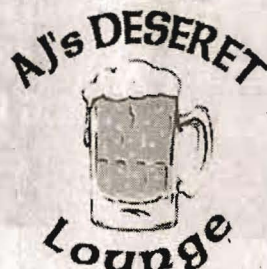


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# THE DAILY CALENDAR

Submissions are due by the 25th of each month. Dear Dickheads@slugmag.com or by fax: 801-487-1359

## Friday January 7

Magstatic, AJ—*Brewskies*  
Pagan Love Gods—*Burts*  
Heemerfly, Good With Guns,  
The Adonis, Rope or Bullets—*Egos*  
Andrew Garrard, Masturbating Heart,  
Chubby Bunny, Cathryn Cowles—*Kilby*  
The Street, Mised, 413—*Liquid Joes*  
Agape, Late Night Sleep IV—*Monks*  
Waist Deep—*Suede*

These Elephant Men, Fuck the Informer, Bronco—*Todds*

Planet O—*Urban*

All Stars—*Zanzibar*

## Saturday January 8

Skin—*Brewskies*  
Cabaret Voltage, Erin Haley,  
Quins, The Introductionists—*Kilby*  
The Spazmatics—*Liquid Joes*  
Longarm, Tolchock Trio—*Lo Fi*  
Dan Brennan, Illoom—*Suede*

Time Warner Asylum, Gig America Showcase—*Vegas*

Ty Hemdon—*Velvet Room*

SXSW Prelims—*Cabana, DY8, Burts, Zanzibar,*

*Todds, Monks, Egos, Urban, Sugarbeats*

## Sunday January 9

Utah County Swillers—*Burts*  
Jackass, Utah County Swillers—*Lo Fi*  
DJ T-bone—*Monks*  
Lapsed, DJ 1Am7, DJ ke—*W Lounge*

## Monday January 10

Sonic Dub Orchestra—*Burts*  
Halfacre Gunroom—*Egos*  
Harry Lee—*Zanzibar*

## Tuesday January 11

Hamilton Loomis—*Brewskies*  
Eddie Clendening, Juke Joint 45 s.,  
The Blue Ribbon Boys—*Burts*  
Limbeck, Cowboys Aren't Indians,  
Take the Fall—*Kilby*

Starmy, Part One Tube—*Liquid Joes*

One Way Six—*Todds*

Cabaret Voltage—*Urban*

Wayne, Mark and Will—*Zanzibar*

## Wednesday January 12

Funk You Up—*Burts*  
Never Stopped Trying, Anesty, For the Moment,  
Tear, The Short Bus for Kids—*Kilby*  
Fat Soul—*Zanzibar*

## Thursday January 13

UAA Short Film Fest—*Brewskies*  
Whiskey Wake, Loiter Cognition,  
Less People More Robots, The Furies—*Kilby*  
Natural Roots—*Monks*  
Six Sided Box—*Urban*  
Melissa Pace—*Zanzibar*

## Friday January 14

Debbie Graham Band—*Brewskies*  
UAA Short Film Fest—*Brewskies*  
The Body—*Burts*  
El Toro, Glacial, Lazer Gold—*Kilby*  
Phunk Junkies, Royal Bliss—*Liquid Joes*  
Rodeo Boys—*Monks*  
From the Ashes, Violet Run—*Sugarbeats*  
The Happies—*Todds*  
SLUG Localized w/ Salt City Bandits,  
Salty Frogs, Utah County Swillers—*Urban*  
Eye of the Potato—*Vegas*  
Melissa Pace Quartet—*Zanzibar*

## Saturday January 15

Inner City—*Brewskies*  
Salt City Bandits, Thunderfish—*Burts*  
Afro Omega—*Egos*  
Kotcha—*Suede*  
Banned from Birds—*Sugarbeats*  
Lazer Gold—*Todds*  
Fifi Mummur—*Urban*  
Loa Lanza—*Zanzibar*

## Sunday January 16

Electric Shock, ADHD, Utah County Swillers—*Burts*  
The Great Redneck Hope, Animal Hospital, Gaza—*Lo Fi*

Kal Corpxen—*Monks*

Xebeche—*Urban*

## Monday January 17

Word Up to MLK Jr. Day!  
DJ Curtis Strange—*Burts*  
Chromelodeon, Smashy Smashy—*Kilby*  
Harry Lee—*Zanzibar*

## Tuesday January 18

The Goodbye Celebration—*Lo Fi*  
Beat Upheaval—*Suede*  
Car Payment—*Todds*  
Carlos Washington & the Amazing Giant People—*Urban*

Mark, Wayne and Will—*Zanzibar*

## Wednesday January 19

Roe vs. Wade discussion—*Brewskies*  
Funk You Up—*Burts*  
Tragic Black—*Kilby*  
The Adonis, The Rubes—*Liquid Joes*  
Natural Roots—*Urban*  
Fat Soul—*Zanzibar*

## Thursday January 20

Joint Compound, Masturbating Heart—*Egos*

Electro Magnetism, Vista Four,

The Good Bites, Bulbous—*Kilby*

Xebeche—*Sugarbeats*

Bonytal—*Urban*

Melissa Pace—*Zanzibar*

## Friday January 21

Ojazzum—*Brewskies*  
Longarm, The Walls—*Burts*  
Calexico, The Silent Sevens, Pagan Love Gods—*Egos*  
Early Day Miners, Chris Brokaw,  
The Happies, The Curbs—*Kilby*  
Ghostowne, Edgars Mule—*Liquid Joes*  
Michael Franti, Spearhead—*Suede*  
Michael Lucarelli—*Sugarbeats*  
The Adonis, Andale—*Todds*  
Craig Kargis—*UVSC*  
Rue—*Urban*

Fishbone, New Blood Revival—*Vegas*

Harry Lee and the Back Alley Blues Band—*Zanzibar*

## Saturday January 22

Sun House Healers—*Brewskies*  
Feed the Monkey, Less People More Robots, Auto—*Burts*  
Diecast, Sinai Beach, Winter Solstice,  
Hatepiece, Murder to Genocide—*Circuit*  
Chanticleer, Magstatic—*Egos*  
Brobecks, Tolchock Trio, Murieta, Sev vs Evan—*Kilby*

The Spazmatics—*Liquid Joes*

G Love and the Special Sauce—*Suede*

From the Ashes, Mona—*Sugarbeats*

Elephante, Gonzo—*Todds*

Debi Graham Band, Starmy—*Urban*

Duane Stevens—*Zanzibar*

## Sunday January 23

Utah County Swillers—*Burts*  
Chevelle, Future Leaders of the World,  
Helmet, Crossfade, Strata—*In the Venue*  
Collin Robinson—*Monks*  
Slamdance Opening Party—*Suede*  
Sidestepper—*Urban*

## Monday January 24

DJ Curtis Strange—*Burts*  
The AKA's, The Kinison, Scatter the Ashes—*Lo Fi*

Troma Dance Opening Night

Reception—*Night Flight Comics*

Cake—*Suede*

Harry Lee—*Zanzibar*

## Tuesday January 25

John Lee Hooker Jr.—*Brewskies*  
Troma Dance—*Brewskies*  
Dust n Matter—*Kilby*  
Scissor Sisters—*Suede*  
O Discordia—*Todds*  
Cabaret Voltage—*Urban*  
Tony Furtado, Michael Glabicki—*Velvet Room*  
Wayne, Mark and Will—*Zanzibar*

## Wednesday January 26

Funk You Up—*Burts*  
In Camera, Willem Defoe, Shane, And Juliet—*Kilby*

Bowling for Soup, American Hi Fi,

MC Lars, Riddlin Kids—*In the Venue*

Pistolita, A Penny Face Down, Blue Judas—*Lo Fi*

The Albin—*Urban*

Fat Soul—*Zanzibar*

## Thursday January 27

Bellydance Superstars,  
Desert Roses—*El Kalah Shrine Temple*  
Troma Dance Closing Party w/  
The Green Goblin Project—*Mother Urhans Ratskeller*  
Black Eyed Snakes, Charlie Parr—*Urban*

Melissa Pace—*Zanzibar*

## Friday January 28

Fetish Night—*Area 51*  
The Black Eyed Snakes—*Brewskies*  
Jinga Boo—*Burts*  
Dirtnap, Skint, Vomit—*Circuit*  
Punk Rock Karaoke—*Egos*  
Redd Tape, Red Bennies, Return to Sender—*Kilby*  
Afro Omega—*Monks*

Slamdance Closing Party—*Suede*

Dane and the Death Machine—*Sugarbeats*

SLUG Snowboard Party w/ In Camera—*Todds*

Rodeo Boys, Ben s B-Day Party—*Urban*

IS—*Vegas*

Kelly Eisenhour—*Zanzibar*

## Saturday January 29

The Black Eyed Snakes—*Brewskies*  
Unsound Mind, Cryptobiotic—*Burts*  
Sutol, Hello Amsterdam, Quiet Colors—*Kilby*  
The OATS—*Lo Fi*  
Dieselboy, Photek, Dstar, Johnny Law—*Suede*  
Mary Tebbis, Lisa Marie—*Sugarbeats*  
Brite Lite—*Todds*  
Jtu—*Urban*  
The Obliterate Plague, Lord Beheri, Pagan Dead—*Vegas*  
Fear Before the March of Flames, Zao,  
If Hope Dies, The Agony Scene—*Wagstaff*  
Blues on First—*Zanzibar*

## Sunday January 30

Utah County Swillers—*Burts*  
The Exit, Rolling Blackouts, Rock n Roll Soldiers—*Lo Fi*  
Christopher Hawley—*Monks*  
Rev. Horton Heat—*Salt Palace*  
Violet Run—*Urban*

## Monday January 31

DJ Curtis Strange—*Burts*  
Cher, The Village People—*Delta Center*  
Anthony Gomes—*Egos*  
The Explosion, Death By Stereo,  
The New Transit Direction—*Lo Fi*  
Harry Lee—*Zanzibar*

## Tuesday February 1

Pond Rock—*Burts*

Sound Tribe Sector 9—*Suede*

Jansporters—*Todds*

Wayne, Mark and Will—*Zanzibar*

## Wednesday February 2

Funk You Up—*Burts*  
American Head Charge, Candiria, Otep,  
The Autumn Offering—*Circuit*  
Fat Soul—*Zanzibar*

## Thursday February 3

Viny—*Egos*  
Melissa Pace—*Zanzibar*  
Friday February 4  
Our Time in Space—*Burts*  
Sindalor, Occidis, Luchador—*Lo Fi*  
Corky Siegel s Traveling Chamber  
Blues Show—*Peerys Egyptian Theater*  
2 Live Crew—*Suede*  
John Luviere—*Sugarbeats*  
Cracklin Cartoon Loveables—*Todds*  
Mrs. Carter—*Zanzibar*

## Saturday February 5

The Stolen Marches—*Burts*  
Gallagher—*E Center*  
Tony Presley—*Sugarbeats*  
Less People More Robots, The Brobecks—*Todds*



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**The Rules:**

1. Local bands and musicians only.
2. Track must be previously unreleased and not suck. I know this will be hard for some, but this compilation will be heard by record labels and the national media. After we release DBSII you can put your tracks on other albums, but material released during the deliberation period will automatically be cut from the comp. (Remixes and live versions of released songs are OK to submit.) SLUG does not own the copyright to any songs submitted; you maintain your ownership.
3. Song must be under five minutes.
4. Song must be submitted on CDR, with band name, song title, contact info, bio and photo.
5. Only one song per project.
6. Sorry- no cover songs.

**DEADLINE: MARCH 31, 2005**

Mail to/drop off at: Attn: Death by Salt II,  
351 W. Pierpont Ave. Ste. 4B, SLC, UT 84101  
For more details, call 801-487-9221 or e-mail  
deathbysalt@slugmag.com

**CHECK OUT WWW.SLUGMAG.COM UNDER "DEATH BY SALT" TO SEE WHAT THE NATIONAL MEDIA HAS BEEN SAYING ABOUT THE FIRST DEATH BY SALT COMPILATION.**

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

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

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



**Financing, Instruction, Service, Buy, Sell, Trade**

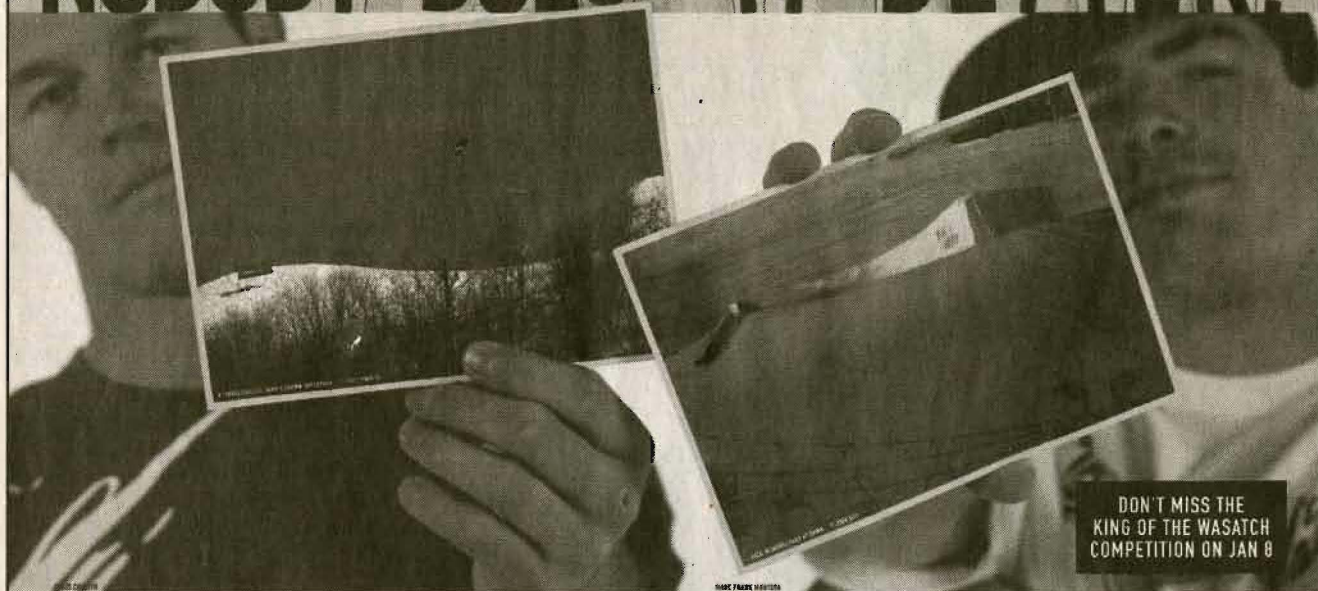
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COMPETITION ON JAN 8

## 2004/05 PARK CITY ALL-STARS



DAKE WHITE

CHRIS THOMPSON

SCOTT ADRIEL

ERIN COPSTICK

JEREMY JAMES

JESSICA DALPIT

GEORGE DALLET

ERIK COULTER

MARC FRANK MONTANA

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## Kilby Court Calendar January 2005 ♥

- 04- Chaldeen**  
Adeline  
Long Shore Drive  
William Dufoe \$5 6pm
- 07- Cathryn Coules**  
Chubby Bunny  
Andrew Garrard (CD Release)  
\$5 7:30pm
- 08- POETRY & MUSIC NIGHT**  
Erin Haley  
The Introductions  
Grous  
Cabaret Voltage \$5 7:30pm
- 11- Cowboys Aren't Indians**  
Take the Fall  
Limbeck \$8 7pm
- 12- Short Bus For Kids**  
Tear  
For the Moment  
Anesthy  
Never Stopped Trying \$5 6pm
- 13- The Furies**  
Less People More Robots  
Loiter Cognition  
Whiskey Wake \$5 7pm
- 15- Lazer Gold**  
Glacial  
El Toro \$5 7:30pm
- 17- The Coming On**  
Smashy Smashy  
Chromelodeon \$5 7pm
- 19- GOTH NIGHT**  
Tragic Black (8-t.b.a.)  
\$5 7:30pm
- 20- Bulbous**  
The Good Bites  
Vista Four  
Electro Magnetism  
\$5 7:30pm
- 21- The Curb**  
The Happies  
Chris Brokaw  
Early Day Miners  
\$6 7:30pm
- 22- Sev vs. Evan**  
Murrieta  
Tokchock Trio  
Broecks (CD Release) \$5 7:30pm
- 25- Doesn't Matter (8-t.b.a.)**  
\$5 6pm
- 26- And Juliet**  
Shane  
William Dufoe  
In Camera \$5 6pm
- 27- EXPERIMENTAL JAZZ NIGHT**  
Brain Stun  
GEM  
Christian Asplund String Quartet
- 28- Return to Sender**  
Red Bennies  
Redd Tape \$5 7:30pm
- 29- Quiet Colors**  
Hello Amsterdam  
Sutol \$5 7:30pm



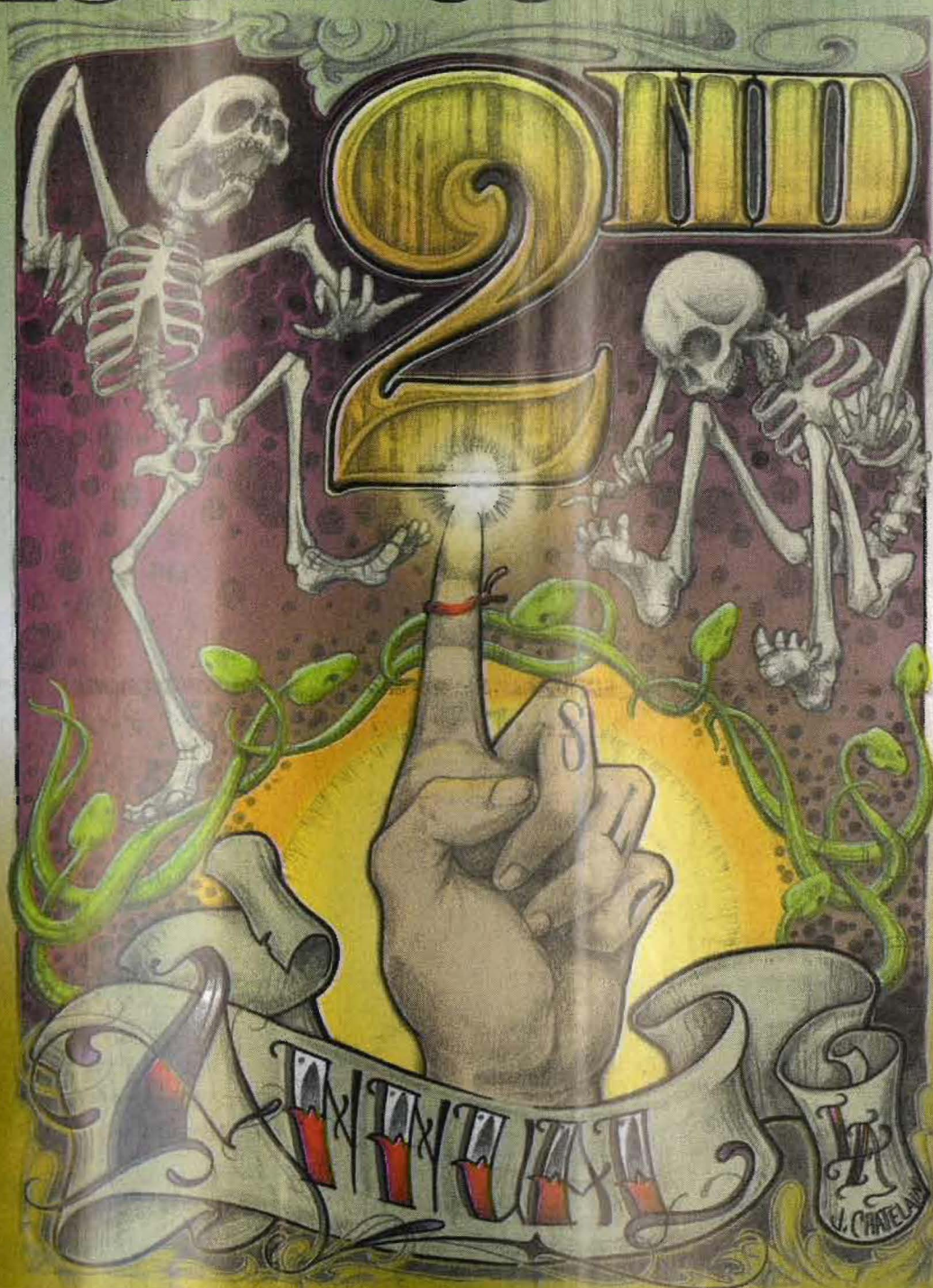
5 Continents 5pm

February... 01- No Motiv, Contingency Plan  
02- Thermals 05- 7 year Rabbit Cycle  
12- Marc Brouard 17- Beep Beep  
8 more!

Kilby Court = 741 South 330 West in SLC



# SLC TATTOO INTERNATIONAL TATTOO CONVENTION



**FEBRUARY 18<sup>TH</sup>, 19<sup>TH</sup>, & 20<sup>TH</sup>, 2005 • [SLCTATTOO.COM](http://SLCTATTOO.COM)**

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# slamdance

FILM FESTIVAL

2005

*The 11th Annual  
Slamdance Film  
Festival*

*congratulates  
all the  
filmmakers  
at this year's  
festival*

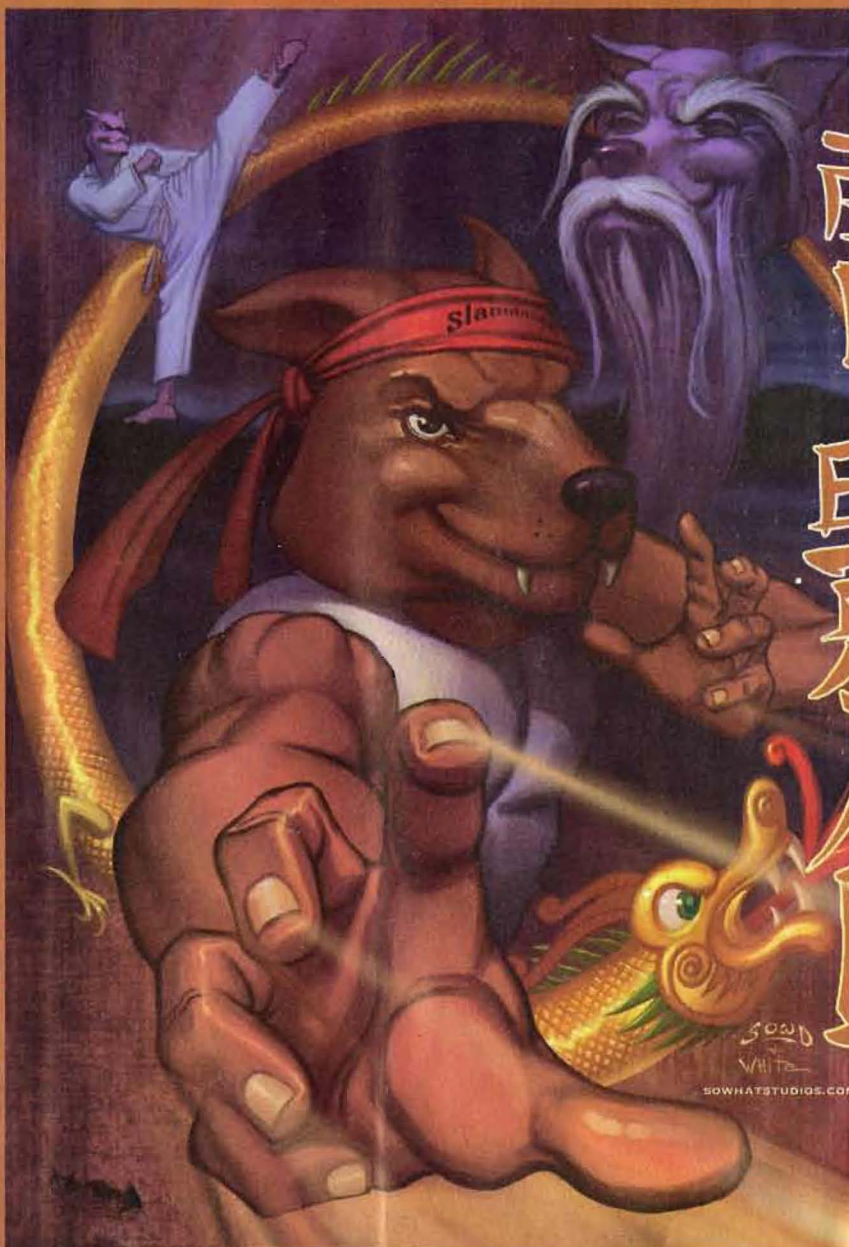
*at the  
Treasure  
Mountain Inn  
in Park City, Utah.*

January

21-28

Park City,  
Utah

*for filmmakers  
by filmmakers*



**WARRIOR FILMMAKERS -  
WE SALUTE YOU!**