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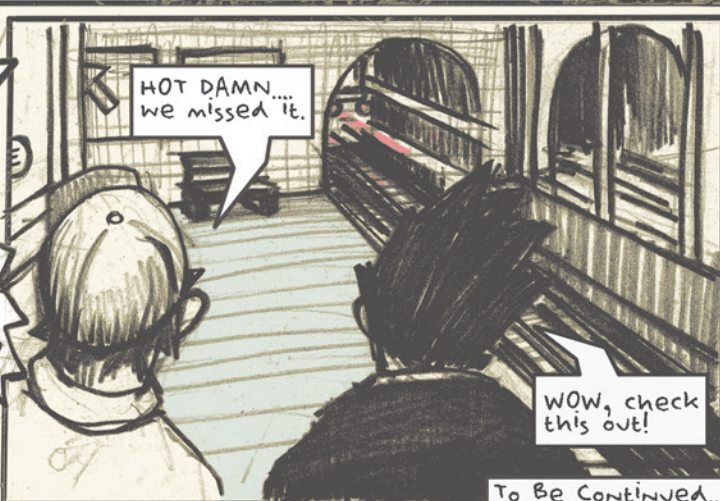
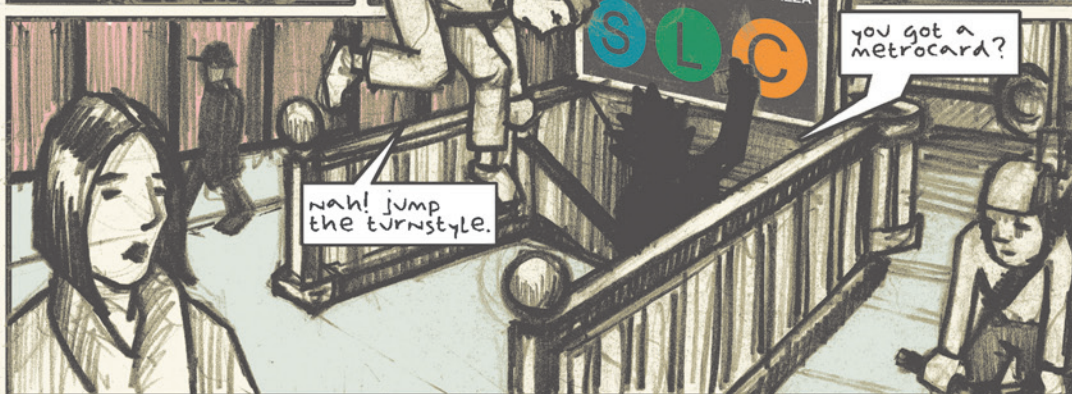


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# SLUG

SaltLakeUnderGround Magazine

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## Contributor Limelight



"Aperture, aperture!" This is the elusive calling card of photographer **Mitch Meyer**. Besides events and weddings, Mitch shoots amazing portraits of bands for *SLUG Magazine's* Localized column. A little known fact about M2 is that he is a world-renowned bowling champion: he recently took third place in the *Whiskey Meg Birthday Bowling Bash*. If you want to see more of Mitch Meyer and his photographic vision go to: [www.mitchmeyerphotography.com](http://www.mitchmeyerphotography.com)



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# DEAR



# DICKHEADS

Dear Dickheads,

Call me old fashioned but I thought Ogden sucks ass and that it should go fuck its meth infested self. Since when have these assholes taken over all the punk shows and left us with the charred remains of a scene that once was. I hate Ogden and I refuse to drive all the way down there to see a show. I would rather go see an emo show in Salt Lake than to drive all the way there to see an Oi! Show. SO ALL YOU SALT LAKE CITY VENUE OWNERS LOWER YOUR PRICES, BOOK DECENT BANDS, AND STOP BEING PLAYER HATERS! Before you say that I should create my own venue and I should book my own bands like you assholes always do: Instead of bitching why don't you try to do something rant that you always give people. FYI not everyone is a trust fund kid. Oh and you should get some mag to the Beans and Brews at 5900 s State. Thanks,  
Johnny Crystal

*Dear Johnny Crystal,  
You're driving DOWN to Ogden? Where are you driving from Johnny, Wyoming?*

*Salt Lake City is not a far cry from Ogden. I was sitting on my porch last Friday having an afternoon beer when three 17-somethings rambled by in a beat-up white Nissan. As they drove through my street, they cranked up some generic rap, blasted the bass and became bona fide road DJs. If one drive-thru the neighborhood wasn't enough, the motherfuckers came back and ghost ride the whip to the new Snoop Dogg! These three young bucks put tinfoil on their teeth, banked their bling around and flashed their Nike Air Jordan t-shirts as they danced around and on top of their car.*

*For those who don't know what ghost riding the whip is, it is where you drive your car at three to five miles per hour, shift the car into neutral, turn up your music all the way and dance Dance DANCE all around and on top of your car.*

*You're an asshole because of your bitching about going to see shows. Get your three friends, car pool to the show and fucking ghost ride into town and show O-Town sucka MC's what the SLC is all about.*



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# LOCALIZED

Xur and God's Revolver will be showcasing their heated rivalry alongside openers Loom for SLUG's *Localized* on Friday, April 13 at the *Urban Lounge*, 241 South 500 East.

## Xur

I met up with Xur at their practice space to discuss what makes them Xur and to give them a chance to confirm or deny the rumors that I'd heard in the days previous. They were mostly concerning sexual conduct (between band members) and rampant substance abuse. Those rumors were more or less confirmed as I witnessed countless acts of debauchery and homoeroticism within the 10 minutes it took for Fausto to arrive. Needless to say, I was a bit thrown off by their behavior. The blistering churn of down-tempo sludge and tortured screams found on their only released song "Under Siege," had led me to expect stoney faced, uber-serious metalheads. Instead, I found myself watching two band members roll around on their practice space floor while trying to punch each other in the balls.

Neurosis and Old Man Gloom influences are apparent in "Under Siege" and while they do name those bands as influences, there is one influence to rule them all.

"Marijuana, first and foremost," Kory told me.

"You have to be a certain amount of stoned to play the same chord for a very long time," Luke said, "because then you think it sounds cool."

"[The music] is mainly about the world burning down," Greg said.

The band began as a project between Luke and Fausto. "Fausto and I started Xur years ago. It was a two piece for a long time. It was really artsy and nobody liked it. It was really experimental," Luke explained.

Fausto pointed to Kory and Greg. "After Michigan these cats [Kory and Greg] needed some rock and roll action, so we put it together. That was about six months ago."

Xur has just finished recording a split LP with Michigan (with whom they share band members Kory, Greg and Fausto and apparently many sexual experiences) to be released in April 2007 by local label, Exigent Records. They're hoping to get out on the road this summer. "It'll probably be mostly weekend things, we'll try to get Gaza to drag us along with them. We tried hitting up The Used, but that didn't work out," Greg said.

Our second Localized band for this month, God's Revolver, was brought up multiple times during the interview. Apparently there's some animosity between them. "[God's Revolver] just think they're Danzig, motherfuckers! They're just a bunch of whiskey drunks," Kory told me. "They think they're so good and artsy!"

"Oooh look! I'm a fucking nerd who spends all my time playing guitar! I'm so good!" Luke laughed.

Greg eloquently added the last words, "Yeah, fuck God's Revolver."

[www.myspace.com/xurrock](http://www.myspace.com/xurrock)

# XUR

Greg Callister – Drums • Kory Quist – Bass & Vox • Fausto "Potato Wiggins" – Guitar & Saxophone • Luke Fehr – Guitar & Vox



# LOCALIZED

BY CHRIS CARTER [DAWNOFTHECHRIS@GMAIL.COM](mailto:DAWNOFTHECHRIS@GMAIL.COM) • PHOTOS: MITCH MEYER [MITCHELL.MEYER@MAG.COM](mailto:MITCHELL.MEYER@MAG.COM)

## God's Revolver

Reid, the vocalist of God's Revolver, decided that *Broken Record* would be a good place to meet up for the interview.

"Ok, how am I going to recognize you when we're there?" I asked him, "We may have met before, I don't know, but I've had some trouble with this in the past."

"I'll probably be the guy in a top hat with a curly moustache," he told me.

"Are you fucking with me?" I asked.

"No," he said very matter-of-factly.

Later at the bar, Reid refused to answer any questions before we'd had shots. I agreed. We put down some whisky and proceeded with the interview.

"Whiskey is our number one influence," Elliott said, "Our whole album was written and recorded wasted on Canadian Host. We had to do the one-eye to record." He closed one eye and squinted, demonstrating the technique of playing guitar while really drunk. He continued, "musically, our guitarist used to hang out with his dad and all his hippie friends and they'd tell him to play rock songs that he'd heard on the radio. He's pretty solid on playing classic-sounding rock."

"Every band will say that they're southern-tinged hardcore, but just because they play some

shitty riff with a bend and half-time it right after; they think that they're southern. But this is actual rock," Reid said, "It's more **Danzig** than **Darkest Hour** really." God's Revolver sounds like **John Christ** discovered some dynamics (or got a second guitarist and realized you can record multiple guitar tracks). It's dirty, whiskey-drenched southern rock with a slight hardcore influence.

"We started trying to play rock like **Skynyrd**," Elliott said of the beginnings of God's Revolver. "We knew Reid from singing in his old metal band, **F-Con**, in Logan. Right when we started I knew that he'd be the best singer. We called him and told him if he'd move down to Provo we'd let him sing for our band." Other than **F-Con**, God's Revolver includes veteran members of **Parallax** and **Stale Piss**.

"We've been together coming on two years now. We're basically the laziest band on the planet; it's taken us this long to actually get an album done. It's being mixed right now. Look for it around late spring," Reid told me before the shit talking began.

"The [Localized] show's gonna be damn good. Except for that **Xur** band," Reid said, "Those kids are so worthless. I live with two of them and I swear I clean resin balls the size of rats out of the bathtub because they sweat it out of their skin, it's fucking ridiculous!"

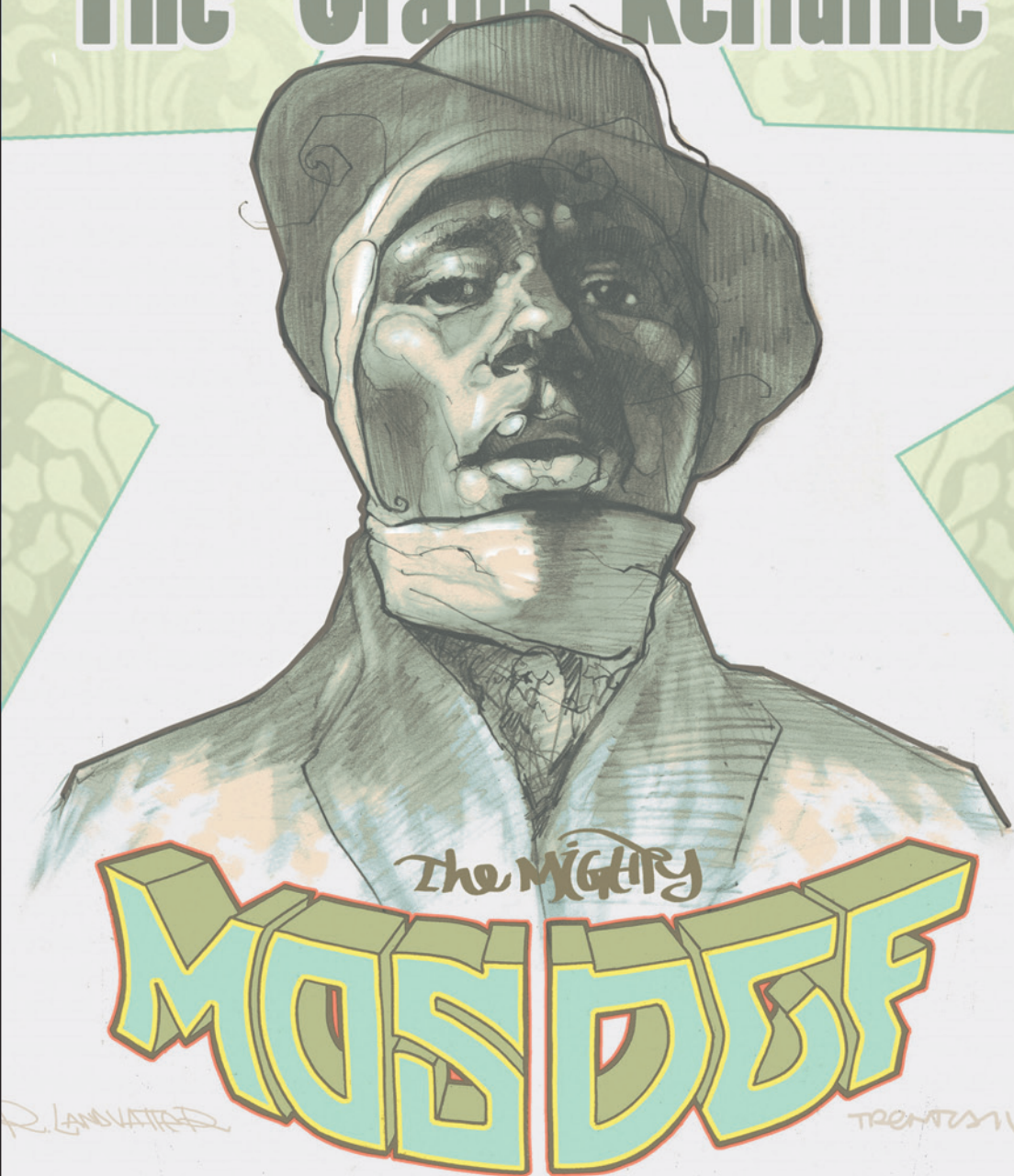
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## GOD'S REVOLVER

Greg Callister – Drums • Kory Quist – Bass & Vox • Fausto "Potato Wiggins" – Guitar & Saxophone • Luke Fehr – Guitar & Vox

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By JEANETTE MOSES [JEANETTE@SLGMAG.COM](mailto:JEANETTE@SLGMAG.COM)

ON THE  
RAG  
RECORDS



When 35-year-old **Renae Bryant** isn't teaching fifth grade, you can find her touring with her band **All or Nothing Hardcore** or running **On the Rag Records**—a label dedicated to releasing the music of female-fronted punk and hardcore bands.

In 1993, a group of local musicians met at **Cheap Guy Music** (a record store owned by the **Voodoo Glow Skulls**) to discuss the possibility of starting a zine. At the time, Riverside, Calif., lacked a good music publication to the support local band community. Bryant (who was then playing in **He's Dead Jim**) was among the musicians in attendance. Four months later, no fanzine had been created, so Bryant and her best friend, **Alicia Lopez**, published the first issue of *On the Rag*.

The first three issues featured interviews with the **Voodoo Glow Skulls**, **The Bellrays**, **Human Waste Project** and others. Initially, the fanzine was meant to be a bi-monthly publication, but only three issues were produced during the first year. To date, only six issues were ever published, the last one featuring interviews with **X-IT**, **Stormy Shepard** and **Justice Howard**. "I'll probably never do another hard-copy issue again. I don't think I could do a quality magazine while trying to do a band, a label and teach 34 fifth graders," Bryant said.

The label was launched in 1996. "I wanted to put out a comp to help bands that were really struggling," Bryant said. During the mid-90s, labels scarcely backed bands featuring female musicians. "I didn't really want to do a label. I knew nothing about doing it, but it's like anything else in life; if you see a need, you can either sit around bitching, or you can do something about it," she said. The first compilation, *Put Some Pussy In Your Punk Vol. 1*, was released in 1998. It featured 16 female-fronted bands from the California area.

On the Rag released *Vol. 2* of the comp (2005), a four-band split titled *Don't Fuck With Her* (Nov. 2006) and carries three titles by Bryant's own band. Their last release, *What Doesn't Kill You*, was co-released with **Rodent Popsicle Records**. Although Bryant has yet to produce a full-length album from a band other than her own, she plans to in the future. "I would like to release a full-length of a gal-fronted band that has released a CD on their own, has a strong DIY ethic and has toured," She explained, "I think it keeps thing in better perspective for the band working with such a small label."

Bryant isn't only dedicated to releasing good music by females, but also to eliminating the bullshit values that are already beaten into the 10-year-olds she teaches. "Our society is set up [to be about] competition. Girls are taught that they should be valued for their looks above all else. I have to work against that all the time," Bryant said. "I have this skinny girl in my class that wrote in a paper; 'I wish I

was skinnier.' They're already brainwashed. If you're not a size one or three, you're not skinny enough; if you don't have fake nails you're not cool enough—just the crappiest, most superficial things."

Unfortunately, this competitive and cutthroat attitude that's taught to young women is also seen throughout the punk scene, a place that many members claim is more open-minded than the society that surrounds it. "I would like to say that every woman that I've dealt with was female-friendly, but that's not true, especially when I was younger. They were kind of like, 'there's only room for one of us.' It's a starvation mentality," Bryant said.

In the male-dominated punk scene, where the phrase "you're pretty good for a girl-fronted band" is far too common, it's a damn good thing that there are women out there willing to work towards solidarity. Bryant mentioned **Cinder (Tilt, Retching Red)** who took her band **He's Dead Jim** on tour, and **Kirsten (Naked Aggression)** as women who've always been female-friendly and helpful within the punk scene. "Now, in 2007, the girls are less threatened, and I think it's because there are more of us. I hope that more women are out there talking about how other girl bands are good," Bryant said.

Although Bryant doubts she'll ever do another print issue of *On the Rag*, she plans to update the website weekly and expand the label. "I would like to do a single-band release," Bryant said, "but pretty soon, if I'm going to be serious, I'm going to have to run it [the label] like a real business." She continued to explain to me the way that things are currently run at **On the Rag Records**. If she presses 1,000 albums, 200 are given away and then the remaining 800 are split between her and the band. That way the band can make money off of their 400 copies and she can make money off of her 400.

"I don't really care about making money," Bryant said, "I just don't want to lose money all the time on my label. I'd at least like to make the money back, so that I can do another release. I do have a job. I'm not relying on my label to pay my bills." *Put Some Pussy In Your Punk Vol. 3* is due out in April. The album will be two discs and feature **Gruk**, **All or Nothing Hardcore**, **Naked Aggression**, **Kung Fu Dykes**, **Menstrual Tramps**, **The Secret Cervix**, **The Twats**, **Kriminal Pogo** and many more. **All or Nothing Hardcore** will be playing a show in Salt Lake with **Fail to Follow** May 4, venue TBA.

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# PET PEEVES

By RYAN POWERS • AGAPEPRODUCT@HOTMAIL.COM







The Lewis and Clark of the sound spectrum, Animal Collective's psych-folk noise-rock agenda brings even the harshest critics to their knees. With the group's roots reaching back to the second grade, Animal Collective's long and varied existence is an important clue to how the group can work with unique sounds and ideas that are intensely intimidating to even the most seasoned musicians, and create palatable avant-garde compositions. Animal Collective's four members, **Avey Tare**, **Geologist**, **Panda Bear**, and **Deakin**, have been working as a group since 2000, producing albums under a variety of monikers and with different combinations of members.

Far removed from the "rock star" persona, Animal Collective strips the idea of the individual from the music; each album becomes its own entity, rather than a projection of each individual—with all of the members operating under different names depending upon the current project. In addition, not every affiliate of Animal Collective is involved in every performance or recording—and each member also performs in their own solo projects and collaborations with outside musicians. It is this flexibility that allows Animal Collective's consistent delivery of characteristically unique material that is as much of an experiment as it is a reality.

Walking around the bitter cold New York's lower east side, Animal Collective's Deakin (aka **Josh Dibbs**) took time to talk to *SLUG* about Animal Collective, and the organic loose structure of their music and members.

**SLUG:** What is your role? What do you bring to the table as a member of Animal Collective?

**Deakin:** Main instrumentation in the band is guitar, and as far as songwriting goes, my relationship with **Dave** [Avey Tare] goes far back. He does a lot of initial composing. I work on the harmonic elements and filling out the musical parts of the songs. We became friends through writing music, and this connection goes back to when we were kids. No one ever really writes a complete song and shows it to the group, but presents a loose idea; it's then worked on by everyone.

**SLUG:** It sounds like the Animal Collective songs are organic in nature.

**Deakin:** We try to keep the sound organic as much as possible, although the meaning of organic changes

throughout time for us. For example, during the *Danse Manatee* and *Here Comes the Indian* era the song structures were intentionally [unconstrained]; they were created with marked points and changes, but the songs had looser qualities than they do now.

**SLUG:** So how does the group approach and rehearse these loose songs and ideas?

**Deakin:** Practice for Animal Collective is an extension of our creativity. [This includes] trying new sounds and ideas; an intensive workshop for the songs. We know the essence of the song, it's just a matter of finding it. Practice for us is finding out what the song is supposed to be; not counting on our own ability to just sit down in a studio and record. Playing the songs live continues the process of finding what a song is supposed to be—again and again in different situations and in front of different crowds. For example, I'll tell one of the guys, 'Every time we play this song and you make that sound it gives me chills. I don't ever want to not hear that.'

**SLUG:** Do you ever record live?

**Deakin:** Live performances and the studio are very different things. When we play live, what we are performing is a lot more of our focus. In the studio, we have the chance to hone every sound and make it what we want.

**SLUG:** Animal Collective has wide array of different sounds going on, I imagine the studio helps you isolate and capture the full spectrum of sound.

**Deakin:** Yes, even being able to EQ individual tracks makes a huge difference. Lately, a couple of bands have been asking us for recording help, and I find myself in the position of the older, experienced dad figure. It makes me think back to what we have been doing and what we are doing now. I have been recording my own music since I was 13—at least it was the first time I recorded multi track and tried to mix it. For the first few Animal Collective albums, we recorded everything ourselves and now everything is so intuitive. At this point I know enough about what I want that I feel collaborative with the studio and I don't feel that I have to look to them to get the sound I need; I can feel comfortable telling them exactly the sound I need.

Animal Collective will play Salt Lake on May 22 at *In the Venue* with **Sir Richard Bishop**.

# COLLECTIVE

INTERVIEW

# SLUG Magazine Off-Roads SXSW '07

2007 was a stellar year for SXSW. With over 2000 bands populating 40-plus venues on a crowded downtown Austin, Texas you're bound to run into some great ... and not so great live shows. As musical émigrés for your SXSW experience, *SLUG Magazine* is here to present the hit-and-miss list. Five bands "hit" and five bands "missed." You'll be surprised who makes what list and what awesome things we saw in our one week of music, meat and booze.

## 22-Pistoperkko **BULLSHIT!** —Bourbon Rocks

A little-known band out of Finland whose recorded output is amazing, but live, they really disappointed. Recorded, they sound like a great mix of **Velvet Underground**, **Son House** and the **Buzzcocks** with a keyboard, but what started out in the 1980s as a punk band with the fast and simple ethics of the **Minuteman** has turned into butchered country songs, a drunken keyboardist and a lackluster performance live. I saw these guys at a Finnish music showcase at **Bourbon Rocks**. Now I know why they're not so well known in the States. —*Erik Lopez*

## 40 Points **BULLSHIT!** —Four Seasons Hotel

So what if **Willie Nelson's** kids play in this band? They still blow. Equal parts (unfortunately) of reggae, country and **Led Zeppelin**, this is the first release off Willie's new label, **Paderales Records**. They ended up playing in a plush ballroom in the *Four Seasons Hotel* catered with chicken wrapped in bacon. The only "plus" of this band? Willie's kid (the one not playing drums) sounds like his father and when he gets his head out of his ass, he will probably be really great. —*Erik Lopez*

## Big Business **THE SHIT!** —Emo's Annex: Hydrahead Records Showcase

Big Business' **Jared Warren** and **Coady Willis** moonlight as the other half of **The Melvins**—occupying the coveted slots of "new" bass player and second drummer. Yes, that's right—the Melvins now have two drummers. If you have not yet seen this latest incarnation, *YouTube* the shit right now!

One can tell that the Big Business boys are no strangers to the rock scene, with their past resumé's boasting time in influential bands such as: **Karp**, **Tight Bros from Way Back When**, **The Murder City Devils** and **Dead Low Tide**. These two musical masterminds played such a destructive live show that my head nearly exploded midway through their set. Just when I thought it couldn't get any better, **Dale Crover** (**Nirvana**, **Altamont**, **The Melvins**, **Porn**) joined the jam on guitar, finishing out the band's 45-min performance. —*Angela H. Brown*

## Blonde Redhead **BULLSHIT!** —Antone's

While these guys produce solid, interesting albums, live they are prima-donnas and sound just like the record. They wasted all of their time setting up their gear and sound-checking (the band is comprised of only three people!) and only played three songs. I waited an hour in line to see them at a sold-out *Antone's*. Needless to say, there were plenty of pissed-off people. Next time, if there is a next time, I hope they get off their pedestals and just play like the rest of the bands do, with what they got. —*Erik Lopez*

## Dynasty Handbag **THE SHIT!** —Misses Bees: Curated by Todd P NYC

The name says it all—*Dynasty Handbag*. Sounding more like a Gucci knock-off or a more DIY, lo-fi **Peaches**, *Dynasty Handbag* amazed me because well, she looked like a mom with a pill-popping problem, dressed in green and black 80s dance tights, lip-synching her own songs from a laptop. I saw *Dynasty Handbag* on the "main stage" of **Misses Bees**. If that isn't inspiring, I don't know what is. —*Erik Lopez*

## Fujiya & Miyagi **THE SHIT!** —Austin City Limits: KEXP Live Broadcast

*SLUG* Mag neighbor and poet, **Brett Bryant**, introduced me to Fujiya & Miyagi just weeks before I caught wind of their intimate live performance for Seattle's

*KEXP* community public radio. For three days the radio station set up camp in the television studio of *Austin City Limits*, broadcasting live performances from their favorite artists playing SXSW. The ACL studio, located on the *Austin University* campus in a generic six-story building, was a \$10 cab ride from 6th Street and Fujiya & Miyagi's set made it worth every penny. This UK-based electronic duo recently turned trio, released their second full-length, *Transparent Things*, this past January. Their short, six-song set was pulled from this release (which is actually a collection of singles the bands has recorded and released separately over the past four years). What made this show so fantastic (besides the amazing production and sound quality of the venue) was the band's ability to recreate the trance-inducing dance melodies found in their studio singles. Note per note and whisper per whisper; their live incarnation lured all the ladies on the dance floor ... setting them off in a down-tempo dancing frenzy. —*Angela Brown*

## Green Milk From the Planet Orange **THE SHIT!** —Flamingo Cantina:

The Panache Showcase

Green Milk From the Planet Orange hails from Tokyo, Japan, and packs a heavy-handed progressively psychedelic punch to the face. Bassist **Benjian**, guitarist **Dead K** and drummer **A** fucking wallop as they yell, scream, stand on chairs and annihilate the crowd with their onslaught of noise à la **Acid Mothers Temple**. I saw them play in a small bar called the *Flamingo Cantina* and to see the energy of the contrasting trio of tall bassist, small guitarist and fast drummer all in synch made me realize that, contrary to popular opinion, size does matter. —*Erik Lopez*

## The Ponys **BULLSHIT!** —Emo's Jr.: Oh My Rockness Showcase

Having seen these Chicagoans perform for 10 people at *Kilby Court* with more energy than at this industry showcase packed full of people, it was clear that tonight, *The Ponys* were off kilter. Their set began at 1 a.m. and by 1:10 a.m., my hotel bed seemed more alluring than another badly rendered song. The mix was piss poor—the vocals were lost. The drums were severely under-microphoned, adding to the sludgy wall of indistinguishable guitar and bass. I could barely distinguish which *Ponys* song I was supposed to be hearing. Maybe the soundman had one too many free *Lonestar* beers? Or perhaps day two of SXSW was catching up with him and after sound checking his 100th band, he was over it. I too, felt "over it" and left in search of Austin's infamous \$2 death-metal pizza and my queen pillowtop. —*Angela H. Brown*

## Pusher **THE SHIT!** —The Scoot Inn: FXPW

Kentucky, motherfuckers! *Pusher* hail from Louisville, Ken., and are just another band in the long line of great Louisville bands. I saw these guys at the *Scoot Inn* and people didn't know what hit them—heavy and triumphant post-hardcore; it was a like a bus full of kids being driven into a brick wall by a terrorist. They fucked shit up so hard that they blew the fuse in the venue! Features ex-members of **Coliseum**, **Breather Resist** and **LickGoldenSky**. —*Erik Lopez*

## Stooges **BULLSHIT!** —Austin City Limits: KEXP Live Broadcast

The Stooges were amazing! ... about 30 years ago when they were in their prime. There is something about a band that gets out of retirement, does a few reunion shows and then panders to nostalgia that doesn't translate well to a new album or new songs. I saw these guys at *Austin City Limits* in a crowd of 50 standing, with great sound. The only reason I think people still want to see this band is because **Iggy** is a living artifact of time that young music nerds idolize. Venue was awesome; band's new material sucked. —*Erik Lopez*

## White Mice **THE SHIT!** —Misses Bees: Curated by Todd P NYC

Hailing out of NYC, this brutal threesome played black metal via **Venom** with a twist ... a twist of electronic synth action! Each of the members dressed up as mutilated mice and they blazed through a furious set at **Misses Bees**. It was so rad it made **Ryan Powers** of **Agape** wet his \$2000 Versace handbag, pants and patent-vegan shoes (and he wasn't even at the show!). —*Erik Lopez*

Like Park City during *Sundance* or New York during **CMJ** (or just New York everyday), SXSW can be a bit of an overzealous party. Think Mardi Gras for indie-rockers. If you aren't totally convinced of the SXSW experience, make sure to check out our daily blog at [www.slugmag.com](http://www.slugmag.com) for more stories.



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# TYRANNOSAURUS **RX** **TED LEO** **+ PHARMACISTS**

By James Bennett • [bennett.james.m@gmail.com](mailto:bennett.james.m@gmail.com)

It's hard to accurately describe in print the music that Ted Leo and the Pharmacists produce. Leo, the band's spokesman and chief songwriter, draws inspiration from many different sources, including classic punk, folk rock and even Celtic music. Having cut his musical teeth in East Coast bands **Citizen's Arrest**, **Animal Crackers** and **Chisel**, Leo emerged in the early 2000s as an honest musician—full of political ire, tinged with melodic pop-punk appeal and wearing his New Jersey-sized heart on his sleeve. His latest project with the Pharmacists, an album titled *Living with the Living*, hit stores on March 20th. Leo was kind enough to talk to SLUG about his music, his inspirations and his process of writing and recording the new record.

I started our conversation by asking Leo to describe the music that he makes. This seems like a stupid place to begin, but no two descriptions of Ted Leo's sound are ever quite the same. *Entertainment Weekly* described it as "a near perfect amalgam

of straight-up melodies and pogoing beats." *Rolling Stone* referred to Leo as "an immediate vocal presence, with hints of **Elvis Costello** in his howls that turn into precise yodels." *Spin* called it "electoral-college rock," whatever the hell that's supposed to mean. Leo is much more realistic in his description of his music: "Just as classic rock is to rock, it is classic punk." He added, "What I mean is, it's punk from an era when the definition of punk wasn't so narrow—when a band like **The Clash** could make *London Calling* or *Sandinista!* and still be considered a punk band."

This classic punk feel runs deep on the new record. It's not a straightforward punk record, though—there are elements of hardcore, 70s rock and even reggae layered throughout. Leo explained this assortment of genres as being representative of his own varying tastes during the almost two-year period that he spent writing the new record. He explained, "I have always been heavily influenced by different kinds of music. In the past, though, what I usually ended up doing was trying to cram every influence into almost every song. So there would be this kind of core of melodic-punk or power-pop music, but it would be infused with a little pulled from reggae, or a melody pulled from Celtic music or something more aggressive—like something pulled from **Crass**."

On *Living with the Living*, some songs reflect the standard Ted Leo melodic-punk vibe, while others are much more genre-specific. "Bomb•Repeat•Bomb," one of the first singles to be released, could easily be mistaken for a British anarcho-punk tune. Another song, "The Unwanted Things," is a straightforward reggae track, which takes its place on a disk full of catchy and honest anthems—a disk that works to include some of the band's most far-reaching musical ambitions.

*Living with the Living* also marks the reunion of Leo with recording engineer and **Fugazi** drummer **Brendan Canty**; the two are old friends, and had worked together on an LP Leo did for **Lookout! Records**. Canty's presence during the recording process was a positive force on the band. Leo explained, "Here's why I like working with Brendan: We have very similar musical tastes, we've known each other a long time and we see eye to eye on most things." Leo pointed out that Canty's engineering skills and enthusiasm played a big part in allowing the band to make the record they set out to make. His willingness to experiment and his ability to coax out solid performances from all those involved helped to solidify the album's sound. Leo continued, "Brendan has a real great ability to help me to facilitate my ideas and to help me articulate the ideas that I'm having a difficult time articulating. I had a very specific idea on how I wanted this record and all elements of it to sound, and I would never have been able to realize that had he not been involved in the process."

So with a new disk in stores and a tour starting this month, Ted Leo fans have much to look forward to. When I asked Leo whether or not his popularity in indie-rock circles was proof positive that his fans understood the left-leaning messages that sometimes find their way into his music, Ted just laughed. "You know, I don't really have one message per se," he said. "But I will say this: I think that most of the people who know us and enjoy our music ... really do kind of get it."

Ted Leo and the Pharmacists are playing at **In the Venue** on Sat., April 21st. The show will start at 7 p.m. and tickets are available through [24tix.com](http://24tix.com) and at all Smith's Tix locations.

# RENEGADE RHYTHM

By Erik Lopez

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Popular modern music has been having a bit of a downfall lately. From **The Futureheads** to the **Arctic Monkeys**, there is an excess of bands that picked up the recent issue of *Rolling Stone*, heard **The Fall** for the first time and consequently have started playing music that sounds like "just another post-punk band." Fortunately, once in a blue moon, there are groups that go beyond this banal brand of Xerox-machine music and permanently carve their own message in music history. One such group is Gang Gang Dance.

"[Modern music is] relying more on a vibe rather than going through the motions," says **Brian DeGraw**, keyboardist for Gang Gang Dance. DeGraw had met **Tim DeWitt**, guitarist for Gang Gang Dance, after both had moved to DC around '93, intrigued by the infamous local music scene and their sheer desire to make music. DeWitt was then working at **Tower Records** and DeGraw was stealing from them. DeGraw and DeWitt formed their first project together, **Cranium**, and moved to New York. Shortly thereafter, the band dissolved but not before meeting **Liz Bougatsos**, whose then-band **Russia** had recently gigged with Cranium. They rounded out their quartet by recruiting **Josh Diamond**, who ended up in **Harmony Korine**'s shit-folk ensemble **Ssab Songs**, who DeGraw and DeWitt played improv shows with, just having fun. They officially adopted the moniker Gang Gang Dance after playing their first show on Halloween sometime in 2001.

Interestingly, they had a fifth member, **Nathan Maddox**, but he died in between the recording of their first and second albums (Gang Gang





Dance and God's Money) after being struck by lightning. While DeGraw could be seen as the defacto leader in the group, he contends that this is not the case, and if anything, their deceased fifth member leads the group. "As far as we are concerned, it is all about everyone being completely individual in the band. There is no real group decision ever really being made about how the band is supposed to sound," contends DeGraw.

Gang Gang Dance's musical sensibility focuses more on creating emotion rather than a stable catalog. The traditional music press has tried to pigeonhole the band's sound as "neo-primal" or "neo-tribal" in light of their effort. But what do those terms mean besides a banal categorization of sound so that people who don't read *Vice Magazine* can digest what is really going on. "I don't know what [neo-primal/neo-tribal] means. Spiritual, definitely. Ceremonial, sure. That's what it is to me ... it is not anything other than that to me. It's been so long, bands trying to be bands, there is no spirituality in that; it's trying too hard," DeGraw muses. At any rate, their sound is a ritualistic crock pot of fused rhythm, cacophonous guitar loops and counter-pitched keyboards all underscored by psychedelic vocals. In other words, it's what would happen if **Fela Kuti** and **Cateano Veloso** got in a fight and **Eric Dolphy** was refereeing it.

"A lot of times when we play, we try to make a set of something and then we realize, 'Why do we even do this? We should be making film soundtracks,'" says DeGraw. *Retina Riddim* is the band's latest offering, but not their newest album. It was produced and created solely by Brian DeGraw, but with approval from the rest of the band. "It's not our new record; I saw it as a random project where I could experiment and try something different," says DeGraw. The difference

is the concept and execution of the project. Instead of a normal "solo" album in which someone would write songs and then record a proper studio album, DeGraw opted instead for a cut-and-paste style that uses visual tools instead of audio ones for its creation.

The DVD, with accompanying album, is an audio/visual maelstrom of bits and pieces culled from DeGraw's camera while on tour with Gang Gang Dance in 2005. He would record everything from sound checks and live shows, to band member Josh Diamond playing violin in a field. "It was a different process to try," says DeGraw, who edited both audio and video sequences in *Final Cut Pro*. The DVD is a stand-alone project whose accompanying audio buddy is not a soundtrack to the "film" but a separate entity all its own. "The audio CD is like a bonus that comes with the DVD," responds DeGraw.

"It's not a huge departure, but just a huge progression. It's really rhythm/beat-oriented. It's tighter. The pieces are a lot more thought-out than the last record. I think it is going to be more an epic thing," DeGraw says about the latest, as yet untitled, Gang Gang Dance album. "We have been making this record for a year. We have six or seven hours' worth of material to edit down," DeGraw enthusiastically announces. The new album will be epic; epic in the **Manowar** sense or epic in the **My Bloody Valentine** use of the word is anybody's guess.

Any way you jump-rope, Gang Gang Dance is not your average **Yeah Yeah Yeahs** neo-no-wave dance band or your typical high-on-hype, low-on-originality **Bloc Party**. *Retina Riddim*, Brian DeGraw's inner monologue speaking, will be out May 22 on the **Social Registry** label. Look for the "real" new album later this year. Catch GGD live June 12th, *The Urban Lounge*.





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# IF THESE SNOWBOARDERS COULD TALK

Photos: Laura Hadar

**Laura Hadar** grew up in a trailer park with four siblings outside of Aspen, Colorado. She scored a sponsorship from **Oakley** at 16, only three years after she started boarding. Today she's a pro snowboarder, *SLUG* staff writer and recent judge of *SLUG Mag's Lumber Jack Jam*. Laura just returned from China and to document her trip, she opted to interview herself. It's a bit untraditional, but hell, *SLUG Magazine* isn't traditional, either. Here is her story, on her own terms.

**SLUG:** Why did you go to China?

**Hadar:** I ride for **Oakley** and our team manager, **Liesl Holtz**, put together a trip with a couple of the girls on the team. There were four riders, a skier, a writer for *Future Snowboard Magazine*, a photographer and of course, our guide, **J3**—of the original "Vail Days" of the early 90s. I'm leaving everyone nameless in case I end up telling you incriminating stories about the trip.

**SLUG:** We love wild stories here at *SLUG*. What were you there for?

**Hadar:** I'm a pro snowboarder, so in search of something new. We went to get footage for the movies we're filming, and to get photos in magazines.

**SLUG:** So you went to film for the chick-flick shred movie? What did you expect?

**Hadar:** Yeah, the *Runway* movie. I pretty much broke my leg off the day before the trip trying to do this really crazy maneuver on my snowboard,

so I was pretty much out. I came to China knowing that I couldn't snowboard for at least a week; I just expected a vacation where I could observe and absorb.

**SLUG:** What was your first impression?

**Hadar:** Well, right when I landed, I noticed that there were more places to smoke—that got me excited. Other than that, the toilets in the floor; where you just squat over a hole in the ground—put a whole new meaning to the phrase "pop a squat" for me. And because of the range of tone people talk with there, they all sort of sound like they're pissed off half of the time when they're just talking.

**SLUG:** What was the food like?

**Hadar:** The food was 80 percent horrible and 20 percent surprisingly good, like the beef BBQ soup. There's no such thing as kung pow chicken or moo gi pan. They have chicken feet, bugs that look like cockroaches,





pastry-looking things that are filled with fish guts or cow stomach lining. Most of the stuff was either fishy, raw or had the weirdest texture to it. I would never say, "oh man, you have to go to China and eat their food, it's so good."

**SLUG:** What was the craziest experience you had in China?

**Hadar:** Everyone was getting wilder than they had in awhile, myself included. Highlights were our media duo getting "happy ending" massages at the hotel, after a night of partying. They said that the girls were super into them and that they wanted to come back to America with them, but the boys didn't know about the rule of bargaining in China so they paid the girls full price. Let's just say that the girls had a good night, and by all means, the boys did too. That same night a 20 year-old girl who'd never been drunk before got wasted and told us things like "I deserve to be a slut!!!" After another day of not getting to snowboard, I decided that it would be a good idea to jump into a koi pond with all of my clothes on. I hesitated for a second, but the writer wanted to see me in action, so he pushed me into the water. There was a lot of drinking, smoking, dry-humping and freestyle karaoke—over all, it was drunk chaos.

**SLUG:** What was the snowboarding like? Isn't that what you said you were there for?

**Hadar:** Yeah, but I couldn't ride because of my knee. From the bottom of the hill you could tell that every resort was small, like east-coast hills with one or two lifts, maybe. The biggest resort we went to had a long gondola that looked like it just served a long piece of man-made ice. They did have some parks, but most could hardly be called acceptable at any ski resort in the developed countries. They had a contest when we were at that resort that I helped judge. There were about 65 people ranging in age and ability level. It was cool to watch people who couldn't even ride the pipe, or really hit the jumps, go for it right after kids who were doing legit nines and big sevens.

**SLUG:** So from China you went to Japan, right?

**Hadar:** Yeah, it was crazy to go from a world that is so underdeveloped to a place where every car has GPS and everyone seems to be pretty well off.

**SLUG:** What else went on in Japan?

**Hadar:** We eventually ended up in Nesiko, Japan. It was a small little ski town, with all the amenities of a modern society and heated toilet seats to boot! We were there to snowboard, and by that time my knee was feeling a lot better, so I was excited to get in some pow pow.

**SLUG:** More snowboarding, huh?

**Hadar:** Yeah, it was fun. It was some of the best powder in the world, the floaty shit. I did my first big line there. Totally dropped over the edge, just blind, you have no idea what is going on over the edge. The shit was crazy.

**SLUG:** Didn't you run into the **Roxy** chicas in your hotel or something?

**Hadar:** It's funny, you go halfway across the world to get some original footage, and then we walk down to breakfast and the whole fricken **Roxy** team is there chillin'.

**SLUG:** Last question. Why are all your photos all artsy and crazy? What are people supposed to get from these?

**Hadar:** I guess my whole thing with these photos is that I didn't want to be that person with their digital camera just taking photos of everything. I guess I was definitely trying to get my artsy on. I used a YASHICA T4 Super, with E-6 cross-processed film. Supposedly it's the same camera **Terry Richardson** uses for a lot of his portraits. I love that guy. He's crazy.

Check out Laura Hadar in the new Runway film that drops fall of '07. Who knows, it might even feature some incriminating footage from China.

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# LUMBERJACK JAM WRAP UP

WORDS BY JEANETTE MOSES • PHOTOS BY BOB PLUMB AND JESSE ANDERSON





## Lumberjack Jam results:

### Mens board 17-

3<sup>rd</sup> Derek Fuhr  
2<sup>nd</sup> Uriel Ruvalcava  
1<sup>st</sup> Brandon Hobush

### Mens Board 18+

3<sup>rd</sup> Jesse Bohannon  
2<sup>nd</sup> Skylar Seabrook  
1<sup>st</sup> Neil Scheuerman

### Boarders Open Men

3<sup>rd</sup> Eric Fernandez  
2<sup>nd</sup> Alex Andrews  
1<sup>st</sup> Cameron Pierce

### Boarders Open Women

3<sup>rd</sup> Callie Conaghan  
2<sup>nd</sup> Alicia Trujillo  
1<sup>st</sup> Marley Colt

### Mens Ski 17-

3<sup>rd</sup> Patrick Drowne  
2<sup>nd</sup> Austin Schleidt  
1<sup>st</sup> Brady Monk

### Skiers Open Men

3<sup>rd</sup> Brody Leven  
2<sup>nd</sup> Chris Short  
1<sup>st</sup> Weston Charlesworth

### Skiers Open Women

2<sup>nd</sup> Shelby Jensen  
1<sup>st</sup> Kristey Giles

### Best Crash

Josh Palmer

### Best Trick

Neil Scheuerman

On St. Paddy's Day over sixty of Utah's best skiers and shredders dressed in flannel, gathered at the top of the *Magestic lift* at *Brighton* to participate in the last installment of the 2007 *SLUG Games*, *The Lumberjack Jam*. The day started early for the *SLUG* crew, but the comp was postponed until 11 am due to the icy conditions on the exclusive all wood course built by **Jared Winkler** and his **KAB** rail building company. The comp was done solely in jam format—a first for the *SLUG Games*. By 11 the conditions on the mountain were sunny and beautiful, men's boarders and skiers started the day off and with 30 minutes to show the judges (**Blake Hyman**, **Mike Schnieder**, "**Teen Wolf**", **Toni Perez** and **Laura Hadar**) what they were made of.

By noon, fueled by **Rebull**, flapjacks and hot dogs grilled from the boys from **Celtek**, men's boarders 18+ got their half-hour to tackle the course. **Josh Palmer** walked away with a helmet from *Union Board Show* for best crash after catching his front edge on the wooden stump at the top of the course. He was allegedly knocked out by the crash. **Neil Scheuerman** fast planted the stump and walked away with an **OGIO** backpack full of goods donated by the sponsors. By this time the competition and contestants were heating up—who knew flannel shirts would be so fucking hot?



Boarder's and skier's men's and women's open ended the day with forty-five minutes to win big. There was lots of jibbing the tree stump (at the front of the course) and many contestants successfully homicided the wooden down rail. Highlights included back flips off of the stump and one kid who planted it. And to the guy who ended up sitting on the stump halfway through his jib—hope your tailbone isn't broken!

Throughout the day the *SLUG* crew raised over \$100 for the MS foundation by selling raffle tickets for a snowboard provided by *Union Board Shop*. Before the results were announced the board, and a personal pancake making kit (syrup, butter and **PAM**) were raffled off. Photographer, **Bob Plumb** walked away with a pair of gloves from **Celtek** for the best beard. **Celtek** also gave out gloves to participants of the hatchet-throwing contest. After some deliberation from the judges the results were in. Congrats to the winners, thanks to the judges, everyone that came out and our sponsors: **Scion**, **Red Bull Energy Drink**, the **Utah Winter Games**, **Milo**, **Blindside**, **Quicksilver**, **Salty Peaks**, **OGIO**, **Union**, **Ride Snowboards**, **KAB Rails**, **The Levitation Project**, **Smith** and **Ghetto Slider**. And if you missed out on this sick comp—check our website, <http://www.sluggames.com> for footage and pics.

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(37) SLUG



# WORLD SUPERPIPE CHAMPIONSHIPS

By Chris Swainston  
[chris@slugmag.com](mailto:chris@slugmag.com)



The 5th Annual World Superpipe competition was held in Park City, Utah. The comp allowed riders to show off their individual style and skill in a best of three run set up. The pipe was 22ft deep and around 500ft long. It was a perfectly cut tranny and super steep—giving riders tons of speed for massive airs. With a prize purse of \$90,000 this was a definite go big or go home broke event. I showed up late catching the last few runs of the women's heat while enjoying the breakfast of champions (Red Bull vodka and a Heineken). **Torah Bright** charged her way into the first place spot and a \$15,000 prize, throwing down a huge frontside 5, backside 5 and cab 7 in her run. **Soko Yamaoka** griped on to the second place spot beating out **Kelly Clark** by only one point. Soko cashed in with \$8000 in prize money while Kelly fattened up her pocket book with a \$4000 3rd place prize.

After the women's heat ended the pipe crew salted the lips of the pipe, and groomed the flat bottom before the men started their warm up session. The men weren't holding back during warm up, riders were training wicked lines down the pipe making the warm up seem sicker than the comp. At any one time, there were three or four guys all boosting out of the pipe, some getting at least double overhead high. It was a rush watching them land within inches of where I was standing. One rider took a rough hit under rotating a back 7, bouncing off the deck and smacking his face in the flat bottom. Later I saw him hiking the pipe with a bloody face and huge smile. These dudes are raw.

When the warm up session ended, energy was high, the crowd was super pumped and the riders started really throwing down some gnarly shit. Screams roared through the crowd while big guns like **Luke Mitrani** and **Keir Dillon** stomped some astonishing tricks. Everything was being tossed into the mix—invert 9s, back to back 1080s, crazy Mc-Twist variations, Haakon flips, Alley Oop Michaelchuck 540s, crazy tricks I didn't even recognize. It was a massacre of trickery.

Personally, I can't deny that riders who keep it simple and steezy always get my vote for the dopest tricks. My favorite goes out to a homie I



didn't recognize. He flew out of the pipe with a huge melon fakie, easily soaring 12-15ft high. Nothing like a straight air to keep you in check on how fast and big you're actually going.

I'll give you one guess at who snatched up the \$15,000 first place spot. **Shaun White**. Some may think he's a crazy flying contest circus monkey, but he rips, lands everything smooth consistently and goes bigger than everyone else. It was no surprise seeing him stand at the first place podium. 2nd place and \$8000 went to **Danny Davis** while **Mason Aguirre** got the \$4000 prize for 3rd.

It was a spectacular day on the pipe. All the riders killed it, firing off a barrage of amazing tricks. Some good slams went down and nobody got seriously injured. The crowd was bursting with energy and everyone had a spectacular time, vodka and beer anyone?

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- Sat. Apr. 7: Maximum Distortion Benefit Show: Cavityburn, MAIM Corps, The Cave of Roses, Massacre at the Wake, Raising Cain
- Fri. Apr. 13: Helmut Soundcheck: Cryptobiotic, Til She Bleeds, ShredBettie, AK Charlie
- Sat. Apr. 14: Gutshot, Drown Out The Stars, Oxido Republica, Uncomfortable Silence
- Fri. Apr. 20: Project Independent: Separation of Self, Cavityburn, MAIM Corps, Insanity Plea
- Sat. Apr. 21: Wisebird, Puddle Mountain Ramblers, Gigi Love, The Scottish Riot
- Fri. Apr. 27: Adjacent to Nothing, Columbian Necktie, Balance of Power, Run the Red
- Sat. Apr. 28: Agent Steel, Katagory V, Eleventh Hour, Hooga, Ashen Legacy
- Wed. May 2: Hypnogaja, Cavityburn, Radiata, TBA

**Mondays: Karaoke by Entorage**

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# BOOKS [ALoud]

## **A Power Governments Cannot Suppress**

Howard Zinn  
City Lights [Street: 12.01.06]

Howard Zinn is a genius. *A Power Governments Cannot Suppress* will be the most enlightening and powerful thing that I will read all year. The majority of the book is made up of columns that Zinn wrote for *Progressive* over the past few years. Overall, this collection is the perfect companion to his best selling work, *A People's History of the United States*. Zinn has penned insightful essays about the United States' occupation in Iraq, immigration laws, the importance of dispelling the myth of WWII as a "good war" (because lets face it, everything about war is inherently bad) and most of all, he pushes readers to question what they have been taught all of their lives. This is a must read for anyone struggling to right the wrong that they see in this post-9/11 world. Zinn sums it up best when he says, "small acts, when multiplied by millions of people, can quietly become a power no government can suppress, a power than can transform the world." Brilliant. —Jeanette Moses

## **Beasts!**

Various  
Fantagraphics Books [Street: 01.31]

This beautifully bound and illustrated book fills its pages with the prompt that each artist capture a creature from mythological or folkloric storytelling; the cultural entities—"still thriving or extinct"—that fill our closets and deep recesses of our minds. The product is outstanding in its anecdotal accounts of beast history, stretching from the well known beasts—The Unicorn and Loch Ness Monster—to the bizarre—Bapets ("Malefic females...last recorded in the North American deserts of southwestern Utah and southeastern Nevada...said to prey on humans [particularly small children] the Bapets lure toddlers to suckle, then poison them with their lethal milk."); breathtaking in its artwork, artists from every discipline participate, **Keith Andrew Shore** and **Kenneth Lavallee** are among the few greats throughout. *Beasts!* is a perfect coffee table book that will leave anyone deeply enthralled and entertained in the myth culture that thrives off the fears and fascinations of civilizations. —Senator Spencer

## **Escape From "Special"**

Miss Lasko-Gross  
Fantagraphics Books [Street: 03.14]

We have all been there and done that concerning our high school days; we hated them and they hated us and to have another coming-of-age book of any kind rehashing that theme of "growing up" and toughing it seems like one too many. But what we have here with *Escape From "Special"* (and what I think is so great about it) is not your typical view of the growing up process. First, it ends right before Miss Lasko Gross gets to high school. Second, they are vignettes of a semi-autobiographical nature that show (not tell) the story of a precocious young girl who is different and isn't trying to cash-in the chip on her shoulder. Instead, she shows, sometimes rather awkwardly, those true moments of growing up. All this is told in an abrupt fashion revealing her love of horror films, not believing in God and having hippie-dippie parents who make her go to a psychiatrist. Her style is confessional and diaristic without being "dashboard confessional" and her colors and tones are dark (as in humor). Fantagraphics can do no wrong. —Erik Lopez

# BELLYOGRAPHY

By Astara

In Arabic Halima translates as 'quiet one,' but there's nothing quiet about this lady's expressive dancing and her dynamic troupe, *Desert Gypsies*. Halima has an exquisite "old school" style, that's delightful and fun to watch. Her choreography is reminiscent of the 70s and 80s, preserving a sweetly feminine and classic aspect of Middle Eastern Dance. Last year at *Spring Fest*, her troupe, *Desert Gypsies*, almost stole the show with their colorful and exciting tambourine dance. Halima always maintains the integrity of belly dancing while surprising and entrancing her audiences with new dance fusion.

"I'm definitely not a cabaret-style dancer. I can't define my dancing. I like all of the styles, and I dance however I am inspired. I don't want to be labeled, though I feel more traditional than anything," she said, "I just laugh when people ask me what style I dance. I like to incorporate it all. Whatever I do, it is American. It may have Middle Eastern roots, but Americans have created their own version. We get too wrapped up in what is perfect and traditional. I love the diversity."

Halima's dance background includes ballet, jazz, and gymnastics. She has been belly dancing for 20 years. When asked how she discovered belly dance she said, "Initially, I just wanted an outlet for my creativity. I found *Layla* through community education, and I studied and danced with her for 15 years. What I truly discovered through belly dancing was a sisterhood and an art that expressed the true feminine for me."

Halima has studied with local teachers, such as *Zahira*, and nationally acclaimed one too. "My absolute favorite dancer is *Suzanna del Vecchio*. She is so precise. You can see every little movement, and there is such emotion on her face. She doesn't try to be a Middle Eastern dancer, she just is a Middle Eastern dancer," Halima said.

Halima is currently busy teaching a variety of classes and is the director of three troupes—*Desert Gypsies*, *Gypsy Rhythms*, and *Gypsy Melody*. "I'm focusing more of my energy on my troupes rather than solo performances. I love a group effort. I want my students to speak up and show me what they know," she said.

Halima's own words on Middle Eastern dance say it all. "It's amazing to see how many incredible dancers we have in Utah. I also love it when people attend our performances for the first time and discover how much fun belly dancing really is. It totally changes their perspective. It's our job to educate the public that this isn't a sexy, suggestive dance for men. This is a beautiful art form that was created by women for women."

Halima and the *Desert Gypsies* will be performing at the **Freedom Festival** in Provo on July 4, the **Utah Belly Dance Festival** in August and **Latin Festival** over Labor Day weekend.

## Halima



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# UGS!

## UNITED GALLERY STROLL

By Mariah Manq-Mellus

[mariahm@worldstrides.com](mailto:mariahm@worldstrides.com)

Salt Lake City has many cultural events to offer its residents, some of which are easier on the wallet than others. **Salt Lake Gallery Stroll** is held the third Friday of every month and is always free to the public. The Stroll is held from 6-9pm so you don't have a lot of time. Take our advice and check out these two shows for a satisfaction-guaranteed Gallery Stroll experience.

Local gig poster artist out **Leia Bell** will unveil her latest work in her first new show in almost two years. This ambitious young woman wasn't taking a vacation between showings and has been busy participating in many group shows, mothering three small boys and supporting the local music scene producing posters for local concert venue *Kilby Court*. The **Perpetual Childhood** show will showcase almost two-dozen paintings in frames Leia made and new one-of-a-kind mono prints. Her hand painted magnets will be available for only three dollars while a few rare signed silk screen prints and a limited Perpetual Childhood mono print will be available for as little as \$25. **Ken Sanders Rare Books** has been a huge proponent of Lei's work over the last few years. You may recall the book release hosted at the store for *The Art of Modern Rock*, which featured a six-page spread on our local heroin. Leia's continues to be recognized for her innovative and imaginative work. Ken Sanders Rare Books is located at 268 S. 200 E. and will feature Perpetual Childhood April 7 until April 28 with the artist reception on April 20 from 7-9pm to coincide with the monthly Gallery Stroll.

Over the last few years Main street has undergone a lot of changes and this month we celebrate an opening! The opening of the **Utah Arts Alliance Headquarters and Gallery, The Contemporary Design Art Gallery, Odyssey Dance Theater, Midnight Recording Studio's** and individual ceramic and painting studio's at 127 South Main street. Executive Director **Derek Dyer** has worked very hard over the last few years to rejuvenate the down town area and what better way to get people on Main Street than to invest in the area with his latest project of networking local art businesses and housing like minded organizations under one roof. The Utah Arts Alliance was established to offer local artists a forum for discussion, networking and art show, education, performance and affordable studio space. Artist of all mediums should contact the Utah Arts Alliance to see what programs at the three UAA locations would possibly benefit them. This new space will provide the visibility the Alliance needs to project them to the next level of art advocacy. There's an old saying that when you really want people to pay attention add a little fire. **PYRO the Art of Fire** will kick off the new location and will feature work from **Brett Colvin, Kim Riley, Weston Hall, Josh Blumenmtal, Robert Hirschi, Doug Simms, Renee Lee, Chris Coleman, Raven, Krisitan Merwin, and Tim Wilson**. A free public reception will be held April 6 with a **Fire Circus Extravaganza** to follow on April 7 from 6-9pm with special performances and artist meet and greet. Tickets for the extravaganza are \$10 and can be purchased at [www.incediarycircus.com](http://www.incediarycircus.com). The UAA Gallery will be open daily from 4-8pm Tuesday through Saturday and every Gallery Stroll evening from 6-9pm.

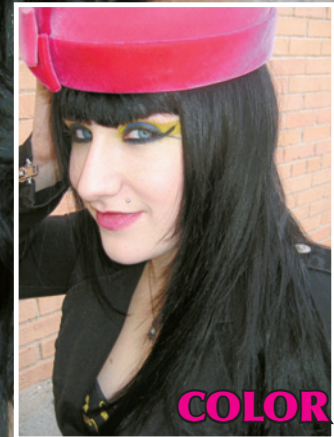
Finally, on Monday, April 16 at 6pm there will be a screenprinting party at the **James Anthony Gallery** for artist **Colin Burns**. Bring whatever you want to screenprint and \$5 to cover costs and you're all set! The James Anthony Gallery is located 241 E. 300 S.

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5.23 THE HOLD STEADY 5.25 SCARUB 5.26 GIRL  
TALK 5.30 CAPTURED BY ROBOTS

# CD REVIEWS

## The Arsons

*Too True to be Good*  
Mad at the World  
Street: 03.28

The Arsons = Grey Area + Screeching Weasel  
+ Lifetime + 7 Seconds

Ernie Parada's last band, Grey Area, was the perfect hybrid of hardcore and pop punk. It's a formula that doesn't always work, but in the case of Grey Area, it was an easy conglomeration. The Arsons don't fare as well as Grey Area, and that's probably because the band, evident by their own press release and info on their website, are completely content using their cumulative resume's as their justification of credibility. From the onset, they are doomed to stand in the shadow of their prior bands (Grey Area, **Token Entry**, **Warzone**). However, this works only slightly to their detriment; the Arsons are a fine band. The guitar lines are pop-punk catchy with old-school hardcore riffing thrown in and the lyrics are obviously written by someone who has been around the music block a few times. Oooooaaahhhooah backgrounds are a welcome addition, and the band's lightheartedness is welcome in a scene dominated by feigned intensity and vapidness. This is designed as accompaniment to the best summertime drive, and for those that remember the **Descendents**, **7 Seconds** and **Kid Dynamite** in their heyday. They will just not stand as tall as their prior endeavors. —Peter Fryer

## Avey Tare & Kria Brekkan

*Pullhair Rubeye*  
Paw Tracks Records  
Street: 04.27

Avey Tare and Kria Brekkan = múm + John Frusciante

Avey Tare & Kria Brekkan are pseudonyms for Dave Portner of **Animal Collective** and Kristin Anna Valtysdottir of **múm**. The two married and decided to make music. The outcome: a mishap eight-track to two-track mix that sounds like **Calvin & The Chipmunks** singing on a record in reverse. Every track has the motion sickness—induced glitch that comes from reelin' a tape backwards. The original, straightforward sound of *Pullhair Rubeye* must have been so bad that Avey and Kria thought it best to keep the subliminal syringe on this record by hiding everything altogether. Well, I'm pulling my hair and rubbing my eyes, so I suppose they get two points for clueing us in with the title.

—Senator Spencer

## The Berzerker

*Animosity*  
Earache  
Street: 04.24

The Berzerker = Napalm Death + Carcass + dance music gone horribly wrong



Not a whole lot has changed from album to album, from the first **Berzerker** offering to their fourth album, *Animosity*. However, like the last record, *World of Lies*, the songs are more developed and longer instead of the short bursts that were encapsulated on *The Berzerker* and *Dissimulate*. The defining characteristic of the Aussie band is their programmed drum sound, which pretty much sounds like a techno beat set to a death/grind-metal backdrop with growled, guttural vocals and all. To put it easily and shortly, the band has matured much since their inception, gotten cleaner, more polished, tighter and ultimately, heavier. Add a lengthy back history in noisy techno and crazed live shows and you have a lot of character for a band that is relatively young. —Bryer Wharton

## Bill Callahan

*Woke On a Whaleheart*  
Drag City  
Street: 04.07

Bill Callahan = Leonard Cohen + Neil Young



Bill Callahan, after over 15 years as **Smog**, teams up with **Neil Michael Haggerty** to release his first album under his real name. It comes with the usual Callahan trademarks; folksy, dark, introspective lyrics sung in his uniquely haunting baritone. The record is rich with both Nashville and gospel influences, but doesn't get stuck in tradition or clichés. Callahan blends country, folk, pop and indie rock to accompany his masterfully written words, creating a sound that is at once retro and timeless. It's a little brighter than the last **Smog** album, *A River Ain't Too Much Love*. However, *Whaleheart* maintains the brutal honesty and dark irony of previous works, as in the song "Sycamore," when he sings,

"Remember the bottle gives birth to the cup/And you won't get hurt if you just keep your hands up." —Jeff Guay

## Bugsy

*Black Sheep*  
Karim Movies, Inc.  
Street: 04.12

Bugsy = 2Pac + less talented Pep Love + sameoldsamold



I'm so sick of everyone rapping about how they are Trapped in da Maze of life, being fly, hitting Da G Spot, and being a fucking soldier. Can we all just acknowledge that it has all been done before and move on with some sort of creativity and imagination when it comes to music? I can see how this album could be scrutinized, not only by the art critic, but also by schoolteachers, religious leaders, public officials even the person next to you waiting for the bus. It seems that this is just another example of how rap music has become a cliché diversion from more pressing issues in the world. I'm talking about the problems not the medium in which they are conveyed. How many times can an artist get away with recycling the same shit over and over (while sounding exactly like 2Pac I might add), spoon-feeding it to their communities and calling it original? —Lance Saunders

## Calvin Johnson and the Sons of the Soil

*Self-Titled*  
K Records  
Street: 04.24

Calvin Johnson & the SOS = Halo Benders + Beat Happening + Dub Narcotic Sound System + better than average musicianship

This new Calvin Johnson disk is a veritable who's who of K Records talent. Backed by members of **the Blow**, **Little Wings** and **Yume Bitsu**, Johnson performs songs from his various projects over the years. Highlights of the 11 tracks include "Love Travels Faster" (a Halo Benders tune) and "Booty Run" (Dub Narcotic Sound System). A few of the songs were recorded during a live show in Spokane, but the bulk was recorded later, in Johnson's Olympia studio. The outcome is quite solid and the assembled musicians are skilled and well rehearsed, forming a concrete foundation for Johnson's

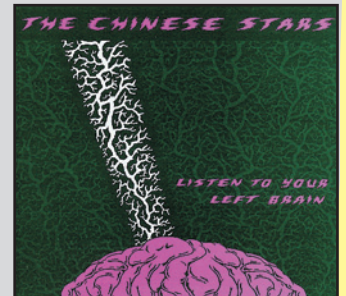
signature melodically, monotone voice. If you've liked Calvin Johnson's baritone sound in the past, then this CD is for you. Then again, if you've found his voice to be as drone-like as a **Grace Jones** record played at the wrong speed, then run like hell. It's not the greatest record I've ever heard, but it might just be Johnson's best vehicle to date. —James Bennett

## Chinese Stars

*Listen to your Left Brain*

Three One G  
Street Date: 03.20

Chinese Stars = Six Finger Satellite + Arab on Radar



Fuck Yeah! The most abrasive and angular Chinese Stars album yet, the sound drifts back to the roots of bassist Rick Pelletier in **Six Finger Satellite** (think *Paranormalized*), undoubtedly because of the widespread introduction of synthesizers on *Listen to your Left Brain*. As a result, the Chinese Stars fabricate a new dimension in their unclassifiable niche—one reminiscent of a dance party full of PCP and sex offenders. So bring your roofies and wear protection, because it looks like this album is going to fucking explode. —Ryan Powers

## Die!Die!Die!

*Self-Titled*

S.A.F. Records  
Street: 04.03

Die!Die!Die! = Wire + McLusky + Yeah Yeah Yeahs

Dance-punk, art, noise, supercilious, discordant—all of these describe Die!Die!Die!'s self-titled album. It will be gracing the ear buds, file-sharing and downloads of an asymmetrical-haircut-donning hipster near you. This album was recorded by the legendary **Steve Albini**, although tagging the Albini name to an album these days is merely hype-generating and not necessarily quality assurance. Some of the dancier numbers on this album work, and it certainly has a different timbre—this I'm sure can be attributed to Die!Die!Die! hailing from New Zealand. The production quality is great, catching the simultaneous chaos and starkness of post-punk. The snottier moments remind me of McLusky's disdain and disinterest for the listener, and that kind of aloof mentality is always

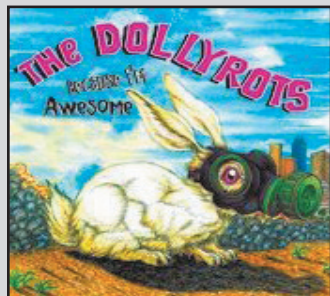


an entertaining listen. Some of the tracks are merely tolerable, but the tracks that work, such as "Shyness Will Get You Nowhere" and "Franz (17 Die!Die!Die! Fans Can't Be Wrong)" are get-up-and-shake-that-ass good. —Peter Fryer

### The Dollyrots

*Because I'm Awesome*  
Blackheart Records  
Street: 03.13

The Dollyrots = The Applicators + Sahara Hotnights + Hillary Duff + Avril Lavigne



There are so many words and feelings that come to mind while listening to The Dollyrots' latest record, *Because I'm Awesome*; for instance: teen pop, nausea, vomit, practical joke, Nickelodeon, Disney, dog feces, etc. Not one part of this album has any form of musical dignity. We're all aware of the age-old adage that we shouldn't judge a book by its cover, but the cover and title of this record bloodies the face of that adage. After seeing the oversized cartoon bunny with a gas mask on and the words: "Because I'm Awesome," written just above, it is hard to not prejudge the quality of music contained on the disc. These thoughts are only intensified with songs titles such as: "My Best Friend's Hot," "This Crush," "Tummy Tum Tum," and of course, the painfully amazing, juvenile and ridiculous title track. There are two things I can't figure out: One: Why **Joan Jett**, an undisputedly talented musician, could associate herself with a band of such childish notions, especially when she has bands on her label like **The Vacancies** who actually have talent. Two: how Disney or Nickelodeon didn't find The Dollyrots first and exploit the hell out of them to their pre-adolescent audiences. If you are 10 years old and love **Lizzie McGuire**, then the Dollyrots are your band and *Because I'm Awesome* could be your new favorite CD.

—Jeremy C. Wilkins

### Glös

*Harmonium*  
Lovitt  
Street: 03.27  
Glös = Portishead + Denali + Dredg

Glös features the sibling duo **Keely Davis** (formerly of **Engine Down**, Denali, and currently **Sparta**), **Maura Davis** (formerly of Denali) and **Cornbread Compton** (formerly of Engine Down and currently **Heavens**). Both Keely and Cornbread started trading song ideas and parts via the Internet. Eventually the file-sharing turned into a bunch of songs. Keely then asked his sister, Maura to throw some vocals down over the top and before

long Glös's debut album *Harmonium* appeared. The most notable thing about this recording is the drumbeats and tempos. From the first track, "Unharm'd" the percussion is harsh and overdriven, which gives the album a much needed boost of energy. It also helps look past the rest of the music, which seems pieced together—due to the file-sharing instead of recording in a studio. The album as a whole has an urgent and driving hip hop vibe which makes it interesting at first, but grows tiring towards the end of the 11 tracks. I think this album would have been much better had the members written it together in person. Hopefully next time around they will. —Jon Robertson

### In Ending

*Pavlovain*  
Independent  
Street: 03.27  
In Ending = Taproot + Tool + Strata



In Ending's debut full length, *Pavlovain*, is the kind of melodic metal that should be popular. Instead of horrible bands like **Hinder** and **Nickelback**, not that In Ending sound anything like these two bands. The boys of In Ending play with more talent and passion than almost any band around. The recording production on *Pavlovain* is crisp and clean, with several layers of vocals and guitars weaving in and out of the each song. Songs like "Loathe" and "Circus" display the technicality and off time signatures featured through out the majority of the record. While tracks like "Two Moons of August" and "Nowhere Wandering" are the soft and introspective side of the bands music. The tracks featured on the album paint a clear picture of what melodic metal should be, and provide a good example of what mainstream rock music has the potential to be. It will be interesting to see what In Ending's sound develop into. Will they give in to the metal or the melody? —Jon Robertson

### The Inevitable Backlash

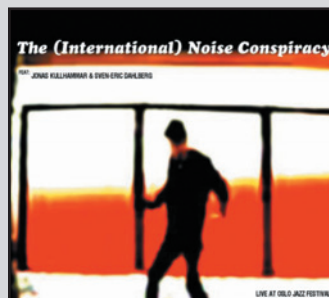
*Sex For Safety EP*  
Hegemony Records  
Street: 03.27  
The Inevitable Backlash = None More Black (sort of) + a band that thinks they're better than they are

The inevitable backlash of the *Sex For Safety EP* is ultimately sounding like shit. The music is alright, and even good at times, but **John Renton's** vocals are terrible. It sounds as if he is trying to seem more sincere or sensitive than his voice will allow him to do, so it ends up whiney (but not quite to the degree

of every emo group on the market). In the middle of the EP is an acoustic track called "Snowstorms". The acoustic guitar repeats itself, making the song incredibly boring and Renton's voice makes it unbearable. Not only is the EP musically bad, the lyrics are stupendously simple and really just retarded. The first line of the EP is "This is how I'm feeling..." and I really could care less how John is feeling. This is how I'm feeling: perhaps if The Inevitable Backlash redesigned their entire EP, I might consider calling it music. —Josh McGillis

### The (International) Noise Conspiracy

*Live at Oslo Jazz Festival*  
Alternative Tentacles  
Street: 03.13  
The (International) Noise Conspiracy = The Stooges + Refused + The Hives



The (International) Noise Conspiracy has always seemed like a band capable of so much more. Given the pedigree of the band's members, including former Refused frontman **Dennis Lyxzen**, Stooges-influenced garage-punk always seemed too simple and predictable for a band known for their fiercely radical political ideology. Even though it was recorded nearly four years ago, *Live at Oslo Jazz Festival* finds The (International) Noise Conspiracy's music finally catching up with their politics. Featuring noted Swedish jazz musicians **Jonas Kullhammar** and **Sven-Eric Dahlberg**, *Live at Oslo Jazz Festival* combines the dirty swagger of T(I)NC's brand of rock with high-energy saxophone improvisations and slower, cooler song structures. The combination of jazz and garage-punk could've been disastrous, but by keeping the jazz elements mostly in the background and letting them naturally move into focus, The (International) Noise Conspiracy demonstrate that they're capable of being both wildly reckless and tightly restrained when the situation demands. Lyxzen & Co. may never step out of the shadow of Refused's *The Shape of Punk to Come*, but *Live at Oslo Jazz Festival* captures the band at their best.—Ricky Vigil

### It Prevails

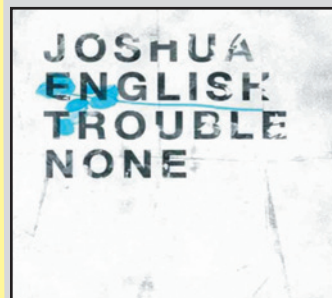
*The Inspiration*  
Rise Records  
Street: 04.03  
It Prevails = Shai Hulud + Preacher Gone to Texas + Poison the Well

C'mon Oregon! There's not much coming from the Northwest in terms of hardcore bands these days, so it

would be nice if one of the few had something fresh for the ears. It Prevails isn't unpleasant, or bad, just not great. *The Inspiration* is melodic in the way that Shai Hulud is melodic, not so much in the way that the Melodic/Youth Crew Revival Hybrid bands are. The formula for It Prevails is easy: heavy guitar parts with an open chord breakdown pattern, layered with harsh vocals and then topped with melodic guitar lines. These particular lines meander and repeat, sounding like they're already sick of their benign musical task. Predictable lyrics about "rising up" and "putting the pen to the paper" abound. The exception is the title track at the end of the album, which moves, has great guitar lines and strays from the formula of the rest of the album. It Prevails is trying to push into an already overcrowded room, and they don't have much clout behind them to make it happen. I'd give this three spins max before it's filed away. —Peter Fryer

### Joshua English

*Trouble None*  
Welcome Home Records  
Street: 04.17  
Joshua English = Rocky Votolato + Elliot Smith + Mason Jennings + French Toast



With his solo performance on *Trouble None*, Joshua English sets himself aside from all of his past side projects, including the Boston-based, **Six Going On Seven** and short-lived post-punk **Attractive**. Though indie rock/pop similarities can be heard at different moments of *Trouble None*, English does well in creating his own brand of acoustic folk rock. His lyrics and vocals come across as a person who has been holding in what they strongly believe in and are finally able to get everything out. The overall feel of the songs on the album are consistent and it all meshes together as well as a redneck with a bag of pork rinds, in spite of his blending of pop, rock, folk and acoustic styles. With the right exposure, English should have no trouble in his solo career. —Jeremy C. Wilkins

### Krum Bums

*As The Tide Turns*  
TKO  
Street: 04.03  
Krum Bums = The Virus + Iron Cross + Discharge

This record hits like a ton of bricks. Yeah I can't say that it's completely different from all the other street punk type bands out there, but at least it's very well done. The big sound that this band has is remarkable, especially the songs that have duel vocals. This band also has

just a touch of second generation metal to them, mostly in the guitar work. This band may not completely stand out from the pack, but they're not completely lost in it either. The thing is that most street punk bands don't get into the music because they want to change it, they got into it because they love the music. The Krum Bums simply play they're brand of punk, and they play it well enough to not be forgotten. —James Orme

### Lou Rhodes

*Beloved One*  
Cooking Vinyl  
Street: 04.10

Lou Rhodes = Beth Orton + Hope Sandoval



Lamb wrote the most amazing songs. In one breath there were quiet musings on love and the next was a gasp as the driving emotions burst forth in crashing drums and a catastrophic stirring of strings. They were trip-hop without rules, electronic music without the cold steel of electronics, and after four albums they were no more. In the wake, there were always promises of new projects, whisperings of acoustic directions, hippy communes and the separation of lovers. *Beloved One* could have been a disaster, or at the very least, the sound of an artist dismissing her past as irrelevant. Instead, *Beloved One* is simply a new extension, an artist moving from chalk to paint. Love, with the divine intimacies and delicate details, still remains the focus and Lou sounds just as blissful without the electronics crashing around her, as she did when I fell in love with her scratched soul vocal. She twists bitter-sweet lyrics like **Joni Mitchell's** ballads of loss mixed with a hope to regain. So maybe they're heralding her as a leading voice in the rediscovery of folk music (enough so they short-listed her for the UK's Mercury Prize for album of the year), but don't let that distract you from the fact that *Beloved One* is also a fabulous album regardless of its genre. —ryan michael painter

### Lower Class Brats

*Loud And Out Of Tune*  
TKO Records  
Street: 03.20

Lower Class Brats = The Adicts - make-up + a pinch of ultra-violence

Lower Class Brats are one of the only groups that have a cult-like following and have created their own sub-genre of punk rock. They call it "Clockwork Punk," and there couldn't be a better title for it. *A Clockwork Orange* heavily influences their lyrics, some songs being absolute tributes to the book/film—but

enough background. With *Loud And Out Of Tune*, LCB has released one of the best live albums I've ever heard. All too often live albums are unbalanced; with vocals overwhelming the instruments, or the guitars overbearing; the crowd's shouting is not heard; comments from the band are either scarce or cut out, and the list goes on. All of that is nowhere in sight on *Loud And Out Of Tune*. You can hear the crowd chant along with the songs and shout out for their favorite tunes; **Bones** makes remarks before and after songs (my favorite being his love for "stiff Gatorade" and cream cheese), and the album sounds like any other studio release. Packaged with a live DVD, LCB finally showcases the energy of their live shows, the only way to beat *Loud And Out Of Tune* is to actually be there. —Josh McGillis

### Malassis

*Birds Like Bricks*  
Spaff Records

Street: 04.01

Malassis = David Bowie + The Icarus Line + Metallica



There is this awkward, lo-fi, hybrid creep that spans *Birds Like Bricks*. It's what I imagine the advent of heavy metal rock in the Middle East to sound like: ritualistic by way of tradition with fixed forms inscribed by impression. Besides some of the rigidity this creates, there are some interesting sounds that culminate from this maladjusted relationship: patterns and progressions that would have otherwise been passed up by those soaked in the milieu of heavy rock. At its best, *Birds Like Bricks* rocks hard and convincingly, originally, and able to dismantle its predecessors; at its worst, uh, it gets ugly—ugly like **Mick Jagger** in leather pants. —Senator Spencer

### Matthew Herbert

Score

K7

Street: 03.29

Matthew Herbert = Mark Mothersbaugh + The Dust Brothers + A little big band swing dust

Matthew Herbert is a demigod when it comes to the detail involved in searching out an original way to produce the perfect sound. On any given day, you might find Herbert hanging microphones from a hot-air balloon or recording the sound his cars' glove compartment makes as it barrels 160 km per hour down some backcountry road. Accordingly, Herbert's latest, *Score*, a collection of different film scores and other scored works, is pieced together (mostly) from sound samples recorded on each song's respective

set—those jazzy drumbeats are actually the sweat dripping from grip number eight's fat face. Original? Hell yes! And while the process is interesting, I can't help but feel, in holding to his stringent "codes of originality," Herbert has missed the larger picture. Removing such an obscure collection of scores from their original context is like me stacking this review with metaphors (Feb. Broken review). There's no way for the recipient (you) to understand where the writer's overall intentions are grounded. OK? But, is it listenable music? This one's easy. No, not really. *Score* is stripped down background music that was meant for backing specific big screens and should be left to the hands and fixated minds of hardcore Herbert fans. And to you few, I say: Search and ye shall find. —Miles Ridling

### Nekromantix

*Life is a Grave*

Hellcat

Street: 04.10

Nekromantix = The Meteors + The Guanna Batz + Bauhaus



*Life is a Grave* is a bout 60 percent usual Nekromantix. Gothic-tinged psychobilly with plenty of playful humor, and that would be fine for the majority of their fans, but beyond that there are some tracks that they've really tried to push themselves into new territory. For instance the slow ballad of "Anaheim After Dark." "Fantazma," is a haunting country tune where guitarist **Troy Russel** really shows how versatile his playing is. What **Nekroman** and company are really good at is taking every day situations and dressing them in horror and gothic imagery, like having to deal the terrible fast food in the song "Rot in Hell," and just being a guy, downloading some porn in "B.E.A.S.T." Even with a new line-up the band has the feel of the Nekromantix. This is a band that with their humor and musicianship will always be able to create interesting rock n' roll records. —James Orme

### Nox

*Ixaxaar*

Earache

Street: 04.24

Nox = Morbid Angel + Vader + Anglegorpe

Sometimes I really wish I had the liner notes to go with certain CDs that I review. Nox's bio prides the band on being affiliated with occult organizations, so I can't help but wonder what the lyrics are about on this nifty piece of death metal. I'll just use my imagination from song titles like "Insane Hatred for the Supposed

Creator," or "Darkness Undying." As far as the music itself, these boys don't wander much out of the realm of what Morbid Angel has so justly made a living off of, your typical blastbeat-orientated death metal with hints of technicality, though with only tidbits of what the real masters can do. It is interesting for a few spins, but ultimately ends up in bland land after a while. —Bryer Wharton

### Orangeburg Massacre

Moorea

Pluto Records

Street: 04.03

Orangeburg Massacre = Botch + Norma Jean + Kid Gorgeous



The Orangeburg Massacre is a little known tragedy that occurred at South Carolina State when policeman killed three students protesting a segregated bowling alley during the Civil Rights era. Instead of *Death Love* or *Reign Ultra* or some other nonsensical, self-aggrandizing name, The Orangeburg Massacre put some political thought into theirs, hoping it would generate discourse among their listeners. Didn't anyone tell them it's not 1981 in D.C. anymore!? Bonus points already. The music holds the same amount of thought and passion that their name does. Time shifts, gritty, unpolished recording, and what I can assume are thought-provoking lyrics (because Pluto sent no lyrics sheet!) are a fresh assault on the ears. Visions of basement shows with sweat dripping from the ceiling and people packed in like sardines come to mind. "Damn" is what I thought on my first listen. The music is interesting, of course paying tribute to bands that came before, but crafted in a way that's both fresh and invigorating. There are melodic interludes, some Southern-fried guitar lines, gallop-beat punk rock style drums, plus the expected force of hardcore music. It's heavy, musically tasteful, and draws its influences from many genres. This is not only a well-crafted album, but an attention-keeping one as well. This is why people get into hardcore in the first place. —Peter Fryer

### Other Men

*Wake Up Swimming*

Robcore

Street: 03.20

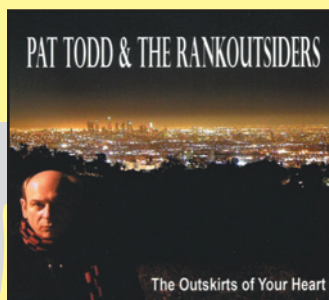
Other Men = Pinback + Heavy Vegetable + DIS

This album is a reunion of sorts. It reunites the core members of the band Heavy Vegetable. These former members have been busy doing some fairly peculiar things since Heavy Vegetable's demise in 1995. First of all, **Rob Crow** struck it big with Pinback, drummer

**Manolo Turner** became a professional gardener and former bass player and now guitar player (Rob switched from guitar to bass) **Travis Nelson** went to Thailand to live in a monastery with non-speaking monks. Apparently, both Travis and Manolo got sick of not speaking and planting flowers and decided that they wanted to play some music again. The music on this album, the first release on Rob Crow's own record label, Robcore, is pretty proficient and fluent indie-math rock. You can tell these guys are veteran musicians with solid off-time beats and song structure with minimal effects or bells and whistles. The clean-sounding band can become a bit bland by the end of the album. But, if you're into solid, pure math rock, this is definitely an album worth listening to. —Jon Robertson

### Pat Todd & the Rank Outsiders

*The Outskirts Of Your Heart*  
Self-Released  
Street: 04.17  
Pat Todd & Rank Outsiders = Social Distortion + Supersuckers + Bruce Springsteen



Pure rock n' roll has found its voice in Pat Todd. Once the leader of the L.A. based **Cowgirls**, Todd plays rock n' roll that can't be denied. The high energy gives you the hint of punk, but there is so much more here that you can't pigeon hole this band. This two-disc 27 track monster ranges from blues to bluegrass influences. Songs like "November 11th" are sincere and pull you in for more. Flares of **Chuck Berry** guitars, and R&B break downs drive this record down a lonely country highway. It is tough to digest so much music at once, but "Thought I Saw My Future in a Grey Dress" stands out the moment you hear it. Pat Todd isn't trying to reinvent rock n' roll he's just trying to resuscitate it. —James Orme

### Poison Arrows

*Straight Into The Drift*  
File 13 Records  
Street: 03.20  
Poison Arrows = DJ Shadow + Sonic Youth

The Poison Arrows are composed of former members of **Atombombpocketknife**, **Don Caballero**, and some drummer from Chicago. Their second EP, *Straight Into The Drift*, is four tracks, each one an intense collage of sound. This EP definitely tests the listener's capability to understand and compute the lush and complex musical compositions contained here. All the different layers can get confusing, but the solid rhythm section of bass player **Patrick Morris** and drummer **Adam Reach** provide enough

overdriven power to keep the dissonant songs moving while **Justin Sinkovich's** vocals come across with a mellow spoken-word quality similar to **Lou Reed**. The most original and entertaining thing about this four-song EP is the instrumentation—with every listen there is something new to hear. The layers and layers of guitar, bass and drum tracks make the four songs seem like eight. If the Poison Arrows actually made a full album, it might take a lifetime to absorb all the sound and detail. Or it'll just make you insane and your head will pop off. —Jon Robertson

### Realm

*Suicidy/Endless War*  
Roadrunner/Metal Mind  
Street: 11.09.06  
Realm = Savatage + Exodus + Anthrax + Voivod



Prepare yourself for a lesson in the ways of old school thrash metal. *Endless War* was released in 1988 and *Suicidy* released in 1990, and the band didn't last much longer after that, but what does stand is the effort and maximum metal prowess displayed on the albums. The vocals are high and the music, while based in thrash, holds a huge progressive element. The bass lines are wicked and guitar solos even sweeter. Realm may have been a little late in the timeline of thrash metal, starting out in the late 80s when metal took a dive on the slopes. That probably explains the break-up so soon after the band's inception. Fortunately for metal fans, Roadrunner and Metal Mind decided to rerelease both of their albums on gold discs, upping the production value of each record. Realm may not find themselves inducted into the *Rock n' Roll Hall of Fame* or known by the masses, but the die-hards will always have a special place in their heart for the short-lived band, because albums this metal stand the test of time. —Bryer Wharton

### Shadows Fall

*Threads of Life*  
Atlantic Records  
Street: 04.03  
Shadows Fall = Metallica + Exodus + Testament

Striving to find a hard-working modern metal band with an older yet updated sound? Then look no further than Shadows Fall. The band's fifth record, *Fallout From the War*, was released in June 2006 and now, less than a year later, the band has come up with *Threads of Life*. Continuing in the path plowed by *Fallout From the War*, extreme

thrash tendencies bombard the senses with plenty of bountiful guitar solos. The only thing that really makes Shadows Fall sound remotely modern is the addition of the style of clean singing that **Brian Fair** uses. While at first the album doesn't catch on, *Threads of Life* is one of those albums that grows on you after repeated listens. It is strange how Shadow Fall started out in a more metalcore style, gradually progressing into more of a thrash beast with an old-school aesthetic to please the tastes of old and new metal fans. *Thread of Life* may have even been rushed since it is their major label debut, regardless, the band somehow found time to record an album while not touring in support of their last record. Now that is a work ethic to be proud of. —Bryer Wharton

### The Shaky Hands

*Self-Titled*  
Holocene Music  
Street: 04.10  
Shaky Hands = Rooney + The Strokes + Tripping Daisy



The Shaky Hands are part of the 60s revival hung-over garage-rock sound. But, there is a little bit more sunshine involved in the band's music (as if the band was hung over on the beach). Listening to this album makes you wish that it were summertime; the music shifts from distorted power chording to psychedelic acoustic jam-outs. All the while, the band does the best it can to involve quiet background noises including an assortment of horns, organs and hand percussion to keep the listener in their euphoric state. Singer **Nick Delffs'** vocals sound like a tired, more relaxed version of **Tim DeLaughter's** during his time in Tripping Daisy. You can't help but enjoy the laid-back vibe that The Shaky Hands provide. The band should give up on the garage rock sound. Their music is more effective when the power is turned off and the tempo slowed down to give way to the relaxed and wandering acoustic sessions. —Jon Robertson

### Sterling

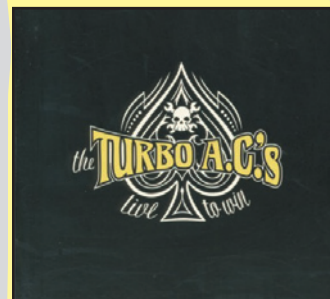
*Cursed*  
File 13  
Street: 03.20  
Sterling = Explosions in the Sky + Mogwai + your favorite horror flick

*Cursed* begins as Sterling drops a layer of sonic fuzz over the first track, only to break it with a repeated guitar riff that is simultaneously creepy and soothing. The drums, bass and piano all follow suit, delivering music with a definitely sinister bend. Purely instrumental music (and all

music for that matter) always runs the risk of losing its audience's attention, but Chicago's Sterling have created a record that functions equally well as either a completely immersive musical experience or fully competent background music. Pianist **Andy Lansangan** steals the show when he is allowed to take front and center, building upon the already creepy ambience created by the rest of the band. The metal-influenced guitar of **Eric Chaleff** is also a highlight, as he jumps from the background with a wicked lick and drops back as support without anyone noticing. This is the perfect kind of music for mute serial killers and their admirers who, as socially damaged as they may be, deserve a soundtrack as much as the next man. —Ricky Vigil

### The Turbo A.C.'s

*Live to Win*  
Acetate Records  
Street: 03.20  
The Turbo A.C.'s = Motörhead + Angel City  
Outcasts - sick as hell guitar solos



Like a Pontiac GTO loaded with rocket fuel, The Turbo A.C.'s kick off *Live to Win* at full throttle with "Nothing's Forbidden." The song opens with what sounds like a 14-year-old girl losing her virginity and loving every second of it. The song slowly builds and then rocks away as backup vox exclaims that "nothing's forbidden." The Turbo A.C.'s blaze through "Genuine," displaying their Motörhead-esque sound. Unfortunately, they shift into low gear for the next four songs, which really kills the vibe of the album. Their bare-bones rock n' roll finally begins to pick back up after the over-extended intro to "Nomads" and sticks strong throughout the rest of the album. "HKWC" is a clever little track telling a story similar to "Mohawk Town" by **The Vandals**, but instead of being about punks and skins, it's about White Castle. I'll admit, it gave me a few chuckles. With an acute rhythms guitar (which thinks it's better than it is), a deep and fast bass also reminiscent of Motörhead, and a plethora of drum rhythms, The Turbo A.C.'s will kick your ass. —Josh McGillis

### The Twilight Sad

*Fourteen Autumns & Fifteen Winters*  
Fatcat  
Street: 04.03  
The Twilight Sad = Kitchens of Distinction + Sigur Ros

Halfway through the opening track, "Cold Days from the Birdhouse," I stop surfing the net to focus. Did I really hear that crescendo build, tease and subside in chaotic beauty? "That Summer..."

of upstart Scots crash-land the heavy guitar swoon of **Ride** and the Kitchens of Distinction into the atmospheric swirl of **M83**, **Mogwai** and **Sigur Ros**. Clearly, whatever I had intended to do this afternoon wasn't going to happen. I'm already reaching for repeat. Rarely do you find a band that can remain distinctly passionate without being domineering, pretentious or insincere. The heart aches in the wake of the emotional release as the guitars screaming out, like **My Bloody Valentine** and **Slowdive** in the same body. There is a part of me that wants them to be my little secret and then there is the other half that wants to see them orchestrating the ebb and flow of stadiums as the backlash of distortion spills over the piano when the lights go down. Brilliant, simply brilliant. —ryan michael painter

### Unknown Instructors

*The Master's Voice*  
Smog Veil Records  
Street: 03.20  
Unknown Instructors = FIREHOSE + Saccharine Trust + a William S. Burroughs spoken word album – William S. Burroughs



This is the second album by Unknown Instructors, a sort of SST Records legacy band. Backed by the unparalleled rhythm section of **Mike Watt** and **George Hurley** (**Minutemen**, **FIREHOSE**) and including **Saccharine Trust** guitarist **Joe Baiza**, Unknown Instructors' founder **Dan McGuire** delivers his poetry-style spoken-word storytelling over an improvised and well-crafted punk score. Watt and Hurley create a massive jam space for Baiza's screaming guitar work, and McGuire weaves his voice in and around every one of his tracks. McGuire only does vocals on half of the album's 10 tracks; the other five songs feature spoken word by bassist Watt, guest vocalist **David Thomas** (**Pere Ubu**) and SoCal artist and poster-maker **Raymond Pettibon** (the man who designed the four bars logo for **Black Flag**). This is a good record and a must for anyone that ever thought that they were hardcore. Some of the tracks border on being too artsy, but in all, I get the idea that this is the kind of music these guys would like to have made 20 years ago, but it's only now that they are talented enough to really pull it off. —James Bennett

### XBXRX

Wars  
Polyvinyl Records  
Street Date: 04.07  
XBXRX = Tryades + Mika Miko

XBXRX are a fucking train wreck. The

songs are constantly in clash, the vocals yelling desperately above a steady stream of percussion, which makes for a goddamn amazing album. XBXRX are bringing a fresh perspective and ridiculous amount of attitude back to punk, minus all the bullshit and ,mohawks. The sound is young and completely untainted by pretension or genre. One part **Charles Bronson**, one part **The Boredoms** and two parts what the fuck means we are all in for a treat every time this group releases an album or plays a show. —Ryan Powers

# LO EA ES

### Bleary

*Ventriloquate*  
Xstatic Studios  
Street: July 2006  
Bleary = I Am Electric + The Brobecks - irony + The New Transit Direction



I wouldn't exactly say I like Bleary, but I can't say they're bad either. I don't have the musical ability to start or play in a band, so I can respect that they've gotten their shit together and released an EP. The instrumental music on *Ventriloquate* is very calm, but the vocalist sounds like he's forcing himself to sing, and on some songs it seems as though he really wants to throw up. It almost sounds like lead singer, **Cory Castillo** is trying to sound much more sensitive than he is. The music also sounds too similar to me. The EP really is just kind of bleary; it comes off as forced. Despite the issues that I have with the group, the music might be something I'd find myself listening to as I try to take a quick power nap. —Josh McGillis

### Debi Graham Band

*Bulb Studio – Live Sessions*  
Self-Released  
Street: Nov. 2006  
Ani DiFranco + DiFranco, Ani + Dave Matthews Band



The constant comparisons between Ani DiFranco and Debi Graham Band are understandable. The similarities are numerous: proficient female guitarists, sharp witty lyrics, funky and "fuck you" rock, talented musicians who've toured relentlessly for the last five years, etc. While I do appreciate the skill of DiFranco, I do not like her. However, I do like DGB with her glorious vocal range and danceable-funky style. The sound quality of this album is low: you have to turn it up really loud to hear at normal volume. If you want to dance you'll enjoy this album. If you want sound quality try another of her albums and see her live show. —Jennifer Nielsen

### Revideolized

*The Moon Driven Dark*  
Self-Released  
Street: Feb. 2007  
Revideolized = Recoil Hydrology + Progressive Rock



Electronic music in its purest form is by nature experimental. It isn't just about creating a great melody, it's about manipulating sounds that by right have no place in a musical structure and turning that chaos into a memorable tune. With *The Moon Driven Dark*, Revideolized (**Ted Newsom** aka **The Rose Phantom**) plays homage to 80s synthpop curators **Depeche Mode**, **Thomas Dolby**, **Alphaville** and **Gary Numan** while also tipping his cap to the likes of **Brian Eno**, **Klaus Schultz** and **Jean Michael Jarre**. To that end he is not only effective he's also quite inventive, if not completely original. In fact *The Moon Driven Dark* only stumbles when Newsom becomes reluctant to let a song end and strays into noodle guitar solos (albeit the solo is often played on one of his many synthesizers). Most notably on "The Deja-Vu Mirror" (**Van Halen** would either be proud of offended) and the epic soundscape of "Lost In Obscurity" (blemished by what sounds like one of **David Gilmour's** lesser solos). So maybe it's not **Kraftwerk** or the **Art of Noise**, but it is pretty impressive. —ryan michael painter

### The Side Project

*Project Rocket*  
No Ledge Records  
Street: Jan. 2007  
The Side Project = Beats like MF Doom + Aesop Rock



Track (Face Of The Deep); Time (3:31): **TaskRok** casually lays down the rules for reviewing his rhymes, "say anything I don't like and I'll fn strangle your fn throat." And so, out of want for self-preservation, this review will weight heavily in **Task** and **Dubby Waters** favor. But honestly, death threats aside, *Project Rocket* is actually a pretty F R E S H attempt at relivin' that old-school Mafioso rap style brought about in the early 90s by that master of lyrical dexterity **Kool G Rap**. Of course, The Side Project is cursed with the fact that they hail from the wholesome streets of Salt Lake City (honestly, how gang-star can you be in a town where you can't buy hard liquor on a Sunday). Luckily **Task** "possesses the lyrical ammo" and presence of mind to battle any rap prejudice that might downplay his "skinny cracker" Salt City upbringing. I'm not sayin' this is some real hard shit; what I'm trying to say is this is some real hard shit for Salt Lake City. Please, if you know what's good for me, you'll check out *The Side Project*. —Miles Ridling

### Spooky Deville

*Breathe Transylvania*  
Self-Released  
Street: Oct. 2006  
Spooky Deville = Graveyard Shift + Conombre Zombi



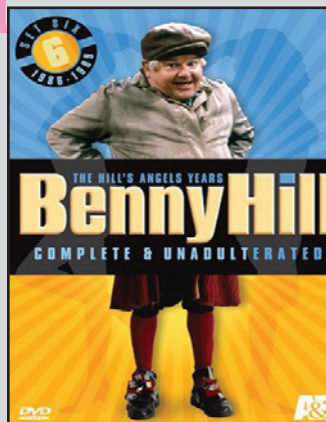
These boys play some decent psychobilly. They are pretty typical of what is going on in the genre right now, almost all psycho and no billy. They do a really good job at using lead singer **Dozer's** booming voice. The guitar work is good, but it needs to be changed up a little more. Having the similar guitar sounds in every song makes it difficult to tell one song from the other. The stand-up bass work is great, but it needs to be isolated more to give it some character. Don't get me wrong, Spooky

Devil have put together a good record, and are one of the few bands making the psychobilly scene here in SLC, but they need to separate themselves from the pack. Make sure you catch their horror rock show playing around town, its something to see. —James Orme

# DVDs

## Benny Hill: The Hill's Angel Years

Benny Hill, Dennis Kirkland  
A&E TV  
Street: 01.06



England's Benny Hill became a huge hit on American TV in the 70s and 80s. His fast-motion silent skits were choreographed well enough to make Charlie Chaplin one of his biggest fans, and his misogynist humor was raunchy enough (for its time) to make most of his fellow Englishmen blush. This DVD chronicles his last three seasons on TV, he remained true to form as our favorite sexist Brit, set to what is perhaps the goofiest soundtrack of all time. While most people remember Hill's low-brow verbal comedy (don't get me wrong, it's good stuff), many forget his skills as a silent comedian who could be compared to the likes of Chaplin, Harry Langdon or Jacques Tati. By the end of his television run he didn't appear to have lost much steam, this is a great DVD for the final chapter of Hill's career. —Jeff Guay

## Cracker & Camper Van Beethoven

The First Annual Camp Out Live  
MVD Visual  
Street: 01.30

Concert films are usually a let down. Reunion tours are also generally a drag, especially when fans that spent their whole adolescence singing along with a band have to witness their older and uninspired heroes fuck up the chorus to

their favorite songs. This DVD somehow manages to avoid all of these pitfalls. Singer David Lowery leads Camper Van Beethoven through such classics as "The Long Plastic Highway," "51-7" and "Take the Skinheads Bowling." He follows this with a Cracker set that includes "One Fine Day," "Movie Star" and "Low"—the song whose video was an MTV mainstay in the early '90s, despite the band being both musically overqualified and lacking in the pretty-boy good looks normally required for music TV stardom. Both bands deliver quality sets, and the several solo performances and member side projects also featured on the disk show how large and variable this family of bands has become (Monks of Doom are especially cool). I would've liked some sort of documentary aspect to the event, but as a straight forward concert disk it is still very much worth watching. My only question is how long before we can start calling the whole, massive collective Cracker Van Beethoven? —James Bennett

## I'm Keith Hernandez

Rob Perri  
Self-Released  
Street: 01.07

Let me just get this out of the way first: Rob Perri is a genius. He has combined the likes of *Being John Malkovich* with *99 Tribulations* to create a short, sweet and to the point look at, when T-shirts say the man, the legend, Keith Hernandez. Perri brings you into intimate and close contact with what it would be like if you were Keith Hernandez—he masterfully uses news reel, clips and other Hernandez footage to make an obsessively wonderful portrait of America's favorite mustached macho man, but also uses him as a vehicle to talk about how Hernandez has shaped, no I mean is, the 80s. Educational, humorous, thoroughly research and well-crafted, *I'm Keith Hernandez* is that breath of fresh air in documentaries that is a must-have and deserves to be placed next to your copy of *High School High*. —Erik Lopez

## McLuhan's Wake

Kevin McMahon  
The Disinformation Series  
Street: 01.23

Marshall McLuhan became one of the most famous intellectuals of the twentieth century with books such as *The Mechanical Bride* and *Understanding Media*. His theories of media's effects on culture were of huge significance in his own time, and have only grown in importance since his death over 25 years ago. His concept of the "global village"—a globalized culture in which media's far reaching influence has spread across the entire world—has become a reality. Take a drive through suburbia or channel surf for an afternoon and you'll see the homogenization of culture that McLuhan had so clearly predicted. This PBS style documentary on McLuhan depicts his life, ideas and influence with clarity and insight. While it is part biography, it's no *Behind the Music*.

The film makers leave out flashy editing and sappy melodrama, focusing mostly on the man's philosophy. —Jeff Guay

## Screaming Masterpiece

Ari Magnusson  
Milan Records  
Street: 03.06



Wow, what an interesting concept for a music documentary! I thought to myself as I sat down to watch *Screamin Masterpiece*. Unfortunately, interesting concept is as far as the critical acclaim train goes. What is supposed to be an overview of the Icelandic music scene is B.B. and A.B. (Before Bjork and After Bjork) ends up being a muddled look at Bjork and her hot new contemporaries, Sigur Ros. It is as if the directors had an idea, but their eyes were bigger than their stomach. What the viewer is treated to are too many clips of live bands, not enough interviews talking about contemporary Icelandic music (except from Bjork, go figure) and a whole lot of interviews with people like a guy from an important music rag and some douche bag from Billboard. Who cares? The only thing that was interesting was a segment on a documentary about Icelandic punk rock from the 80s. I want to see that instead. A little more focus and a lot more planning would make this interesting concept leave the critical acclaim station, and head to bigger and brighter destinations besides that bargain bin. —Erik Lopez

## Secret Agent AKA Danger Man: The Complete Collection

Stuart Burge and Charles Crichton  
A&E  
Street: 02.27

For those that love James Bond and can't get enough of him, this megaset is for you. Patrick McGoohan aka John Drake is a secret agent for "Her Majesty." Foreseeing other great television shows such as *Magnum PI* and *McGuyver*, John Drake uses nifty gadgets and gets himself into fanciful situations, all while keeping that amazing British cool a la 007. While Drake might not have all the intrigue that *McGuyver* had or any of the moustache of *Miami Vice*, he definitely precipitated the sexual dynamo of both. A&E has done a great job of gathering all of Drakes adventures and suspense in a great package. —Erik Lopez

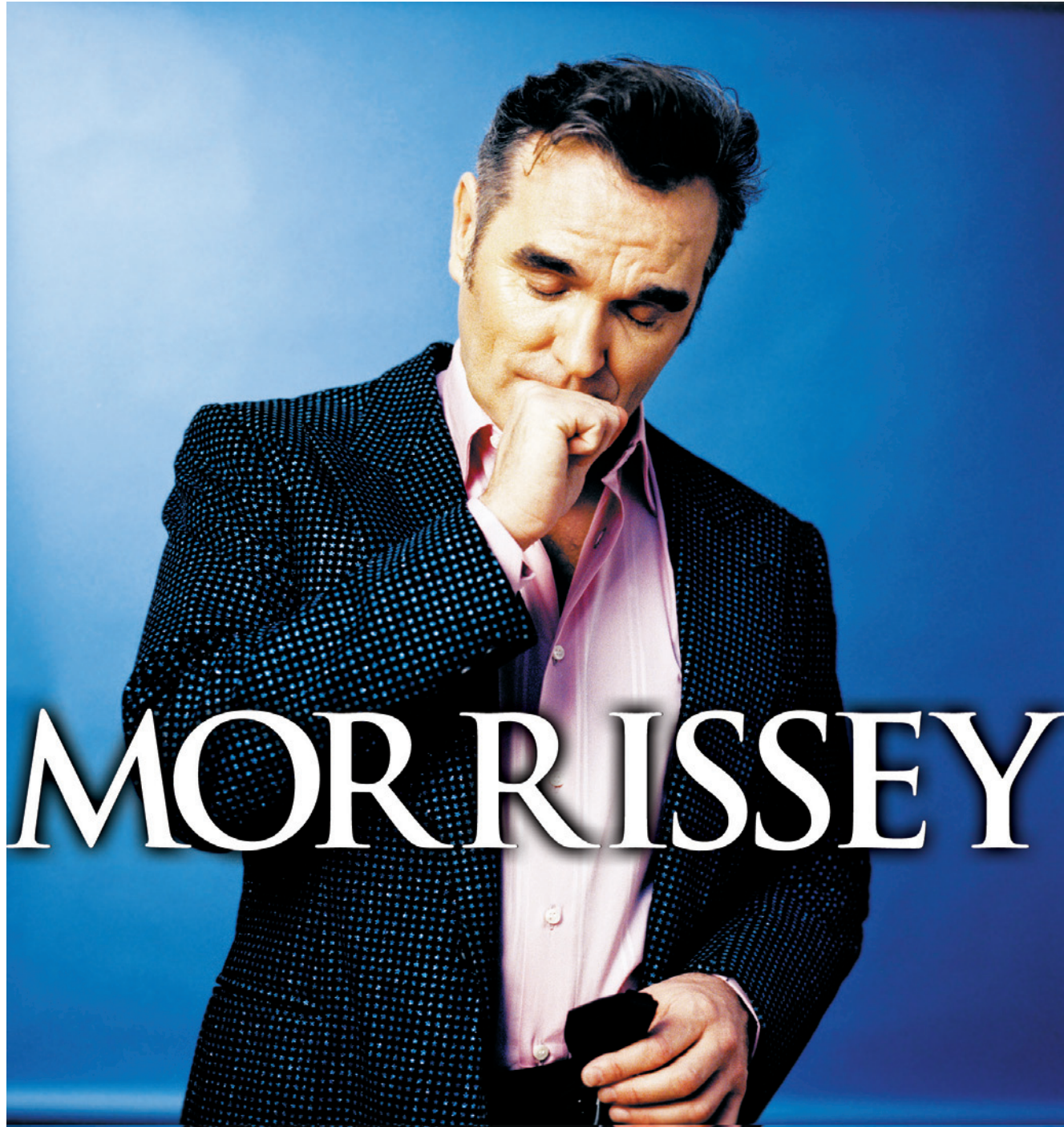
## Wendy O William & The

Plasmatics  
10 Years of Revolutionary Rock & Roll  
MVD  
Street: 11.21.06



Wendy O Williams was unorthodox in the best way possible. She pushed the boundaries of what was deemed acceptable at every corner. The Plasmatics were one of the first groups to bridge the gap between punk and metal, Wendy pushed fashion boarders with her mohawk and skin bearing outfits, was an environmental advocate long before anyone else gave a fuck about greenhouse gasses and was the first female in a band with an unbridled aggression that scared the shit out of people. The woman was way before her time and this DVD does an excellent job of capturing that. The documentary includes over two hours of footage spanning their decade long career—including live shows, court appearances and interviews with band and crew members. The film is lacking due to their choice of narrator. She speaks without inflection, and way to fast. The Plasmatics were harder to swallow than any other punk band that came before them, and choosing a narrator with such a monotone voice just didn't fit with the content of the film. Old articles written about the band would flash on the screen and disappear before I had a chance to read them. It would have been nice to read those blurbs for myself, instead of straining my ears to make out what the narrator was saying. I wish this was one of those DVD's that you could turn the sound off on, and still understand what was going on. —Jeanette Moses





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# VIDEO GAMES

## Metal Gear Solid; Portable Ops

Konami \* Kojima Productions  
PSP  
12-06  
Stealth/Action



There's a fair amount of gamers out there who will tell you that **Metal Gear Solid (MGS) III** was the greatest video game ever. Of course this is a matter of opinion, but one thing is certain, after III's follow up with **MGS: Snake Eater** this franchise firmly established itself as the best stealth game series available. Since then others have come and established themselves as legitimate players in the genre, such as the **Hitman** series, but with **MGS IV** getting ready to release this year on the PS3 the franchise has been getting a ton of attention. Now, with a portable version on the PSP *Konami* is riding the hype wave all the way to the bank.

If you've played any of the **MGS** games then you probably already know if you like this game or not but for those yet to dabble in the world of sneaking games I'll try to give you an idea of what to expect with **Portable Ops**. Although this is a military game, this isn't a game where you can shoot everything that moves and expect to win. First of all, *Konami* makes shooting very difficult to do well. Secondly, as a break in form, **Portable Ops** lets you capture and convert enemy soldiers to serve on your side of the battle. So it's in your best interest to not to kill, but rather to knock your enemies out and drag them back to your truck (your home base in each mission).

Visually **Portable Ops** looks very much like **Snake Eater**. The environments aren't as large but the enemy AI is very similar. The same system of a timed countdown is used after being discovered by the enemy. You basically run and hide for a minute unless you can just knock out the guard who has spotted you. Once the timer counts down the other guards will stop looking for you and return to their normal patrol routes. Although sneaking games are not my favorite, **Portable Ops** is a well developed and very enjoyable entry in one of the most respected game franchises available today.

– Jesse Kennedy

**4.5 out of 5 kung foo chops**

## Okami

Clover Studios \* Capcom  
PS2  
09-06  
Adventure



It seems as though many video game developers today have forgotten that there's only one rule when making a new game. The game should be fun to play. These days many game developers look at games that have been successful and rip them off. However, sometimes the gaming world is rescued by an act of bravery by a studio willing to take a risk. *Clover* has taken such a risk, and has rewarded us with **Okami**, an original and addicting adventure game for the still kicking PS2.

This is not to say that **Okami** is perfect. The beginning of the game has players sitting through about ten minutes of back story with an annoying voice over. The game itself has a certain fool-proof factor (apparently this game was made for kids) so there's really never a question of what to do, or where to go next. These few issues aside **Okami** stacks up huge in the fun factor category. A primary part of the game is the learning of 'brush stroke techniques' that allow you to repair the environment, and paint sword strokes on your enemies. It's a fun and clever way to break up the battles, and makes the environment more interactive.

There's one more thing about **Okami** that sets it apart from other games. This game looks fantastic. That's not to say it looks realistic, but it does look like a psychedelic watercolor painting in motion. I would go as far as to say that almost any frame of this game could be printed, framed and put on a wall and passed off as artwork. The great thing about not trying to mimic reality is the ability it gives the developers to create their own reality. *Clover* has done this and achieved something very special with **Okami**. – Jesse Kennedy

**4.5 out of 5 magic tree blossoms**

## The Elder Scrolls IV, Oblivion

Bethesda  
PC/XBox 360/PS3  
03-06  
RPG



Travel back to the time of wizards, goblins, sword fights and portals to hell (apparently they used to be everywhere) with *Bethesda's* **The Elder Scrolls IV**, the highly anticipated follow-up to their breakthrough game, **Morrowind**. Now travel forward in time by playing this game for about a thousand hours without food or sleep. Although not ideal for the casual gamer who craves quick thrills and easy points, **The Elder Scrolls IV, Oblivion** remains one of the strongest games of 2007 with its amazing graphics and incredible depth of game play.

This game is a "role playing game" or RPG, which means players build characters up physically and magically during the game to challenge and defeat more powerful enemies. These games grew from the seeds planted by kids in the 80s who spent too much time rolling dice in their parent's basement. **Oblivion** takes this category to new heights by offering some of the best graphics seen in any video game to date, and by keeping with their first person point of view established in their previous titles. Combine that with real time (as opposed to turn based) fighting and this game takes RPG games out of mom and dad's basement and into the mainstream.

However, **Oblivion** is so involved and lengthy that it's sometimes difficult to hop into the game and get immediate action. Much of the time is spent traveling, searching or interacting with the many people in the multiple towns on the game's enormous map. However, the game rewarded my efforts with great action sequences, but it took time and patience. I often found myself taking a little stroll through the woods only to be attacked by a wolf, a pack of demons and a couple of bandits before finding a cursed mineshaft full of vampires. Then I was infected by the vampires, and yes, if this condition is left untreated you'll become a vampire and have to avoid daylight for the rest of your journey. It's similar to what happens while playing this game all day anyways, so it's not even that far of a stretch. – Jesse Kennedy

**4.5 out of 5 giant sewer rats**



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# COLUMN

## The Mexican Body Bag

By Mike Brown • [mikebrown@slugmag.com](mailto:mikebrown@slugmag.com)

Since the Jazz are going to make the playoffs this month, I thought it would be a great idea to write about one of my favorite things in the world, the **Utah Jazz**. And since this is *SLUG* and it's probably not "cool" to like sports, I'll keep the stats to a minimal so you won't get your tight pants all bunched up. Instead, I'll tell you a story about what happened to a friend and I in the bathroom of the upper bowl in the *ES Arena*, formally the *Delta Center*.

One of my friends who is Mexican and sells skateboards for a living out of California came to Utah to visit some of his accounts and butter up the local skateboard retailers so we'd buy more shit from him. Part of this buttering up process was taking us to the Lakers/Jazz game and getting us drunk.

There were ten of us that night, three of which were of Spanish decent. By half time we were all fairly wasted and in good spirits. As I recall it was a close game, which was impressive seeing how this was when **The Lakers** didn't completely suck because they still had **Shaq** and **Kobe** hadn't butt-raped anyone yet.

At half time, my buddy **Benny** (who happens to be a Spaniard) and I rushed to the bathroom to take pisses. Benny is somewhat short in stature and while we were waiting in line some douche bag started talking shit to us for no apparent reason.

This guy had a really bad haircut. The bottom half of his head was shaved and the top half was bleach-blonde, rock hard spikes. Terrible. He was clearly intoxicated and on top of all this he was wearing a **Lakers** t-shirt. I don't know why he was talking shit. Benny tried to down play the situation and avoid conflict by offering the guy his spot in the piss line. I even recall Benny referring to this guy as "friend," but the douche bag wasn't having it.

He clearly wanted to start some shit. As we turned the corner into the crowded bathroom, the douche asked Benny why he was talking shit back to him. When Benny explained that he wasn't talking shit back to him the douche said, "You better not be talking shit or I'll send your ass back to Mexico in a body bag!"

Do you ever have those little moments in life that are like being in a movie with a great script? This was defiantly one of those moments you could almost hear the record scratching as the bathroom went silent. What happened next was one of the coolest things that I've ever seen.

Keep in mind that this big blonde douche towered over Benny. Immediately after

he said that he was going to send Benny back to Mexico via body bag, one of the biggest Mexicans that I've ever seen happened to be washing his hands. Without turning around to see whose mouth the offensive comment had come from he said, "Your going to send *Who* back to Mexico in a body bag?"

Never in my life have I seen anyone go from being such a bully, to such a pussy, in such a short amount of time. The very large Mexican, decorated in scary looking neck tattoos, walked up to the douche and asked, "Why don't you try to send me back to Mexico in a body bag?"

The douche was quick to apologize but to no avail. He said, "I didn't mean to offend you!" Obviously.

The great big Mexican then said, "You offended everyone in this bathroom!" Well put!

Benny and I quickly pissed and thanked the big Mexican by buying him a beer. Then things got funnier. The douche came up to the big Mexican with his girlfriend, thinking he wouldn't get his ass beat in front of his old lady, trying to justify why he would make such a statement. The big Mexican still wasn't having any of it. The cops even had to come over and ask if everything was alright. Things broke up for the moment.

It turns out the big Mexican and his crew were sitting two rows in front of us. When the third quarter started I noticed that the douche and his girlfriend were sitting about five rows behind us. I pointed out the douches location and the big Mexican and his crew spent more time watching the douche (waiting for him to leave so they could beat his ass) then they did watching the game.

Meanwhile, our crew was taunting him and making fun of his haircut. The douche was on his cell phone clearly trying to round up a posse or a getaway route. He disappeared mid-way through the third quarter. I can't really remember if the Mexicans went after him but I hope they did.

My Mexican skateboard-selling friend out of California thought the whole thing was particularly funny, which it was. I think the incident would make a great after school special show on Jazz game etiquette.

And to make the night a complete blurry success, the Jazz won that game.



*Final Fear*

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# APRIL Daily

## Friday, April 6

The Highwire Act – *Starry Night*  
The Voodoo Organist, The Black Market Babies  
Burlesque, Erratic Erotica – *Burt's*  
Joe Reni, Issac Russell – *Muse Music*  
The Legendary Porch Pounders – *Pat's BBQ*  
Afro Omega – *Monk's*  
Firedog – *Alchemy*  
Sheryl Diane – *Red Light Books*  
Laserfang, Bismark, Loom, Monofog – *Urban*  
Set it Straight, Skeletons, City to City, Dogweider  
– *Vortex*  
Seven – *Tower*  
Soul Redemption, Funk Fu – *Liquid Joe's*  
Mung, The Mindless, Night of the Living Rednecks  
– *Bada Bean*  
Strength Behind Tears – *Circuit*  
Throwing Randy, The Peter Van Horn Project, Slow  
Children at Play, Auralee – *Kilby*  
Erica Isom & the Wasatch Jazz Quintet – *Zanzibar*  
PYRO: The Art Of Fire Exhibit – *Utah Arts Alliance*  
Stephen Percy, Shadow, Aerial – *Vegas*  
Xur, Loom, God's Revolver – *Broken Record*

## Saturday, April 7

Perpetual Childhood: New Paintings & Mono-Prints by  
Leia Bell Opens  
– *Ken Sanders Rare Books*  
Soggybone – *Tony's*  
John Draper – *Alchemy*  
Glassblowing Demonstrations – *Utah Arts Alliance*  
Rune, Ghostown, Opal Hill Drive – *Urban*  
The House of Cards – *Pat's BBQ*  
Red Bull College Challenge Snowboard Comp – *PCMR*  
B-Side Players – *Suede*  
Miles Beyond – *Johnny on Second's*  
Trebuchet – 90.9 FM  
The Haunted, Dark Tranquility, Into Eternity, Scar  
Symmetry, Idol Decay  
– *Country Club Theater*  
Cavity Burn, MAIM Corps, The Cave of Roses, Massacre  
at the Wake, Raising Cain – *Vegas*  
Invisible Children Film Screening – *Muse*  
Blues on First – *Zanzibar*  
Until Further Notice, Against the Season – *Solid  
Ground*  
Hillbilly Jihad – *Bada Bean*  
Ambulette, Eastern Conference Champions, Liz  
Pappademas, Saint Sebastian's School for Wicked Girls  
– *Kilby*  
Seven – *Tower*  
Set Fire, The Gallows – *Starry Night*  
Neutral Boy, Thunderfist, Charlie Don't Surf, Mower  
– *Burt's*

## Sunday, April 8

Glue, Eneeeone – *Monk's*  
Antelope, Fix Van Kleef – *Kilby*  
The Ponys, Deerhunter, Red Rocket – *Urban*  
Sleeping Giant, Cherem, ETC – *Vortex*  
Twisted Honkey Tonk – *Bar Deluxe*

## Monday, April 9

The Brobecks, In:Aviate, Stilleto, Formal, Love Me  
Destroyer  
– *Solid Ground*  
Stephen Marley, K'NAAN, The Dusty Foot Philosopher  
– *Suede*  
Blue Devils Blues Review – *Zanzibar*  
Shell Shag, The Glinting Gems – *Urban*  
Railroad Earth, The Duhks – *Depot*  
John Vanderslice, St. Vincent – *Kilby*  
31 Knots, Two Ton Boa, Return to Sender, Loom  
– *Muse*

## Tuesday, April 10

Downtown Brown, Jessica Something Jewish – *Monk's*  
Emily Floor – *Zanzibar*  
Lazlo Holyfield, Melonrobotix, The Adonis – *Urban*

Abaxaz, Boomsticks – *Liquid Joe's*  
Julie Loyd – *Huka Bar*  
Conflict, Infested, Animundi, SKINT, The Willkills, All  
Systems Fail  
– *Country Club*  
Hit the Lights, Valencia, Forgive Durden, Love Arcade  
– *Kilby*

## Wednesday, April 11

Agape, Portals, Blackhole – *Urban*  
Kristy Kruger – *nobrow*  
Comedian Karen Bayard – *Alchemy*  
PMR – *Johnny on Second's*  
Greyboy Allstars – *Suede*  
Lost by Reason, Kettlefish, Clarity – *Liquid Joe's*  
Mark & Wayne Jazz Duo – *Zanzibar*  
The Long Winters, The Broken West, Stars of Track and  
Field – *Kilby*  
People Noise, The VCR Quintet – *Burt's*

## Thursday, April 12

Junius, Dark White – *Burt's*  
The Firm – *Zanzibar*  
Mary Tebbs – *Alchemy*  
Kerry Clark – *Piper Down*  
Kristy Kruger, Leslie Stevens – *Kilby*  
Richard Buckner, Six Parts Seven, Brinton Jones –  
*Velour*  
Aponi, B Fly – *Monk's*  
Junius, Dark White – *Urban*  
The Morning Kennedy Was Shot – *Starry Night*  
William Tell – *UVSC*  
Jedi Mind Tricks – *Suede*  
Limbeck, Hot Rod Circuit, The Forecast – *In the Venue*

## Friday, April 13

Bar Deluxe Grand Opening: Via Vengeance, Slippery  
Kittens Burlesque – *Bar Deluxe*  
**Localized: Xur, God's Revolver, Loom – Urban**  
R. Dub, Wisebird, Downright Blue – *Liquid Joe's*  
Suicide Silence, Stick to Your Guns – *Country Club  
Theater*  
Day Two, Troa – *Darkside*  
Music from the Cave – *Bada Bean*  
Old Boy – *Tower*  
Matt Smith – *Alchemy*  
Holding Out Band – *Pat's BBQ*  
They Came In Swarms, Lost in the Fire, Evident Decay,  
Offered No Escape – *Starry Night*  
Halifax, Greeley Estates, Madina Lake, The Higher  
– *Avalon*  
Purr Batts – *Broken Record*  
Ice Cube, WC – *Depot*  
God or Julie, Victim Effect, Delirium Caliber – *Kilby*  
Helmut Soundcheck, Crytobiotic, Til She Bleeds,  
ShredBettie, AK Charlie  
– *Vegas*  
Monsoon Season – *Zanzibar*  
Between the Trees, Lost Ocean, Neon Trees – *Solid  
Ground*  
Die Monster Die, Zombeast, Left for Dead, Pagan Dead  
– *Burt's*

## Saturday, April 14

Mark Chaney & Wayne Christiansen – *Zanzibar*  
Men Women and Children – *Kilby*  
Daddy D – *Rumours Coffee*  
Sodacon – *Alchemy*  
DJ Infamous – *Tony's*  
Andy Monaco – *Pat's BBQ*  
Day Two, Take the Crown, Fletch, Take the Fall –  
*Avalon*  
Vast CD Release with Point One Blank, August House  
– *Suede*  
Angel City Outcasts, The Front, Spooky Deville – *Project  
Audio Lounge*  
Radiothong! – 90.9  
Gutshot, Drown Out the Stars, Oxido Republica,

Uncomfortable Silence  
– *Vegas*  
3% Hero, Drop Dead Julio, Until Further Notice, Dear  
Stranger – *Solid Ground*  
Automatic Body CD Release, Starmy, The Future, The  
Ghost – *Urban*  
Despondent Bosco – *Starry Night*  
Sub Stratum – *Bada Bean*  
Old Boy – *Tower*  
Blackhole, Accidente, Divided Like a Saint, Accidente  
– *Burt's*

## Sunday, April 15

Twisted Honkey Tonk – *Bar Deluxe*  
Seemless, AK Charlie – *Burt's*  
Drodna – *Alchemy*  
Pixel Panda, Buck Dexter – *Kilby*  
DJS Roba Shit Troid – *Monk's*

## Monday, April 16

Blue Devils Blues Review – *Zanzibar*  
Prizident Brown, Andrew Diamond, One Foundation  
Band – *Monk's*  
The Joy Luck Club – *SLC Library*  
Sounds the Alarm, The Bleeding Alarm – *Country Club  
Theater*  
Type O Negative – *Saltair*  
MC Lars, MC Frontalot, Abby Normal, Steel Train  
– *Kilby*  
Colin Burns Screen Printing – *James Anthony Gallery*

## Tuesday, April 17

Die Monster Die, The Independents, Left for Dead,  
Anything that Moves – *Burt's*  
Wolfmother, Mute Math, The Cinematics – *In the  
Venue*  
Badgrass – *Monk's*  
Xiu Xiu, Sunset Rubdown – *Urban*  
The Ground Beneath – *Starry Night*  
Emily Floor – *Zanzibar*  
Lola Ray, Someone Still Loves You Boris Yeltsin, Neon  
Trees – *Kilby*  
Bombs and Beating Hearts, Armed Metropolis, Whiskey  
Smile!, Slug s Revenge, Pirates of the Revolution, Jushua  
Faulkner *Boing!*  
Mute Math, Someone Still Loves You Boris Yeltzin, The  
Cinematics – *In the Venue*



**PEEPING TOM @ THE DEPOT**

## Wednesday, April 18

Kottonmouth Kings – *In the Venue*  
Mos Def, Hezekiah, Aka Subliminal – *U of U*  
Lindsey Buckingham – *Depot*  
Dave Tate – *Alchemy*  
Miles Crockepr – *Johnny on Second's*  
Thriller, I am the Ocean, Haunt the Seas – *Project Audio  
Lounge*  
Killing Caroln, Sodacon – *Liquid Joe's*  
Cavedoll, Grand Champeen, Glossary – *Urban*  
Jordan Booth & Lon Miles Wed – *Bada Bean*  
Mark & Wayne Jazz Due – *Zanzibar*

# ly Calendar

## Thursday, April 19

Kanser & Radix – *Monk's*  
SLAJO – *Urban*  
The Brobecks, Soular, Digital Back – *Kilby*  
Colin Robisons Honest Soul – *Piper Down*  
Lisa Marie & Patrick Kenney Duo – *Zanzibar*  
Say Anything, Saves the Day, John Ralston – *In the Venue*  
Peeping Tom, Pigeon John – *Depot*

## Friday, April 20

James Morrison, Stereotype *Burt's*  
4:20 Party – *Uprok*  
**Gallery Stroll – Pierpont**  
Royal Bliss, Broke – *Liquid Joe's*  
Clumsy Lovers – *Urban*  
Josh Stone – *Alchemy*  
It Dies Today, The Human Abstract, Endwell, Sick City – *Country Club Theater*  
The Vanishing Act, Pretty in a Casket, Intracate Antics, Great Harbour, Rescue – *Starry Night*  
Spring Hafla and Workshop with Talia – *Utah State University*  
School of Rock performs Black Sabbath – *Circuit*  
Psuedo Slang, Mind State, DJ Chase 1, Blue Collar Theory – *Monk's*  
Devilock – *Broken Record*  
PMR – *Johnny on Second's*  
Rushmore – *Tower*  
The Blues 66 – *Pat's BBQ*  
Nolens Volens Norwahl, Nonnon – *nobrow*  
The Legendary Porch Pounders – *Zanzibar*  
Project Independent, Separation of Self, Cavity Burn, M.A.I.M Corps, Insanity Plea – *Vegas*  
6pm: James Morrison – *Kilby*  
9pm: Minmae, The Winter Blanket – *Kilby*  
Ka-boom: Paintings By Trent Call – *Don Brady Drive-thru Gallery*  
Relient K, Mae, Sherwood – *In the Venue*

## Saturday, April 21

Spring Massacre: Nightmares of Dreamskates vs. Ragdoll Mafia – *Golden Spike Fairgrounds*  
Horse The Band, The Number Twelve Looks Like You. Liht This City, So Many Dynamos – *Avalon*  
Swagger – *Piper Down*  
Julian Moon – *Alchemy*  
Scenic Byway – *Urban*  
Last Response, Red Top Wolverine Show, The Jeff Phillups Trio – *Tony's*  
QstandsForQ – *90.9*  
Young Dubliners – *Gallivan*  
Spring Hafla and Workshop with Talia – *Utah State University*  
School of Rock performs Black Sabbath – *Circuit*  
Rushmore – *Tower*  
Eyes Set To Kill, The Phoenix Morning – *Country Club Theater*  
Wizardfest: After the Party – *Spiral Jetty*  
I Hear Sirens, Drop Dead Julio, Our Time in Space, Calm Before the Crash – *Starry Night*  
Shah Sitara Belly Dance Showcase – *Post Theater*  
Ted Leo and the Pharmacists, Love of Diagrams – *In the Venue*  
The Adonis, The Eden Express – *Burt's*  
Wisebird, Puddle Mountain Ramblers, Gigi Love, The Scottish Riot – *Vegas*

Zach Parrish Blues Band – *Zanzibar*  
Date & Skate with a Derby Girl – *W Lounge*  
G Love & Special Sauce, The Expendables – *Depot*

## Sunday, April 22

Twisted Honkey Tonk – *Bar Deluxe*  
Earth Jam 2007 – *Liberty Park*  
Brighton Closes for Summer- *Brighton*  
Slightly Stoopid, The Wyldie Bunch, Outlaw Nation – *Depot*



## SHAH SITARA BELLY DANCE SHOWCASE • POST THEATER

Casey Neil, Norway Rats, Matt Heel Electrician *Monk's*  
Tuffy Benefit Dinner and Auction – *Big City Soup*

## Monday, April 23

Escape the Cabaret, Nothington – *Starry Night*  
Elf Power, Rion Buhler & Black Eyed Snakes *Kilby*  
Blue Devils Blues Review – *Zanzibar*  
Five for Fighting, Chantal Kreviazuk – *Depot*

## Tuesday, April 24

Toots & the Maytals – *Suede*  
Heathen Ass Worship – *Monk's*  
Emily Floor – *Zanzibar*  
Forget Cassettes, The Furs, I Hear Sirens – *Urban*  
Brazilian Girls – *Depot*

## Wednesday, April 25

Martin Sexton, Jonah Smith – *Depot*  
Stereotype, Buddha Pie, Steve Sullivan and the 6 Shooters – *Liquid Joe's*  
August Burns Red, From a Second Story Window, See You Next Tuesday, Chasing Vic – *Country Club Theater*  
H is for Hellgate – *Starry Night*  
Aquaduct, What Made Milwaukee Famous, Jessica Something Jewish – *Urban*  
Forget Cassettes – *Kilby*  
Mark & Wayne Jazz Duo – *Zanzibar*  
The Listener, Ole Bravo, Atraxis – *Solid Ground*  
Jason Webley, Red Top Wolverine Show, Mean Molly's Trio, Jeremiah Maxey – *Burt's*

## Thursday, April 26

Blueprint, Grime – *Monk's*  
The Firm – *Zanzibar*  
The Films – *Kilby*  
Jon E Dangerously – *Urban*  
Pagan Love Gods – *Piper Down*  
Digital Lov, The Hands – *Starry Night*  
The Dollyrots, Negative Charge – *Burt's*  
Tears of Gaia, This Time Tomorrow – *Darkside*  
Charles Bukowski CD Release Party – *Ken Sanders Rare Books*  
Go Betty Go, Calm Before the Crash, Abby Normal. Johnny Tightlips – *Solid Ground*

## Friday, April 27

Lost in the Fire, Xur – *Project Audio Lounge*  
School of Rock performs The Doors – *Circuit*  
School of Rock: Iron Maiden vs. Judas Priest – *Realms of Inquiry*  
Bad Luck Blues Band – *Zanzibar*  
Bronwen Beecher the Fiddle Preacher – *Alchemy*  
Players Incorporated – *Pat's BBQ*  
Her Candane – *Broken Record*  
The Motherhips – *Liquid Joe's*  
Electric 6, Test Your Reflex, Night Kills the Day – *Urban*

Grime, Know It Alls, D.J. Sam Eye Am – *Muse*  
Swiss Family Robinson – *Tower*  
Columbian Necktie, Adjacent to Nothing, Balance of Power, Run the Red – *Vegas*  
Sodacon, Abby Normal – *Starry Night*  
Lightning in Alaska – *Kilby*  
Mugshots, KS Nickel, Starmy – *Monk's*  
Monorchist CD Release, with Go Betty Go and Cavedoll – *Burt's*

## Saturday, April 28

Reviver – *Zanzibar*  
Self Against City, Over It, Everybody Else – *Avalon*  
School of Rock performs The Doors – *Circuit*  
Swiss Family Robinson – *Tower*  
Victor Wooten – *Depot*  
Monique Lanier – *Alchemy*  
The Motherless Cowboys – *Pat's BBQ*  
Total Chaos, Complete Control, Ghouls, Never Say Never, Le Fray – *Country Club Theater*  
Screamin Condors, The Cobras, Red Top Wolverine Show, The Wolfs – *Burt's*  
DJ Matrix – *Tony's*  
Motherhips – *Urban*  
Subrosa – *90.9*  
The Rusted Violin, Tycho Monolith – *Starry Night*  
Santiago. Richard Swift, A Faded Memory – *Kilby*  
Agent Steel, Katagory V, Eleventh Hour, Hooga, Ashen Legacy – *Vegas*  
School of Rock: Iron Maiden vs. Judas Priest – *Realms of Inquiry*

## Sunday, April 29

Juan Prophet Org, DJ Snience, DJ Teetoe – *Monk's*  
Twisted Honkey Tonk – *Bar Deluxe*  
Dave Tate – *Alchemy*  
Juan Prophet Organization – *Urban*  
Swim Swam Swum – *Kilby*

## Monday, April 30

The Alternate Routes – *Urban*  
The Yearbook, 3% Hero – *Kilby*  
Blue Devils Blues Review – *Zanzibar*  
Casados, The Middle End, Until Further Notice, The Dockets – *Solid Ground*  
Kingdom of Magic, Bloodworm, Tough Tittie, The Grimmway – *Burt's*

## Tuesday, May 1

Amelia White, Katie Dawybchak – *Burt's*  
DJ Shadow, Lifesavas – *Depot*  
The Fretellis – *Urban*  
Anathallo, Cub Country – *Kilby*

## Wednesday, May 2

Hypnogaja, Cavityburn, Radiata – *Vegas*  
Tiger Saw, Mr. Mention – *Starry Night*  
The Rapture, Shiny Toy Guns, Straylight Run – *In the Venue*  
Amelia White, Stacey Board – *Bada Bean*

## Thursday, May 3

Scott H Byram – *Urban*  
Skillet – *In the Venue*  
Anything That Moves, Life Has A Way – *Burt's*

## Friday, May 4

Damien Rice – *McKay Events Center*  
Vile Blue Shades – *Burt's*  
All or Nothing Hardcore, Fail to Follow – *Brewski's*  
Brooke Young – *Starry Night*  
Pick Up the New SLUG – *Anyplace Cool*  
Bastian, Larusso, The Andies – *Solid Ground*  
School of Rock performs Aerosmith – *Circuit*

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# 2007 ROLLER DERBY SEASON SCHEDULE



- 5.12 Salt City Derby Girls vs Rocky Mtn Rollergirls (Denver)
- 5.19 Death Dealers vs Leave It To Cleavers
- 6.16 Sisters Of No Mercy vs Bomber Babes
- 6.23 Salt City Derby Girls vs Treasure Valley Rollergirls (Home)
- 7.21 Bomber Babes vs Death Dealers
- 8.18 Sisters Of No Mercy vs Leave It To Cleavers
- 8.8 Salt City Derby Girls vs Pikes Peak Derby Dames (Home)
- 9.22 SCDG Championship Game

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## Kilby Court Calendar April 2007

04- Lightning Bolt, Bug  
Sized Mind, Trebuchet  
\$7 7:30pm\*

05- Maria Taylor, Paul  
Jacobsen, The Precinct  
\$10

06- Throwing Randy,  
The Peter Van Horn  
Project, Slow Children  
at Play, Auralee \$7

07- Ambulette, Eastern  
Conference Champions,  
Liz Pappademas, Saint  
Sebastian's School for  
Wicked Girls \$7adv/\$8

08- Antelope, Fox Van  
Kleef \$6

09- John Vanderslice, St.  
Vincent \$10

10- Hit the Lights, Valencia, Forgive  
Durden, Love Arcade \$10

11- The Long Winters, Broken West, Stars  
of Track and Field \$12

12- Leslie Stevens, Kristy Kruger \$6/\$7

13- God or Julie, Victim Effect, Delirium  
Caliber \$6/\$7

14- Men Women and Children \$12

15- Pixel Panda, Buck Dexter \$6/\$7

16- MC Lars, MC Frontalot, Abby Normal,  
Steel Train (?) \$6/\$7

17- Lola Ray, Someone Still Loves You Boris  
Yeltsin, Neon Trees \$7/\$9

19- The Broecks, Soular, Digital Black \$6/\$7

20- 6PM= James Morrison \$12  
20- 9PM= Minmae, The Winter Blanket \$7

23- Elf Power, Rion Buhler & Black Eyed Snakes \$7/\$8

25- Forget Cassettes, t.b.a.  
26- The Films, t.b.a. \$7

27- Lightning in Alaska, t.b.a. \$7

28- Richard Swift, Santiago, A faded Memory \$7/\$8

29- Swim Swam Swum, t.b.a. \$6  
30- The Yearbook, 3% Hero \$6

\*all at 7:30, unless noted

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**TUESDAY**  
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 Bud and Bud light bottles

**WEDNESDAY**  
**WEDNESDAY**  
 \$2.00 Whiskey Weds.

**THURSDAY**  
**THURSDAY**  
 LIVE MUSIC  
 Ladies Night- \$2.00 well

**FRIDAY**  
**FRIDAY**  
 LIVE MUSIC-Jager night  
 \$3.00 Jager \$4.00 Jagerbomb

**SATURDAY**  
**SATURDAY**  
 LIVE MUSIC  
 \$3.00 mixed well drinks

**SUNDAY**  
**SUNDAY**  
 Bloody Marys & Screwdrivers  
 LIVE MUSIC-Twisted honky tonk  
 By: Kate LeDeuce

**GRAND OPENING**  
**FRIDAY APRIL 13**  
 LIVE MUSIC  
 - VIA VENGEANCE -  
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 SPECIAL PERFORMANCES BY:  
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*Saturday, April 14th Live Music By:  
 Dubbed & Negative Charge!*