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## Contributor Limelight



### James Bennett • Staff Writer

James Bennett's collection of Man or Astroman 7's could bring any vinyl junkie to tears. Together, these 75 pieces make up the most comprehensive Astroman record collection in the world. When James is not busy serving as a High Councilman in his LDS stake, he spends his time scouring convenience stores for banana Reese's Peanut Butter Cups, Hip Hop chips and teaching French or working at a local grocer. Bennett is a walking musical encyclopedia, whose vast knowledge of the Misfits will be passed down to his new baby boy, Atticus. Congratulations James and Heidi!

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# Dear Dickheads

Dear Dickheads,

First, I want to thank you guys from the bottom of my black heart for sending me the subscription to my favorite underground rag.

As you already know, I'm under "lock and key" at the moment. But will be back among the masses very soon.

I can't explain in words how grateful I am to you for keeping me so informed of what's going on in my Great Salt City. So if there is anything I can do for you guys upon my release (such as fetch your coffee, walk your dogs, or beat someone up) please feel free to call on me. \*wink wink\*

Now on to the true "dickheads" of society. The Utah Department of Corrections prison guards. Who in their right minds decided they want to be a prison guard when they grow up? Yeah, I want to surround myself with the derelicts of society while wearing a holier-than-thou disguise.

O.K. I understand someone needs to do the job. But I gotta wonder about the psychological well being of a person that pursues such a depressing career. Do you really find their jobs satisfying? Freakin' Dickheads!

Sincerely,

—C.S.A (The Utah Outlaw)

Dear Utah Outlaw,

We have to wonder about the psychological well-being of someone who would 1) Subscribe to our rag 2) Write to us while behind bars - have you no family or loved ones, man? 3) Find themselves behind those bars. You must have been doing something quite depressing, you crazy rebel. So, what is the man keep you down for? Drugs? Probably drugs. How depressing. It could have been rape and possibly murder as well, but we doubt it. An outlaw like you probably doesn't have the balls to commit a real crime. When (if) they let you out do as a favor and kick your own ass, dumb-ass!

Dear Dickheads,

After completing and submitting my income tax several weeks ago, I have been royally pissed that most of the money I paid the bastards goes to keeping the mighty military machine running. This means I contributed to the killing of innocent Iraqi civilians—whose death toll is probably close to a million—babies, kids, moms, dads. So we can have a presence in the middle east where the oil is? Gas is at an alltime high, people are hoarding food, and policeman can kill unarmed black people. America seems to be at an alltime low. I don't have answers, but will we be able to apologize to the rest of the world for what we've done? It's things like this that made me a member of the "counter culture" many years ago. What happened to that? Maybe when everyone's comfort zone is affected the apathy will fade and we can get together and figure all this shit out.

Peace out.

—Miguel Verde

p.s. who we voting for?

**Miguel,**

**SLUG would like to apologize on behalf of the entire "counter culture." If we'd realized that you were the only person who was unhappy about the way their tax dollars are wasted, we would have pulled some strings. Some people think there should be more cops shooting black people for no reason and some people think there should be universal healthcare, that us employed folk should carry the weight of the poor fucks who can't do their own taxes—right? People who sign off with "Peace out" usually want weed legalized. All drugs should be legal. If the streets were paved with crack, then those policeman would be able to kill more people, of any color! Also, what decade's current problems are you referring to? This shit has been going on for a long time, brother.**

**P.S. We haven't decided which liar to vote for yet. You?**

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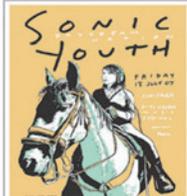
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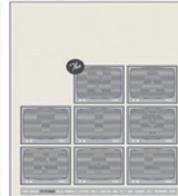
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# Bird Eater



## Localized

By **Conor Dow** [tomservo@gmail.com](mailto:tomservo@gmail.com)

*SLUG's Localized* will always be five bucks no matter what and occurs on the second Friday of every month. This month's *Localized* will be temporarily moved to the **The Broken Record** on May 9th. It features the eclectic **Loom**, the skull bleaching **Bird Eater** with openers **The Grimmway**. Don't worry *Urban* fans, *Localized* will be back at the *Lounge* next month. I had the opportunity to hang out with both *Loom* and *Bird Eater* to talk about serious business such as their bands, the local scene and what it's like to tour everywhere.

**Kel - Drums**  
**Chris - Guitar**  
**Tino - Guitar**  
**Jon Parkin - Bass/Vocals**

Utah has much to offer in ways that many will never realize—even to those who have lived here all of their lives. Just outside of our comfortable little Latter-Day Arcology lies vast deserts, jagged and treacherous mountain ranges and one of the largest terminal lakes on the planet. Utah also has a great deal of history, myth, lore and horror surrounding it... you just have to know where to look. *Bird Eater* is a project featuring four musicians, from various bands such as **Anlma Nera**, **Day of Less**, **Pilot this Plane Down** and **Gaza**. They explore bleak landscapes and frightening tales both lyrically and musically. My first experience with *Bird Eater* was reviewing their *Utah EP* (June 2007), and I was pleasantly surprised by how quickly it grew on me. The EP has four full songs separated by three shorter tracks, which feature simple, lonely slide guitar. The full package builds a nice 23-minute experience that could be scored easily to a **Sergio Leone** film.

"*Bird Eater* is the most focused project that I have been in; in that it is all based on a single idea," Tino explains, "Lyrically, musically and thematically it is all funneled through that idea of Utah as a unique and desolate place." Many of the lyrics are inspired by old tales of desert ghosts and grisly murder. Since *Bird Eater* is a bit more focused and conceptual, Tino hopes people's reactions are a bit different than what he'd expect to see at a Gaza show, "We hope our shows could incite a mood of playing to a dinner crowd at a Grand Opry," He says.

This intimate and lonely journey is encouraged by some fairly simple touches, most notably, Tino's slide guitar work—featured on three of the seven tracks. "Initially I didn't intend for anyone to ever hear them, but it was my first real attempt at writing music to match what I was feeling at the time, which was sad, lonely and homesick as fuck." Tino had moved to Nevada and worked a complete opposite shift of his wife. They rarely saw each other and he had a lot of time to himself. "When *Bird Eater* came around those pieces just felt like they belonged on the *Utah EP*. I am proud that they can evoke that feeling in other people too."

Though the slide pieces are Tino's, the song writing is a much more communal effort. "Chris brings riffs and I bring riffs, but the songs are structured by the group." When the songs were complete, the band entered **Andy Patterson's** illustrious studio to begin the recording process, which galloped along nicely. "Not much time was spent on the recording process. We actually recorded the EP before we ever played a show and had the record planned out pretty well. The gear we recorded with is what we play live with and that's that," Tino states. Although the few shows *Bird Eater* has played have been deemed as "terrible" by most of the band for various reasons, they still expect *Bird Eater* to be a satisfying artistic outlet for some time to come. "We hope that there are some pretty big things in the pipeline, yet we want to be able to keep it personal, without the pressure of being a full time touring band." This lack of pressures and label expectations were mentioned mutually from all of the members, and since *Bird Eater* may never play across the country, the band seems excited that they don't have to answer to anyone aside from their own inspirations and callings. What about their upcoming record? "Expect **Cormac McCarthy** and the **Coen brothers** to be as influential on the next record as **Clint Eastwood** was on *Utah EP*," Tino says.

# LOOM



**Mike Cundick - guitar, vocals**  
**Kim Pack - violin, vocals**  
**Jarom Bischoff - drums, vocals**  
**John Finnegan - bass, vocals**  
**Josh Devenport - lights, vocals**

In my admittedly short experience writing about bands in the local scene there is always one thing that has stuck out beyond the personalities, musicianship, songwriting and performing. This one thing is a completely dedicated enthusiasm that I haven't seen anywhere else. Pair that enthusiasm with a rather unabashed love for other fellow Utah bands, rather than needless drama or competitiveness, and you have our wonderful Utah scene in a nutshell. Loom evokes this more than most bands I've spent time with thus far, because quite frankly, the two times I went to hang out with them, they were somewhat brief with words and mainly just wanted me to hear their music. I appreciated this greatly, even after having seen the bass player's penis in some top secret Loom tour footage.

With one brief EP, a split with **Prize Country**, and a full length album on the horizon, Loom has already made quite the name for themselves in the short time they've been an official collective. Having already toured across the country and played countless shows, I would have never guessed that they've been at this for just over 18 months. The growth between their material on the *Angler EP* and the new material they're writing is quite noticeable. "We tried to draw from influences that we did not even listen to at the time we recorded Angler" Bischoff says, "It's just more rock and roll." From late May to early June Loom will be up in Portland recording with **Kris Crummett**, who has already worked with bands such as **Her Candane**, **I Am the Ocean**, **Fear Before the March of Flames** and **Anatomy of a Ghost**. "I met Kris a few years ago when he was on tour with Her Candane and playing with **Clarity Process**," Finnegan says. "We're lucky to have swung that. Kris is amazing," Bischoff says.

Not only does Loom's eclectic style pull from many different influences, but the addition of the violin helps them add another layer of melody and meaning to their songs that most rock bands can't contend with. "I think it adds some emotional intensity usually found in well written classical music. There's a deeper meaning to all of our songs and the violin helps to show that musically," Bischoff says. Finnegan's input on this matter is a bit more impudent, declaring that Kim Pack is "a fucking genius!"

Photo By: Conor Dow

Although the band had recently fallen on some rough times, including bus engine problems and having the entire band fund stolen, it never seemed to get them down or get in their way. **Colby Houghton**, owner of **Exigent Records**, was quick to put together a fundraiser show that proved to be a memorable one.

But that was just the start to a rather busy summer schedule, which includes recording the preproduction work, vocal melodies and lyrics with **Andy Paterson**, a tour starting right after their *SLUG Localized* performance that will take them around the Northwestern corner of the country, recording in Oregon and continuing to tour for more than a month after that. Taking them on these tours is their mighty bus, Ursula, the queen of the sea. "As we're on the road for day and days, it slowly morphs into Dexter Gordon Trash Can," Bischoff explains.

As I mentioned in the beginning, the dedicated enthusiasm for everything they do, has already brought Loom a great deal of success as a new band. "We're taking it as far as we are able to with the time we have, this is it for us in a lot of ways. I expect we will do well for ourselves," Bischoff says. With their obvious work ethic and "if you want something done right, do it yourself" approach, Loom is clearly doing fantastic for themselves.

Come check out Loom, Bird Eater and openers The Grimmway at *The Broken Record* on Friday, May 9<sup>th</sup>.

# The Cheesecake Factory®

By Fred Worbon [worbon@slugmag.com](mailto:worbon@slugmag.com)

Friday, April 4 2008  
6223 S. State St. Murray, UT.  
3 out of 4 "I could give a fucks"

**99% Could Give A Fuck**

There it was, in all its glory. She leaned over, eyes wide and gasped, "Oh my god, it's huge!" Oddly enough this was not how the evening ended, but how it began. The menu at *The Cheesecake Factory* is fucking huge.

There are at least 400 pages of every kind of food thinkable.

The menu is chock full of advertisements for jewelers, shops at the mall and even a dentist's office.

I am pretty sure that the only thing missing from the Bible-size menu was the weight-loss routine needed post meal.

So, I went to *The Cheesecake Factory*.

For those of you who don't know where it is, it's the faux neoclassical, wish it were Las Vegas monstrosity just south of Nordstrom's in the parking lot of the *Fashion Place Mall*. And why *The Cheesecake Factory*? Mostly because some busboy at *Bucca de Beppo* suggested it last month (he swore by the carrot cake cheesecake).

I could spend some time talking about the food, but I won't because I am totally convinced that it is not worthwhile enough to go into detailed descriptions of just how mediocre is the food at restaurants like this. It was not remarkably good, nor was it remarkably bad. In fact, the only thing remarkable about the food was the sheer quantity; our servings were big enough to dwarf the ridiculous menu. A plate of beef sliders was recommended for the seven-year-old who was with us, and being described as bite-size burgers. We were all shocked when a plate full of Big Mac-sized

burgers arrived. The rest of the meal was equally oversized; lettuce wraps that threatened to push us all out of our damn seats, buffalo wings à la hair and pork tenderloin for \$37.

I could also talk a bit about the décor, but I don't think shit that looks like it was painted at relief society should be dignified by being called art. I don't know who pays for, or for that matter, who gets paid for making a place look like some creepy, new age, pastel version of a bad, oversized Vegas buffet, but I'd like to meet them and ask them how they sleep at night. The world has enough ugly in it. With poverty, war and disease, why would we want to fill the world with more

pastel and faux Italian plaster? Never mind, I was just watching some stupid show on HGTV and I think I know where they found the fucking people who designed that place.

Finishing our meal should have been the highlight of the evening, but then we got our check. For a moment I thought we must have eaten someplace good, like *Takashi* or *Franck's*, but then I remembered how not awesome my food was. I am pretty sure that I could have eaten at almost any restaurant in Salt Lake with that budget. This place gets 3 out of 4 "I could give a fucks" (if I ever eat

there again, that is). Please, just go someplace good next time you want some food. I know you all go to places like this and it needs to stop. Just because you saw it once on vacation doesn't mean it's worth a three hour wait.

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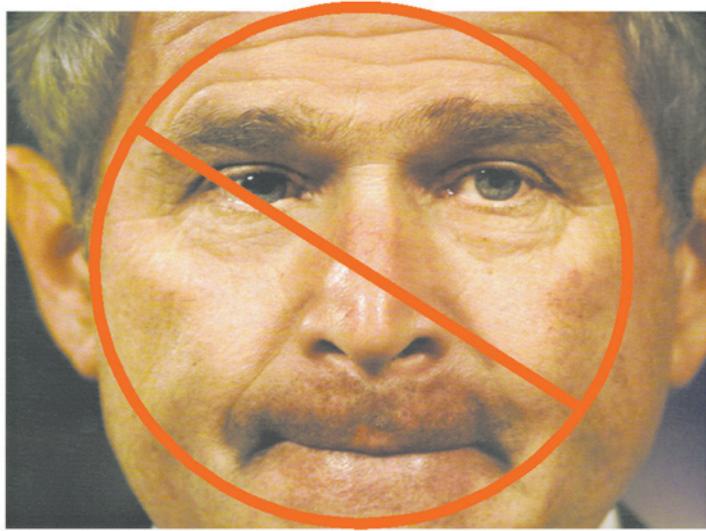


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# SLAYER

## magazine

### Rise Again: Norwegian Heavy Metal Fanzine Slayer is Back in Print

By Ben West [ben@benwestdesign.net](mailto:ben@benwestdesign.net)

Media is a multifaceted prism through which we filter our entertainment—evaluating the opinions of reviewers and publishers and then deciding which albums, films, plays and books are likely to mesh with our own interests and appetites. The eldest and largest facet of this prism is the printed word, and although under attack in recent years by the encroaching tide of blogs, rss feeds and gossiping message boards, the fact that you—the reader—currently hold this publication in your hands, shows that the interest for the printed word endures.

At the wild and wooly fringes of print publications there is the fanzine. Intensely personal, erratically published and often difficult to obtain, fanzines exist as labors of love—documents promoted by word-of-mouth between the rabidly enthusiastic followers of a highly specific niche of entertainment. Fitting this exact description we find the publication *Slayer*, a fanzine for followers of extreme heavy metal, first published by **Jon "Metalion" Kristiansen** in 1985 in his hometown of Sarpsborg, Norway.

Although its intentions have always been to cover the broader expanse of extreme heavy metal—from the gurgles of death metal to the tendon-snapping riffs of thrash—American metal fans only associate *Slayer* zine with the genre of black metal, due to the prominent position given to Kristiansen's opinions in the book *Lords of Chaos* by **Michael Moynihan** and **Didrik Søderlind**. Thus far the definitive history of black metal's second wave, *Lords of Chaos* chronicles the activities of the Satanic metal "underground" in Northern Europe in the early-to-mid 1990s.

A quick history for those unfamiliar: In their dedication to evil and Satanic ideals, groups of black metal musicians and fans engaged in various nefarious activities including church arson, grave desecration, suicide and even murder. The pinnacle of activity was the murder of **Øystein "Euronymous" Aarseth** of the band **Mayhem** by former friend **Varg Vikernes** of the band **Burzum**. As these activities centered largely in Norway, Kristiansen's *Slayer* zine sat perfectly positioned to capture the trust of the musicians while chronicling their activities. Though a prominent voice in defining black metal's second

wave, Kristiansen protests the role of spokesman while simultaneously fulfilling the requirement that zines remain highly personal. Kristiansen clarifies:

*I only speak for myself ... but following the extreme metal scene from the beginning obviously gives me a lot of knowledge about the history. There are so many people who were involved and everyone has their story to tell ... so I can only speak of me and how I saw things.*

And in chronicling his personal vision of black metal's second wave, Kristiansen also exposed himself to no small degree of backlash from the legal fallout of the scene's activities. The local newspaper, *The Sarpsborg Arbeiderblad*, featured Kristiansen on its cover in 1996, at the peak of sensationalist journalism following the murders and arsons, "inspiring" Kristiansen to take a six-month holiday to Australia until things calmed down. Kristiansen relates:

*[There] was a lot of personal stress and there was a period of time you didn't really know what the hell was going on. Especially when everything exploded and people were arrested ... So being brought in for hours and hours of questioning, the police raiding my place for letters; it was really bad. So of course it was not a smart thing to be on the cover of the newspaper. Even 'til this day, the local people of Sarpsborg remember and*

*I still get shit for it. It is impossible for me to go out drinking here in bars because there is always someone who remembers and wants to start shit. Of course it was a smart move to go to Australia for a while to get a distance to everything, and Australia was a place I always wanted to go;*

*good to get away and meet new people. The funny thing was, just a couple of days after I returned to Norway I was picked up by the cops again for more questions regarding a church fire here in Sarpsborg. But, since I did nothing, there was nothing they could do. But I think all this will follow me forever.*

And perhaps some of the community's suspicions are warranted. While never an active participant in any illegal activities himself, Kristiansen has stated in interviews that he is in favor of at least the church arsons committed by Varg Vikernes, reasoning:

*Christianity and all religions are pretty stupid to me, so I'd rather be without it. Of course it doesn't help much to burn a church, but things like that are OK by me.*

In fact, like many fans of the genre, Kristiansen asserts that the destructive impulse in theory and in practice remains an essential component to the crafting of "true" black metal:

*I think that to fully create good black metal it must be something more*



*than music; maybe that goes for all sorts of music. There must be a driving force. I pretty much dislike phrases such as "true" because it can be everything. The most important thing is to be true to yourself and never compromise, but that doesn't really have anything to do with black metal. But I do think that if you call your music black metal it must somehow be connected to the darker sides of life. A lot of people think that black metal is just a sound ... but there must be more to it than that.*

Kristiansen is quick to assert, however, that *Slayer* played no role in directly encouraging any type of illegal activity, stating:

*You can't blame any actions on *Slayer* [Magazine]. Whatever people do is just their personal instinct. As far as I'm concerned, I never tried to manipulate anyone to do anything. *Slayer* is just a zine. Of course, *Slayer* did contain some slogans and darker-related articles, but I never think that anyone was influenced by that. Our main cause was the music, but of course, the personal view on Christianity and society popped out once in a while. *Slayer* [#] 10 had a drawing of a burning church on the back cover, but I really don't think anyone started to burn churches after that.*

And regarding black metal's most disturbing and virulently ugly component—support of National Socialism, Aryanism and White Power—Kristiansen shares these enlightened thoughts:

*An important thing of the past was for me to get connections all over the world. To trade tapes, flyers or whatever ... it was especially interesting to get connections in less-known places. So it was a great thing when I started to get letters from South America. I remember trading albums with **Max [Cavalera] of Sepultura** for instance. So in that sense, every person was equally important. It was no concern what the color of your skin was. It was a worldwide phenomenon with people being genuinely into extreme metal. So, all this Nazi shit, judging people by skin color, was just fucking stupid to me ... I do believe in treating people with respect, if they do the same to me.*

But hassles from community and the law haven't been the primary struggle during *Slayer*'s 23-year history. Like many who fill the ranks of self-publishing, burnout remains the number one challenge. At the risk of sounding like a jaded old fart, Kristiansen discusses how difficult it is to remain excited about a genre after so many years, bands, trends, and the glut of releases and promotions currently out there:

*In the last decade or so, it is just too much of everything, at least to me. And there are so many uninspired releases, so of course I'm not overly excited about much of today's bands—it is rather dull to me. But as you grow older as a person, you find other things that fascinate you.*

Fortunately for Kristiansen and fans of metal fanzines, the saving grace for the "zine publisher approaching burnout" which has several times prevented the *Slayer* project from landing in the scrap heap is a highly flexible publishing schedule. With gaps of up to three years between issues of *Slayer*, many fans (and even those who've only heard of the zine) might be surprised to hear the zine is even still active. But for Kristiansen, the zine remains a project in which he must be entirely satisfied before it is released to the public. Kristiansen explains:

*It is a labor of love and that is all it ever will be. I'd rather do it the way I do and keep it as real as possible to myself. Of course with some work, it could have been bigger or more popular, but that was pretty early on and I would never do it that way. It feels better to be in total control and release a new issue when I want to. If I went the more commercial way I feel it would lose some of the unique feeling I find in it. There was never any point from my side to make any money ... the main thing was to be a part of a movement and some sort of unity occurred.*

With 19 issues behind him and a 20th issue scheduled for release in fall of 2008, Kristiansen remains as staunchly independent now as he did at issue #1. Indifferent to the pressures of publicists and record labels, blithely enduring the whining of bands given poor reviews, Jon "Metalion" Kristiansen sketches a stoic portrait of his role in the current, highly image-conscious and very digital metal world:

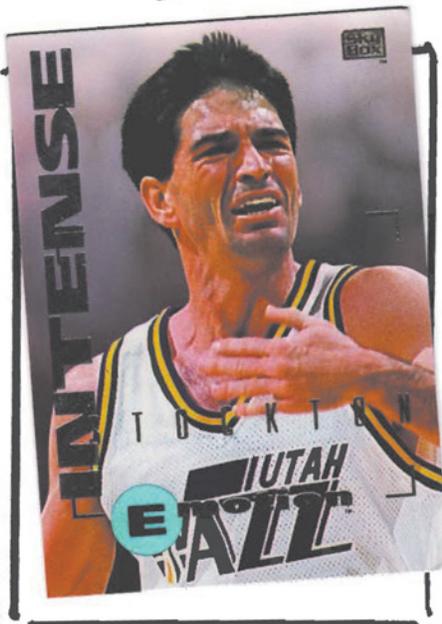
*I don't really understand if there is an underground anymore. I'd rather keep the zine personal and people can call it whatever they want ... The magazine was born in the 1980s and it is faithful to that tradition: to put everything together by yourself. It is not like anything you can find on the Internet. It is important for me to create something you can hold in your hands. By putting articles on a blog, I just feel it misses something; it is like you haven't put enough dedication into it. So that is why I ask every band featured to send material by regular mail; that proves you are genuinely interested and that you are willing to go that extra mile to provide everything by mail. It is old-fashioned, but bloody hell, it works by me ... I know that *Slayer Magazine* really has no place in today's metal scene and I realize that past glories are behind us, but at this level, I really don't care anymore. We are not really here to make new friends—but it is nice when it happens, of course. We live in a world on our own, so either accept it or not.*

Expect *Slayer* issue #20 in fall 2008 or early winter 2009. All previous issues are sold out; however, there may be a book coming in the future collecting the earliest issues of *Slayer*. For more information on *Slayer Magazine*, contact Jon "Metalion" Kristiansen at: P.O. Box 447 1703 Sarpsborg, Norway. [www.myspace.com/slayermagazine](http://www.myspace.com/slayermagazine).

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# LONDON AFTER MIDNIGHT

## “Salt Lake After Midnight: An Interview With Sean Brennan”

by Gavin Hoffman (loveyoudead666@hotmail.com)

One of the acts appearing this June at Salt Lake City's yearly **Dark Arts Festival** ([www.darkartsfestival.com](http://www.darkartsfestival.com)) is the Los Angeles-based **LONDON AFTER MIDNIGHT** ([www.londonaftermidnight.com](http://www.londonaftermidnight.com)). Sean Brennan formed the band in 1989, and while official releases have been scarce during the life of the band (only 4 full-length offerings since 1992), they are currently touring in support of their latest offering, "Violent Acts of Beauty," which was released earlier this year on Metropolis Records. While the group has been somewhat of a revolving door for musicians, the mainstay has been Mr. Brennan, who was kind enough to grant SLUG an interview via e-mail in anticipation of their appearance here in Salt Lake.

**SLUG:** Let's start with the obvious stuff ... give some insight into the new London After Midnight release, "Violent Acts of Beauty"; what was the inspiration for the release?

**BRENNAN:** The CD, specifically the song "Feeling Fascist?" is set up as the struggle against fascism, which is really what we're facing today in the USA. Socialism can be seen as an opposite to fascism, so artistically I used Soviet-era art to present the concept visually; the people taking back the power from the corrupt. The title itself was a sort of perversion of the bumper stickers we see so much in the US that say "Practice random kindness and senseless acts of beauty." While the rationale behind them is OK, people here in the US think you don't have to actually act to make things better.

Violent Acts of Beauty wasn't intended to be a concept album, but listening to it as a whole, I saw how the songs work together as a concept in addition to working individually. Each song carries things further, with the problems being laid out at the start, the resulting reaction, and people blaming some other cause for their situations and so on, so there is a progression. People can change things for the better if they wanted to, but few really want to do what needs to be done to make positive changes in the world. That is the overall message to carry away from this album.

**SLUG:** It's well known that you are quite vocal in your political and social beliefs; is London After Midnight the "perfect vehicle" for you to convey these beliefs?

**BRENNAN:** There is a long history of political music from **Bob Dylan** to **The Beatles** to **The Sex Pistols** to **Rage Against the Machine** and so on. I think there is a huge audience and desire among listeners for music with passion and a message, rather than music that's empty and all about ego, like so much music is now.

**SLUG:** I have read that London After Midnight doesn't necessarily appreciate the "goth" label, which I completely support...what are your feelings on labeling and pigeonholing of music nowadays?

**BRENNAN:** It's something the weak-minded do, and something kids feel

they need to do in order to invoke some "identity" as they pass through their teen years, even though it's a false identity. I'd think people would be rebelling against this rather than buying in to it. It's also a shadow of the corporate world where everything needs to be labeled in order to be marketed to the "correct" audience. When you separate the music "worthy" of being publicized in major media or major retailers from the music that's "underground", then you are limiting the audience and perpetuating a destructive practice of limiting artistic voices.

**SLUG:** How do you feel about things such as websites that allow bands to create more of a "digital buzz" about themselves than they perhaps deserve as opposed to good, old-fashioned "pounding the pavement" and paying the proverbial dues?

**BRENNAN:** LAM has paid its dues digitally, but also the old fashioned way by pounding the streets, and I do think there is something to be said for busting your ass and doing things DIY, like the old punk scene. It gives you more of a feel for what's really out there in the world rather than the fantasy online world. I think too many people live in that fantasy of online "reality" and are too disconnected from what's real.

**SLUG:** What matters more to you: the music or the message?

**BRENNAN:** Both are equally important. You can't have a good artistic work without both of these elements; otherwise you're left with something hollow.

**SLUG:** Are there any specific musicians, bands, people, or actions that influence the music you make and the choices you make for yourself as a person?

**BRENNAN:** I've been hugely influenced by my parents, and by people like Ralph Nader and Noam Chomsky. Musically I've listened to film scores, classical, big band, punk, goth...too much to list really, and it's all something I've found inspiring in some way.

**SLUG:** Share with us your thoughts on touring; do you enjoy traveling, and do you have a favorite city or country to play in?

**BRENNAN:** Touring can be interesting, but often you're not anywhere long enough to really see and do what you want or get a feel for the local communities you're in. But it's not the main goal of London After Midnight to tour. Being on stage isn't

something I long for, like being the center of attention isn't why I started this project. But it is rewarding to share emotions with supporters of your music in a live situation and spreading the message of LAM is something that is important to me. And playing live allows this.

**SLUG:** Any other thoughts you'd like to share with SLUG readers in and around Salt Lake City? The final word is yours...

**BRENNAN:** I just want to thank London After Midnight's supporters there.

As of this writing, the Dark Arts Festival is scheduled to take place in Salt Lake City from June 6<sup>th</sup>-8<sup>th</sup>, but no set performance schedule or venue have been announced, so keep your eyes and ears open. As for London After Midnight, their new album is definitely a thing of beauty, and Mr. Brennan seems to be an individual who "walks to walk," so to speak, which is something that is becoming more and more rare these days. Check it out, and be sure to show London After Midnight your support when they visit our overly-sunny city late this spring.



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don't think anything about Tommy, After The Party, or Wizard Fest is "...gaudy, trash." That's just one man's opinion and I've heard that I'm a dick and my taste in music sure isn't very hip, but Wizard Fest just doesn't seem like "something of tawdry design, appearance, or content created to appeal to popular or un-discriminating taste." Well, at least not to me. This is a concert that requires no tickets. There aren't any five dollar bottles of water or legal permits. Tommy is not trying to start the next Van's Warped Tour. Now, that would be appealing to the lowest common denominator. That would be kitsch.

*the absolute - The Final - The LAST year? or just 2007 BF*  
*Make? BF →*  
*Refine.*  
*It's a school*  
*the song is*  
*Call that Thinking?*  
*Who really? Thought I was and invented*  
*First the concept!*  
*I think we are in the clear!*

Last year at the second Wizard Fest, this time around it was held at Robert Smithson's Spiral Jetty, the following music acts performed: Jodi Stromberg (she's always going under different names, this year it's Sunday School), Garland-Penrose (she's Charles Jensen and Chopper), and After The Party. The whole performing next to "environmental art" thing is not exclusive to The Wizard Fest. There's a really cool After The Party video on youtube, it's for a song called "Shinin' Like A Star." In this video not only is the entire original lineup there, including Masa Nori, but also prominently featured is Metaphor: The Tree of Utah, also known as The Tree of Life. If you don't know what I'm talking about you've never been to Wendover. Tommy was once asked what his songs were about and he decided that they are about "Time, space, and death." Three things I believe in. I think "Shinin' Like A Star" is about time, the lyric "You're sixteen" repeats. "Quit Your Job" is about death, that's straight from the horse's mouth. It's possible that "Blue Light From Venus" has something to do with space. Out on Karl Momen's tree it is engraved, "A hymn to our universe whose glory and dimension is beyond all myth and imagination." He must have somehow known that After The Party would make a video there years later.

Decades later After The Party was performing on that zany tree and a few years after that I found out that the best way to get in touch with Chopper would be by texting him. So of course I freaked out. A few words on Chopper: he's been making music for so long that I bet even he couldn't name a new band and he's been in, currently he is the lead singer of Blackhole. Why am I trying to get in touch with this obviously named gentleman? Well, he hasn't just been to the first two Wizard Fests - he even performed at the last one. He probably knows a thing or two about it, don't you think? Let's see what Chopper has to say about The Wizard Fest, "Tommy and Beth are the heart of what Wizard Fest is. Take it for what it is. It's not

*As long as it's not the tree of knowledge I think we are in the clear!*

*I didn't interview you a damn good I*

*Don't use bullshit like this to link your paragraphs together*

Right-to-work? Who comes up with this shit? It wasn't Mike Marcinek, who went to the second Wizard Fest with Chopper and Charles Jensen. "...I had a blast, so it'll be fun to do the performance this year." Mike will be performing with Charles as Reciprocal Luster. Last year Chopper and Charles performed as Garland-Penrose. If you go this year, you might end up performing next year. Mike says Wizard Fest was one of... "the best times of my life. It really was, I didn't know anyone there except for the people I traveled with..." Tommy travels a lot, once he was down near Baker, Nevada and he saw a wizard. He was with some friends and they were looking for a place to camp. This is the middle of nowhere, Nevada so yeah - "there's a bunch of weird stuff tied to the fence, it was those typical aliens that you see..." On the other side of the fence was a creepy little shack and some trees... and a wizard! Well, not a real wizard. There's no such thing as magic. But, then how does Tommy Dolphy do it all? *Be consistent!*

*It's? I don't be vague!*

After The Party came the festival, but what comes after The Wizard Fest? I don't know, but I can't wait to find out.

*See, I know you can write, I just need you to be consistently Excellent.*

*REALLY!*  
*What was the synopsis*

*Really, I was sure that it was Mike's*



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## The Pedal Pusher Film Festival Keeps on Rolling

By Chelsea Babbish  
[chelsea.babbish@gmail.com](mailto:chelsea.babbish@gmail.com)

The Second Annual *Pedal Pusher Film Festival* of Salt Lake City will be held on May 10 at **The Depot** at 7:30 p.m. to celebrate cycling and how it impacts our lives. The festival and fundraiser benefits the *Salt Lake City Bicycle Collective (SLCBC)* and is modeled closely after the internationally renowned *Bicycle Film Festival (BFF)*, which will be providing the screening material. The *Bicycle Film Festival*, founded and directed by NYC native **Brendt Barbur**, travels to places like Chicago, New York, San Francisco, Italy, Australia and Japan. Every type of cycling sport is represented, as the festival is meant to unite cyclists of all interests. At the *Pedal Pusher Film Fest* in Salt Lake, there will be a selection of films from this year's *Bicycle Film Festival* handpicked and sent to the *Pedal Pusher Fest* by Barbur to encourage and inspire the cycling community here in SLC.

**Jonathan Morrison**, director of the *Salt Lake City Bicycle Collective*, notes that the collective had a personal interest in the *BFF* from the start. "We heard of the *BFF* the first year it started and ever since, we have wanted it to come to Salt Lake City," he says. "It wasn't until 2007 that we had the support of the *BFF*. In the future, we hope to have the full-blown festival in SLC." Some local cyclists believe the festival should have already made its way to Salt Lake due to the city's booming cycling culture, but Morrison is patient. "In a very short time, the *BFF* has become an international event in every continent but Antarctica. To get [SLC] on the list next to Tokyo, Milan, London, NYC, and San Francisco takes work." He is hoping that next year just might be the year for that. As for now, the *SLCBC* is happy to host the one-day *Pedal Pusher* event.

Jonathan Morrison, SLCBC.  
Photo By: Ryan McClamron

Prior to the *BFF*'s involvement, the *SLCBC* had been hosting *Bicycle Movie Nights*, but with the support of the *BFF*, they decided to take a chance at doing something bigger. "We went out on a line bringing it to the *Depot*," says Morrison, "High-end venues like that mean we need to pack the seats just to break even. Last year we had less than 10 people pre-register, so we were a little nervous."

As it turned out, last year's *Pedal Pusher Festival* was wildly successful and had over 350 cyclists pack the *Depot*, many with their bicycles. As people left the venue that night and de-tangled their bicycles from the giant pile outside of the *Depot*, there was a buzz in the air about what the event will be like in 2008. The films to be shown at this year's festival have yet to be announced, but Morrison is confident that they will live up to the high standard set last year.

The event will begin with an hour of *Salt City Sprints* (a bicycle roller-racing game) as well as a silent auction for some awesome bike gear. *SLCBC* will get 100% of funds raised to support their programs for the rest of the year. After watching some of the films, there will be a track-stand competition where fixed-gear riders will attempt to balance on their bikes without moving. "To make it harder, we make people do it one-handed, then no-handed, then one-legged. As the feet go down, riders get disqualified," Morrison says. The **Vile Blue Shades** will close the event and rock the venue into the night. Most of the films shown will be their premiere in SLC and, if the atmosphere is similar to last year's, Morrison warns that the fest-goers might get a little too excited. "Be ready to laugh, cry, gasp and cheer. We just hope everyone has a great time," he says.

For more information about Salt Lake's *Pedal Pusher Film Festival* or to buy tickets for the event, visit [www.slcbikecollective.org](http://www.slcbikecollective.org).

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## UPCOMING CONCERTS

- Fri. May 2: Three Reasons, Steady Machete, Signal Theory, Acuna
- Sat. May 3: Balance Of Power, Fallen Sleepless, One50Eight, Trench, Davidian
- Tue. May 6: Stage Sessions: Eleventh Hour, Ground Beneath, Funnel Head
- Fri. May 9: The Craving, We D.K., Shamus
- Sat. May 10: Pantera'd, My Last Breath, Prosthetic Heads
- Tue. May 13: Stage Sessions: Night, tba
- Thu. May 15: State Of The Union, Phono
- Fri May 16: The Street, Jesus or a Gun, Dirty Loveguns
- Sat May 17: Cave Of Roses, Drown Out The Stars, Vinia, Separation Of Self
- Tue May 20: Stage Sessions: Rukus, Grim Prophecy
- Fri. May 23: Schwa Grotto, Blonde Assassin, Funk and Gonzo, R Dub
- Sat. May 24: Kohabit, MAIM Corps, Flux Capacitor, tba
- Tue. May 27: Stage Sessions: Sunday Girl, tba
- Fri. May 30: Massacre At The Wake, Cavityburn, Til She Bleeds, Shattered Within
- Sat. May 31: God Awful, Blessed Of Sin, Lethal Force, ID
- Sat. June 14: Black N Blue, Shadow, Dirty Loveguns
- Tue. June 17: 16 Volt, tba

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# GUITAR CZAR





# THE INVERSION TRAWLER

From the Observation Files of  
Oomingmak and Boudica Juicyfruit



## YOU ARE NOT SOCIAL WASPS!

Filed by Sci-Fi Man

SALT LAKE CITY'S PHANTOM LADIES AS ENCOUNTERED BY STEWART LENNOX III OF KENDAL, CUMBRIA, UNITED KINGDOM.

I, **Stewart Lennox III**, do hereby swear that these events are true and factual. On the 19th of March, last year at around 10:10 p.m. I was taking respite on my front porch. My home is in the area of 300 south and 900 east, Salt Lake City, Utah. The night was chilly, but not freezing and there was snow cover on the ground from a recent storm. The sky was completely filled with thick, light grey clouds, which reflected the city's lights back down and which, with the snow, created a relatively bright night. Visibility was good. Suddenly I noticed a large black wasp alight on the porch railing about three feet from where I was sitting. I was so caught up in my own thoughts that for the first few seconds I didn't realize the unlikelihood of what I was witnessing. My first thought concerning the wasp was, "That's peculiar. It's a bit early in the season for wasps." Slowly I began to appreciate just how peculiar this was. It was indeed very early in the season for wasps and this wasp was very active— not at all slowed like one would expect an insect to be in such temperatures. On closer examination I found the wasp to be excessively large and completely black with particularly long wings and a large angular head. I had never seen or heard of such a wasp in the Great Basin area of North America. In fact, I had never seen or heard of such a wasp anywhere. I was perplexed but at the same time, filled with an indescribable excitement. Could this be an undiscovered, undocumented wasp? I knelt in for an even closer examination and the wasp took flight, disappearing into the night. A strong smell akin to soured milk filled the air. I took it to be the unwholesome aroma of The Great Salt Lake and it was most unpleasant. I returned indoors and wrote in my journal of the experience.

As March turned into April and spring, I began to see more and more of these wasps more and more often. I scoured books and the internet in the hopes of finding some information, an explanation. In truth, I was hoping not to find documentation of these beauties. I wanted to claim them as my own. I searched high and low. There was nothing to be found that would account for them. I was soon to discover why.

In the evening hours of May 2, while it was still quite light out, I was in my back garden engaged in some light yard work. I began to hear a buzzing sound interspersed with an electric crackle akin to static electricity. Very quickly the garden filled with these wasps. I could see that many of the wasps were coming from a particular back corner of the garden, from behind a neatly stacked and partly

overgrown pile of old concrete blocks. I slowly and carefully made my way to that corner and peered behind the overgrowth that covered it. What I saw shocked me to the core! Built in among the concrete blocks was a large paper wasps nest from which were emerging many, many gigantic black wasp. I just shouted, "NO! No. You are not social wasps! You do not live together in nests." This, of course, had no effect in convincing the wasps that what they were doing was wrong. I was completely at a loss. I felt no fear. I felt blank.

As the light dimmed into night, I was utterly unprepared for the greatest shock of my life. While I stood there in silence staring back towards the garden I witnessed what appeared to be large cylindrical puffs of smoke shooting up from the ground and glide off around the corner of the house. I crept forward for a closer look. I swear by all that is good and true that these wasps would land upon the ground, pop like popcorn into a puff of smoke, and rise into 6 foot tall pillars. From this they would quickly morph into human form—into woman form— into SCARY woman form. Best described as PURITYRANICAL VICTORIAN NIGHTMARE LADIES, they wore entirely black shiny silk dresses from which only the head and hands emerged. I'd guess the costume would be from the 1860s. The shoulders were enhanced giving the slight impression of wings or of medieval armour and the skirts of the dresses dragged just along the ground and judging by the way the ladies glided, the feet of these phantoms could not have been touching it. Each woman had ink black hair, which was tightly and violently pulled back into buns. They very much looked like they'd crawled straight out of a 19th century photograph of the Mormon Women's Relief Society or some such charitable organization of that time period. Their skin was pasty and grayish and appeared as though it would be water soluble. Their fingers were long, bony, and a bit yellowed. They were also constantly twitching. The thin lips were parted slightly (to allow for mouth breathing I suppose) and were pulled tightly back over what appeared to be baby teeth. The ears turned independent of the head or of each other and I'm sure could pick up on the slightest bat squeak of sound.

(Continued on page 38)





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(Continued from page 36)

It was their eyes which were most upsetting. They could immobilize a soul and pin it into place like an insect to cardboard. I'm convinced the ladies could see me though they did not seem to notice me – or at least not to care that I was in their midst. Their eyes were grayed out with the iris barely discernable. It looked like an old photograph where the sitter moved their eyes during the long exposure. The eyes also seemed to be illuminated from within by a dim, unnerving glow. The spooks were accompanied by the hiss sound of a leaking tire with the aforementioned static electricity crackle. They were also responsible for that vile smell of soured milk.

Needless to say, I was paralyzed with fear. I was able only to breathe in short, shallow gasps and watch the proceedings. The anxiety I felt was extreme. I could not get my head around this. I did not want to get my head around this. The wasp ladies would complete their transformation, form rows three abreast, and waft off into the city to do who-knows-what. When the final hellish trio glided away, I was at last able to break out of my paralysis and make a dash into the house. The doors and windows were promptly locked and bolted and I buried myself under a pile of blankets and clothing at the back of my closet. I was not to see the outside world for nearly a week.

At last it occurred to me that if the phantom ladies had wanted to eat me or destroy me, they would already have carried out the task. I also realized that locked doors and a pile of blankets provided no protection whatsoever from the paranormal likes of this spectral relief society from hell. A gargantuan boredom paired with extreme exasperation at subsisting on only pumpkin seeds and manky old tofu drove me from my fortress. My initial impulse was to seek help—most probably of a religious nature—an exorcism, or a casting-out of demons. Then, as I was perusing the sage smudge sticks at a near-by new-age retail establishment, I decided that it was in my best interest not to tell anybody at all of what I had experienced. After all, not one of my neighbors seemed to notice the wasps or the specters—and I'd observed a group of unkempt student types playing the hacky sac while one of these sisters of Satan attempted to join in. The young riff raff had no idea what was enthusiastically flapping up her skirts and chasing the sac around their circle. It was clear they could not see her.

I determined that upon the subject I would remain as silent as the grave. The phantoms appeared with regularity and seemed surprisingly intelligent—mischievous even, with a genuine sense of humor judging by the designs they left in the freshly poured concrete of a neighbor's new driveway. The hacky sac brigade was stuck with the blame for that one. As the months passed, my fear of these creatures eased and developed into rather a fondness for them. It became the awe and respect one might feel for crocodiles, fascinating and beautiful at a safe distance, but you wouldn't want to roll around in their puddle.

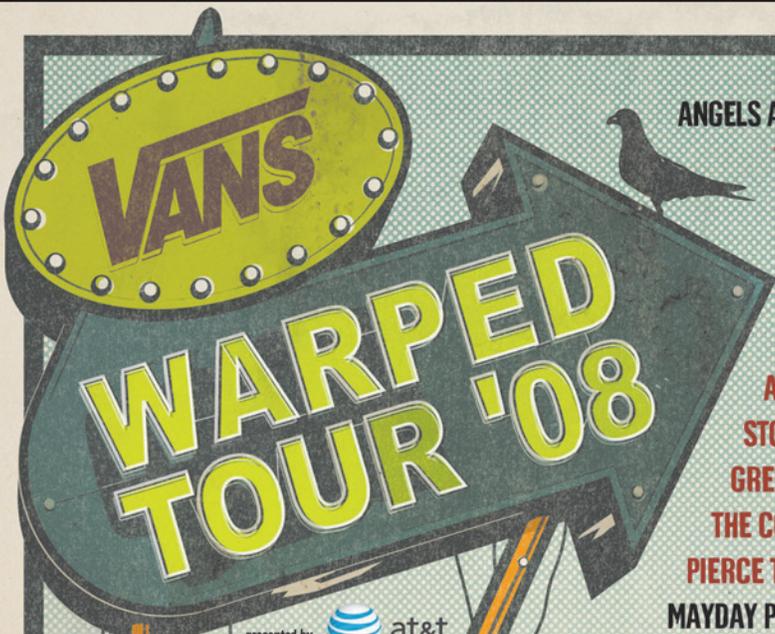
I once observed the neighborhood stray cat-thing (which appears to be half cat, half rabbit) rub affectionately up against the skirt of one of these ladies, and noticed dogs seeming to steer clear when in their proximity. Also, very small children appear aware of the creatures, or at least will follow their movement with their eyes. From this I gather these ladies are in fact real and that I am not the only living soul clued-in on their existence.

Such a secret as this cannot be kept and I am now of the opinion that to share it with a chosen few is the most satisfactory action to take. [myspace.com/theinversiontrawler](http://myspace.com/theinversiontrawler)



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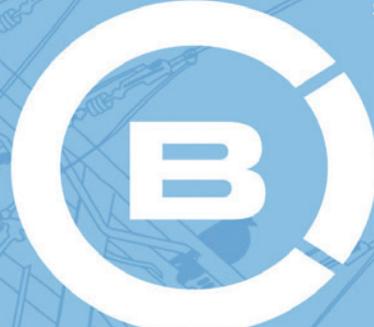


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# Mike Brown's Heroes

By Mike Brown  
mikebrown@slugmag.com

So every time I put out a new *Leviathan*, which isn't that often, I always seem to neglect my SLUG writing duties. *Leviathan* #9 drops this month and my lack of focus is no different. So I was thinking ... The last *Leviathan* was mostly stuff that I wrote for *SLUG* that didn't make it in. So this month I'm returning the favor to *SLUG* and its readers by giving you guys a story that will not make it in the next *Leviathan*. Instead it's my SLUG article! It's a true story about the time I met my favorite skater, Eric Koston.

P.S. The *Leviathan* Issue # 9 is \$2. You should buy one because it comes out on my birthday. I probably gave you a copy of issue #8 for free so don't be cheap.

I hope I never become anyone's hero except maybe my cat. Not because I don't want to be rich and famous, but mostly because of what a fucking letdown it was when I met mine. Not letdown in the sense that he wasn't what I thought he was. My hero was exactly like what I thought he would be like. I was upset with my behavior. Upset that I'll probably be forever engraved in my hero's head as, "That one dude in Salt Lake, what was up with him?"

If my hero got a DUI or something he'd still be my hero. I'm friends with a plenty of drunks that have a DUI (or "Dewy" as I like to call them) or two notched onto their Sunnybrook-smelling belts, and I don't think of them as lesser people, just someone who made a mistake and got popped for it. They are still my friends so my heroes are still my heroes unless they do something really unforgivable, like liking **Kobe Bryant** or something.

Anyway, the hero that I'm talking about is a pro skater. This happened a couple years ago when I was managing a snowboard shop that sold skateboards in the summer.

It was summer time. I was in charge of the skateboard department, which worked out great, because I love skateboarding. Any-hoo, every once in a while in the summer months random pro-skaters or skate teams would stop by and load up on skate shit that they needed to fulfill their current skateboarding adventures.

Usually it was very gypsy-like. A skate team would roll up in a white van, and mosey in the shop. I'd always be calm and professional offering any type of service that I could to assist them. These services ranged from directions to the skate park, to directions to the titty bar. Sometimes they just needed a good old-fashioned bag of weed.

But mostly when a crew of Pro-Joes would come to the store, they were there to fix up their shred sleds. They'd usually have a team manager with them who would barter the products for them since a lot of times the skaters were socially retarded. Retarded just like anyone else that is, only really, really, really fucking good at one thing and just one thing only. (We all know people like that; think of your weird DJ friend.)

I'd never 'fan out' though. Fanning out is exactly what it sounds like. Basically being a kook by acting all star-stuck and googley-eyed. I understood that for the most part, these guys were just like me: dirty skate kids. They just happened to be really fucking good at it and got paid to do it all day long, all over the world. So what.

But when I found out that my favorite skateboarder, on my favorite skateboard team was coming to our store to stock up on skate stuff, I'll admit, I got a little giddy. I started planning in my head what I could say that wouldn't seem too kook-like.

When the team got there and walked into the shop it was a little surreal. You try to act like it's not, but it is. The rest of the Pro-Joes in the store didn't faze me too much, but when **Eric Koston** walked in, I was 14 years old all over again (minus the masturbating three times a day.)



Photo By: Some Guy

I knew that Eric liked basketball. Hey, I like basketball! We could talk about basketball and that wouldn't be weird, right? Since Eric Koston is from L.A., of course he likes the Lakers. Yes, a big character default for me liking someone normally, but fuck dude, it was Eric Koston.

Also keep in mind this was all taking place in the late summertime, right after the great **John Stockton** had retired and the not-so-great **Karl Malone** had left the Jazz via free agency to chase a ring with **Shaquille O'Neal** (the biggest Irish guy I've ever seen) and Kobe Bryant (or butt-raper-Bryant as I like to refer to him.)

So I walk up to Eric Koston, in front of everyone I worked with, and said, "Hey Eric, on behalf of all Jazz fans, I just wanted to say thanks to the Lakers for taking Karl Malone away from us." Eric got this super mean look on his face, stared right at me and said, "FUCK! We didn't ask for him!"

Not exactly the icebreaker I was looking for. I felt a weird sting of rejection similar to when you ask a hot girl out and she's like, "Fuck no!"

Since Eric Koston carries quite a bit of star status clout in the L.A. Area (he was on *MTV Cribs*, yo!) I figured he knew Kobe Bryant. And this was also the same summer that Kobe got his rape charge.

I figured I had already blew it as far as ever being homies with Eric Koston, so I asked him about it: "Hey so have you talked to Kobe about all that shit that's going down right now? How's he doing?" Eric gave me another piercing look that could cut a concrete cow in half, "FUCK NO! I'm staying away from that shit storm!"

And that was pretty much it. No autograph, no high-five and no spilt drinks. Just a petty reassurance that Lakers fans and Jazz fans can never be friends. No matter how in awe one is of the other.

Now Brett Michaels, that's a hero you can set your watch to! Ask me about the time I met him! It was totally different and I'd totally be his rock of love any day.

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Photo: Mark Alston

# WEST VALLEY SKATE PARK

## You Can't Fight City Hall

By: Giuseppe Ventrella

The other day, while I was motivating my old, fat ass to get on the treadmill in my spare bedroom, I decided to watch a classic skate video from 1995. The video was called *Donut Duty* and there were several skits in the video involving these fake cops who go around the city, busting skaters doing their thing. One skit in particular stood out, though. It showed the cops giving the skaters a stern talking to about wasting taxpayer dollars and how they are destroying the city (particularly a wooden bench).

A lot has changed since 1995. In 1995, Utah didn't have any public skateparks. In 1995, I didn't even know what a public skatepark was. Now, the same taxpayer, whose dollars were being wasted by the guys sessioning a wooden bench, are actually paying to build places for us to skate.

Around came the latter half of the 1990s, and all of a sudden Farmington had a park. Then Grantsville got a park. After that, Cedar City got one. Skateparks started to pop up all over the place. The strange thing was, most of the early parks were in small towns. Seriously, do any of you know where Grantsville or Cedar City is?

Now it's 2008. Utah has a ton of skateparks and a lot of them are in the Salt Lake Valley.

Most of the big cities have them, but the state still lacks one in its second largest city: West Valley City.

The city decided a few years ago to develop a skatepark, but backed out after talking to Taylorsville City who warned that it would be the worst mistake they ever made. Just like the fake cops in the video said, it would be a waste of taxpayers' dollars and a waste of time.

This year that all changed. After finishing her associate's degree at Salt Lake Community College, **Jennifer Braunersrither** decided to take a semester off from school to do something for her community. "I grew up in West Valley City and wanted to give something back to it," she says. She looked around West Valley City and noticed there was no skatepark. A lot of Braunersrither's friends were skateboarders. So, she took it upon herself to devise a plan to get a skatepark built in WVC.

When Braunersrither was still in Elementary School a kid at her school died from a head injury when he was skating at City Hall. "I thought to

myself, if he had just had a designated place to skate, he might still be alive today," she said. Because of this story, she adopted the slogan, "If the city doesn't have a skatepark, the whole city becomes a skatepark."

Braunersrither teamed up with local WVC skateboarders **Yokchi Chang**, **Eric Gekpens** and **Chad Ninou** to lobby for a skatepark. Working closely with locals, she was able to see what was really needed and wanted by skateboarders in West Valley. Braunersrither and her team spent time going to every skatepark in the valley, as well as a lot of

legitimate street spots, to film a video to help their cause. They spent time interviewing kids at these parks to demonstrate how the parks have given them something positive to do and to voice their opinions on whether or not West Valley should have a park. Chang worked hard to film and edit the video. His final edit of the video came across as ambitious and overwhelmingly professional.

Lobbying for a skatepark is a lot of work. If anyone wants to see it done right, they should observe the example set by Braunersrither and her friends. The process moved along rather quick, as Jenn had been working on it for only a few months. The city applauded their efforts and tended to support their ideas. The major issue with building a skatepark was

liability. Everyone is so concerned about lawsuit-happy America that they do stupid things like build 18-inch-tall parks (thanks Orange County) and hire the local bitter retired security guard to "pad nanny" your local shred spot. The city lawyer for West Valley City was very supportive of the park and argued that liability was not any more an issue than it would be for a basketball court or a playground (ever notice how messed up the NBA guys get? They're injured more often than **Danny Way**).

The mayor of the city said he had made a promise to build a skatepark five years ago and planned on keeping that promise. There were issues as to possible locations for the skatepark. The city does not want to locate it somewhere with a rising property cost or too near to the Taylorsville skatepark. Though West Valley City may soon have the park Braunersrither has spent the last few months fighting for, the struggle isn't over yet. I don't know if you realize it, but people hate on you just because you skate. If you would like to help with the fight to get a skatepark in West Valley or sign the petition, you can contact Jenn at: [jensta360@hotmail.com](mailto:jensta360@hotmail.com).



Photo By: Sam Millanta

Jennifer Braunersrither lobbies for a skatepark in WestValley, DIY-style.



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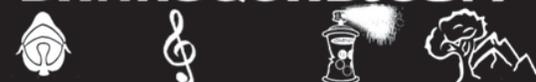
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TRENT SANDERS PHOTO: RYAN SU

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## Nice Skate Shoes

*N-Tice*

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

At first I didn't really like these shoes at all, but the more I skated in them, the better they became.

The first day I had them on they felt as if I had two by fours on my feet rather than shoes because of how super stiff and very uncomfortable they were. Every ollie induced heel bruises and pain in my feet, so I decided to fill them up with water and run them over in my car to loosen up the stiffness. After they sat for a day or two, filled with water

like a cup to the brim, I realized the N-Tice were like skateboard magnets. Flip tricks just seemed to flick with ease, and landing no longer hurt my feet. The shoes seemed to hold up pretty well as time went on too. The vulcanized sole guarded the top of the shoe from all damage due to wear and tear. Overall, these shoes were pretty good after they were broken in, but the first few days made me wonder if I could keep putting them on my feet for the whole day. —Adam Dorobiala

## Corporate Imposter

*LOVEEVOL Deck*

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

This deck is a beast. The size and shape definitely make it feel like it is strictly made for old school pool shralpers, but luckily it still can function as a street board, too. The shape is definitely a weird one, with a blunted nose and tail. It seems like it is just too big to maneuver quickly and precisely, but luckily there is some concavity to help with that. It has massive amounts of concave, so flip tricks seem to just want to flow out of your feet like a hose spraying water to the moon. Graphic

wise, it's a pretty cool idea but I personally feel it would be a lot better if the graphic was a little less cluttered but I guess it doesn't matter what the graphic looks like because it scrapes off eventually anyway. This deck is a solidly built skateboard but I couldn't see myself getting used to this shape enough to want to keep skating it when there are other shapes and sizes to suit street skating. That's the beauty of freedom (to each his own). If you like boards that are "bomber" style then Corporate Imposter is your best bet on all your skateboarding needs. —Adam Dorobiala

## Sleek Audio

*SA6*

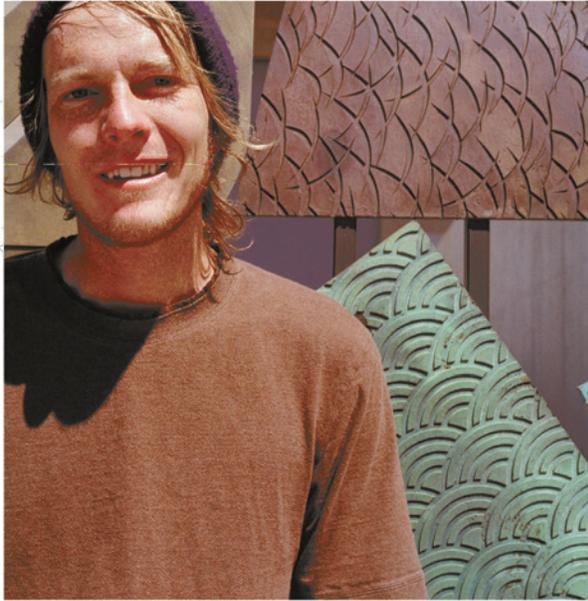
[www.sleek-audio.com](http://www.sleek-audio.com)

The thing with in-ear headphones is that they never have bass response that is as good as the over the ear kind. The reason is simple; most of the perceived bass frequencies do not originate from the ear canal but from a bone called the mastoid process that is connected to the audio processing center and doesn't come in contact with what is commonly known as the ear. Because

Photo By: Adam Dorobiala

of this, in-ear headphones have little to no bass response and are primarily judged for their mid to high range capabilities. There has recently been an onslaught of in-ear headphone companies that are trying to find a solution to this problem, and it is possible that Sleek Audio is the first to rise to the occasion by offering interchangeable bass and treble pieces that allow the listener to fine tune the device. These things sound amazing, and could easily be put in the same category as **Shure SCL4s** and possibly even **Shure SCL5s**. As an added bonus, the earpieces disconnect from the audio wires hinting at in-ear wireless capabilities. Sleek Audio offers very advanced technology at a very reasonable price. —Andrew Glassett





# David Law

Photo By: Adam Dorobiala

## The Truth Behind the "Law": A David Law Profile

By: adam dorobiala  
adam@slugmag.com

**David Law** is one of the most soft-spoken kids in the Salt Lake skateboard scene; seriously decoding the interview tape was quite a feat, but his skills are anything but. If you have seen the new skate video release that local Ogden and North Salt Lake kids put out titled "Touch It," you know exactly what I'm talking about. Only 22 years old, soon to be 23, David's got lots of good stuff coming his way, on and off his skateboard. I met up with him on a Saturday morning and we talked about some of the stuff that's going on right now in his life.

**SLUG:** It seems like you are really on point on your skateboard. Do you have a rigorous skate program going on? Do you get up every day and go skate right away?

**David:** I get up every day and go to work. I get to drive around all day, so at least I'm finding spots. I have my Polaroid camera and take pictures of spots and put it in a log book of stuff I want to skate.

**SLUG:** Sweet. Sounds like a good gig.

**David:** Yeah, I can't complain.

We continued to skate around Rose Park until I thought of something else to ask the carefree individual while he thought about

the next maneuver to undertake.

**SLUG:** What goes through your mind before a trick?

**David:** I try to just pretend like I've done it before and just go at it with confidence.

**SLUG:** The other day you landed that 360 so fast and then went right into the tre flip attempts. What's your thought process when you land a trick and choose what trick to do next?

**David:** The thing is, it takes me so long to warm up, I have to skate a little curb for like 20 minutes and then after I finally get comfortable, I start doing the stuff I feel a little less comfortable with and just go for it.

**SLUG:** What motivates you to go out and get tricks?

**David:** A lot of different stuff gets me out there to go skate. When I get up to go, I figure, alright, I'm going skating, so I might as well actually *go skating*, y'know?

**SLUG:** Yeah, for sure.

We returned to frolicking about on our skateboards before David stopped and started conversation.

**David:** I'm so stoked on how many good kids there are in Salt Lake.

**SLUG:** I know. Every time I go skate with new people, I am surprised. **Glenn Calvert**, for example; just one of the kids I've never seen skate and was way stoked on his abilities.

**David:** Yeah, like Glenn at that ledge the other day. He got another trick yesterday on this rail to bank, so good.

**SLUG:** Do you ever skate rails? Hand-rails, to be more specific?

**David:** I can and I have but I don't know ... it's just not as fun. A lot of the kids today think they have to skate rails, but what they don't know is how many pros that don't skate rails at all. It's all up to your taste and what you want to skate.

**SLUG:** Spoken like a true skateboarder.

We skated a little longer and then went to get some photos somewhere in the city. David has the ability to land his trick so fast, which is great for us old-school photographers who still use film, and then shrugs it off like no big deal. I swear he is high on Xanax or something like that, Even though he isn't, that's just how mellow he is. For the next few days, we skated here and there and had some fun sessions. So if you see him out on the streets, expect a friendly hello and smile accompanied by a session you won't soon forget.



Textbook frontside flip. Photo: adam dorobiala

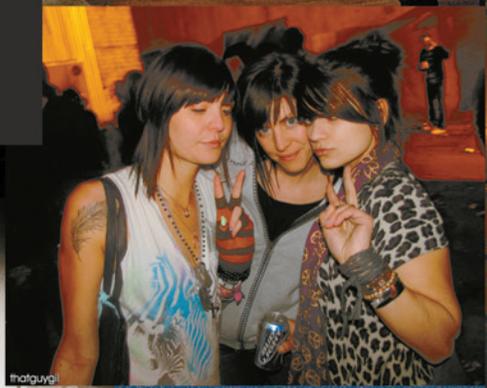
I'm not quite sure what to call this trick, but I think people would understand what I mean if I call it a nollie bigspin nosepick super revert. ya dig? word. Photo: Sam Millanta

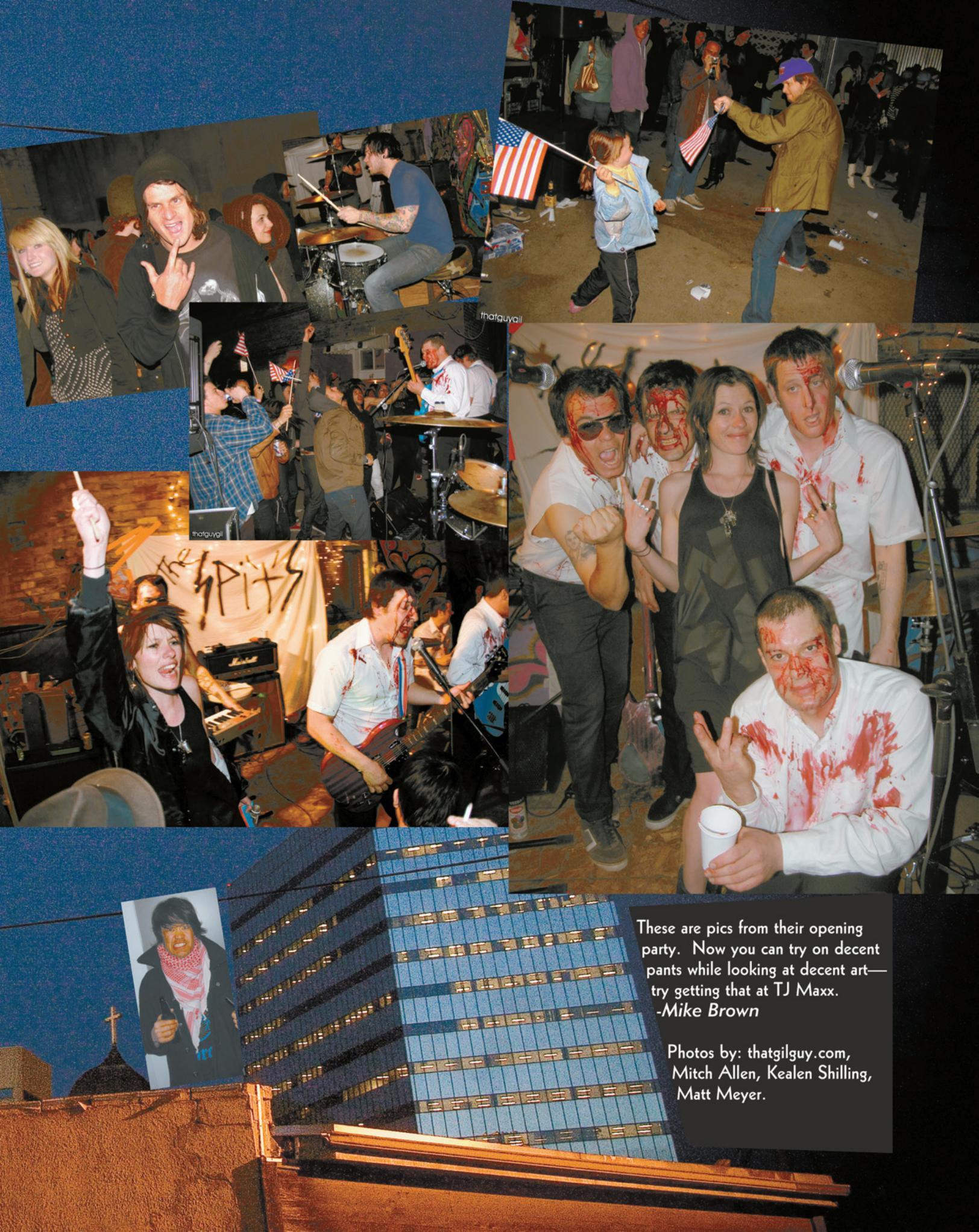


# FICE



The theme that Laura Hadar and Corey Bollough used for the grand opening party of their store was, "You never forget your first time." This is especially true when a swanky art gallery has sex with a high-end retail boutique and the condom breaks. This illegitimate child is named FICE; born on April 4th, 2008 at 200 South & 160 East.





These are pics from their opening party. Now you can try on decent pants while looking at decent art—try getting that at TJ Maxx.  
-Mike Brown

Photos by: thatgilguy.com,  
Mitch Allen, Kealen Shilling,  
Matt Meyer.



# TESTAMENT

## A Testament to Thrash Metal, an Interview with Singer Chuck Billy

By Bryer Wharton

bryer@slugmag.com

When you think about it, all the thrash-metal bands that started their career in the 80s, especially from the Bay Area, either called it quits when the "grunge" 90s hit and left it at that, or they reunited when thrash metal became cool again. Throughout their career, Testament has stood the test of critics and musical trends. Despite overwhelming adversity, the band has constantly adapted their sound over the 25 years of their existence. That includes key members leaving, or in vocalist Chuck Billy's case, being diagnosed with a rare form of throat cancer, a decline in record sales, finicky metal fans that fear any change or progression... hell, I could go on. It has been nine years since the band's *The Gathering* was released. Testament unleashed *The Formation of Damnation* on April 29, which is already garnering great admiration and presents a new look at things to come.

This new effort, obviously a long time coming, was a culmination of many things. With original members returning to the fold in roughly 2002, the desire to create new material was only natural. *The Formation of Damnation* is a mix of the best of both worlds, the old-school Testament sound and their newer sound.

Billy describes the new album as "a cross between the *The New Order* (1988) meets the *Low* (1994). The tuning is lower than *The New Order*, but the song style has the energy of *The New Order*. I think having our original guitarist, **Alex Skolnick**, and bassist **Greg Christian** back in the band makes it a real familiar sound. I think that gives it that flair and feeling of the old stuff."

This new chemistry of original members is a key point for Billy. If they hadn't returned a few years ago, they most definitely would have sounded different. When asked about the creation of the band's new record, Billy says, "I'd say it was a conscious effort we had when Alex and Greg got back and were ready to record new material with the band. We wanted something classic, but current sounding. I wanted

to really sing more like what I did with the *Practice What You Preach* (1989) album, with a little more melody and singing. Our longtime guitarist, **Eric Peterson**, wrote a bunch of great riffs that allowed room for me to sing." One might suggest that Billy's throat cancer had to make him adapt his vocal style, though his current style of a more gruff and gritty approach began on *Low*, years before his diagnosis.

Reading through *The Formation of Damnation's* liner notes, is a small blast from the past. I haven't seen a thrash record in years (with the exception of **Slayer**) where a band states for every song which guitarist plays what solo and when. It's clear that the guitar solo is on the rise. With the solos shortened on previous albums, Erik never really had the chance to put his solo-writing skills to use. "Knowing that Alex was back in the band and he was going to be playing solos also, he really wanted it to be known who played what," says Billy. Both guitarists are virtuosos in their own right and play with inherently different styles. Erik has a straight-up thrash approach and Alex plays more melodic solos. The solos that both guitarists have crafted for *The Formation of Damnation* are astounding, but remain grounded in the old-school craft of metal. The wailing solos don't sound out of place. They come off as fresh and they're a treat for any fan of guitar solos.

"Well, we're in a very comfortable, happy place," says Billy. "The pressure of a new record was huge. I think we were really focused with the original guys back in. I think we accomplished that goal and this record is stronger than previous albums. It's not dated sounding. I think it's really a culmination of all the music we've been writing all these years, all the styles we've been playing and all the voices I've been trying. We're fired up to write another record because in this frame of mind, maybe we could pull off 11 or 12 more great songs like these."

Likeminded thrashers know Testament have always strived to be the best they can possibly be. With *The Formation of Damnation* shredding a new path and opportunities for Testament, the future is a bright one for the typically cryptic band (well, lyrically cryptic). This future includes a massive summer tour with none other than **Judas Priest**, **Heaven and Hell** and **Motörhead**. Unfortunately, the tour won't be stopping in Salt Lake. Newcomers to thrash can take a lesson from the band. Because of Testament, and other American thrash artists, well, to put it simply: Thrash metal will never die.



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*Jeff Larsen gets farm and fuzzy ... and spooky.*

**SLUG’s preview of Salt Lake Art Scene for the month of May 2008**

*By Mariah Mann Mellus Mariah@slugmag.com*

The official Gallery Stroll for greater Salt Lake takes place the third Friday of every month, however it’s very difficult to see all of the art in those few extended viewing hours. There’s no time to stop and ask for directions so here’s road map to maximize your viewing time.

In the heart of the Broadway art and shopping district you’ll find the chic, but unpretentious *Kayo Gallery*. Owner **Shilo Jackson** has turned this once stark storefront into a refined exhibit space for up and coming artists. An up and comer herself, Jackson enjoys collaborating with and inspiring a new groups of local artists. May brings *Kayo Gallery* and *University of Utah* Grad student’s together for a very unconventional and enlightening event. What happens when you give an artist 24 hours to brainstorm and execute a painting? Validating procrastinators, the work is surprisingly thoughtful and well executed. The *24 Hours* opening reception will take place from 6-9 p.m. on May 16 during the *Salt Lake Gallery Stroll* and remain on display throughout the month. *Kayo Gallery* is located at 177 E. Broadway (300 S).

*SLUG* may stand for *Salt.Lake.Under.Ground*, but we’ve never drawn borders. If a group is reaching out to our readers and “causing a scene,” then it’s *SLUG*-worthy. I preface this because our neighbors to the South are creating something so big they need to be applauded and supported by the SLC art community. *The Sego Art Center*, located at 169 N. University Avenue in Provo, will host its inaugural event *Genesis* on May 2 from 6-9 p.m. The center will focus on contemporary arts with 1,000 square feet of gallery space on the main level, studio spaces and a sculpture garden. “This first show intentionally includes artists who embody the scope of future artists and artwork ... All have been involved at one point or another in the development of the Provo art scene,” notes curator **Jason Metcalf**. Nine artists (**Valerie Atkinson, Ruel Brown, Brian Christensen, Jared Clark, Jeff Larsen, Jared Latimer, Hyunmee Lee, Ryan Neely** and **Chris Purdie**) have been selected to represent the diversity and caliber one we will continue to see from Provo. As the center grows they may include a screening area, possibly in coordination with the *Provo Film Society*. The need for contemporary art and films is vast in that region and *Sego* will not only fill that void, but it’s also going to get this Salt Lake girl to Provo.

My focus is usually on new exhibits and underground events, but the art collector/bargain shopper in me won’t allow me to close without mentioning the annual *Art Access 300 Plates Show*. Several artists, too many to name, donate works of art done on old printing plates. The plates are then numbered 50 to 350 and the number is also the price! You can get amazing works of art by well-known artists for what you would normally spend on dinner and a concert! The plates are unveiled at the official fundraiser party which takes place on May 15, or you can check them out for free, drool over the items you could have purchased and picked up any leftovers on May 16 from 6-9 p.m. during the monthly *Gallery Stroll*. *Art Access* is located in the new *Artspace* project at 500 West and 211 South. For tickets call 801-328-9868 Support local art!!!



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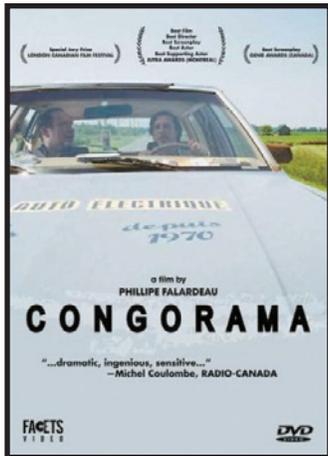
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**Congorama**  
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**Street 02.28**



When the top slots at the box office contain another failed attempt at making **Owen Wilson** funny outside of a **Wes Anderson** flick and one more notch on **Martin Lawrence's** turd-belt, it's refreshing to see a film that focuses purely on a story and its characters. **Philippe Faladeau's** *Congorama* centers on the lives of two strangers, Michel (**Olivier Gourmet**) and Louis (**Paul Ahmarani**), and reveals how a road trip, an emu, and an electric car can transform their fates forever. While the story is simple, it's genuine. The characters are unique and diverse, which creates a picturesque palette of beauty and soulfulness. Faladeau has captured something I haven't seen in a Hollywood production in a long time... originality. So, before **McG** creates an American nightmare version of this film starring Wilson and Lawrence, clear 105 minutes from your schedule and witness the underrated quality missing from most current movies... simplicity. *—Jimmy Martin*

**FIORILE**  
**Koch Lorber Films**  
**Street: 04.01**

It has recently come out that the STD situation in Utah is much worse than previously thought. I'm hearing flashy numbers, like one of every four teenage girls could have an STD. Even being misinformed and not taking the proper precautions, there is hopefully still some slight chance that you won't get anything. This movie is about a family with a wicked curse that kills

you after you make nasty with your one true love, and in most cases leaves your one true love stranded in some far away land. A good idea at first, but eventually the plot becomes predictable—someone is going to sleep with someone else and bites the big one. It's mildly humorous with some beautiful scenery, but it does get a little dull. And remember kids, practicing safe sex might be the only thing standing between you and a deadly family curse. *—Ben Trentelman*

**Good Copy Bad Copy**  
**LittleMachine**  
**Street: 2007**

What do **Elton John**, **Notorious B.I.G.** and **Destiny's Child** all have in common? If you said, "They're all musicians," congratulations, you're an idiot. If your answer mentioned the sampling/compilation works of mastermind **DJ Girl Talk**, then kudos to you. When jamming out to unauthorized remixes of various artists, the questions of copyright infringement and Internet pirating materialize quite effortlessly. Directors **Andreas Johnsen**, **Ralf Christensen** and **Henrik Moltke** have spotlighted the issue in their hour-long documentary, *Good Copy Bad Copy*. This continent-jumping adventure focuses on the various "illegal" activities occurring in the United States, Nigeria, Russia, Sweden and Brazil. Not only are the concerns of unlawful music modifications recognized, but the subjects of movie pirating and file sharing are acknowledged too. Capturing the positives and negatives of copyright violations, the film candidly asks the questions, "What is the purpose of copyright?" and "Who owns what?" It's insightful, shocking, and flat-out entertaining. This was an online-only release, check it out at [nofilmschool.com/2008/03/seen-good-copy-bad-copy](http://nofilmschool.com/2008/03/seen-good-copy-bad-copy) *—Jimmy Martin*

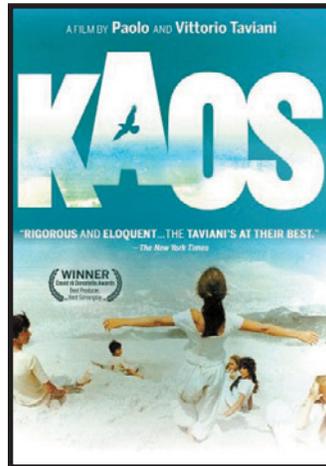
**Hip Hop Time Capsule – The Best Of RETV - 1994**  
**MVD Visual / RAP ENT 2**  
**Street: 04.15**

RETV is a flashback to 1994, proving it to be one of Hip Hop's legendary years with huge hits by **Notorious B.I.G.**, **NAS**, **Snoop Dogg** and **Wu-Tang Clan**. The music through this documentary is surprisingly great, and gave me a flashback to my high school years of listening to whatever was on the radio. Included

in the documentary of '94 rap kings is a mixture of popular music videos of the year and interviews with apparent legendary producers and artists that were influenced by the '94 era. Though this is a good basis of what happened that year in hip-hop there is a lot of filler and nothing different than what you might see on VH1 or MTV. *—Adam Palcher*

**Kaos**  
**Koch Lorber Films**  
**Street: 04.01**

The well-respected duo of Italian film



makers, **Paolo and Vittorio Taviani**, crafted this film in 1984 by portraying Sicily and five fables that occur in its countryside. The stories provide interesting exposure of turn of the century life in the city and surrounding areas. This film is subtitled so those who really hate captioning should steer clear. A major highlight of the film is the cinematography though, making it enjoyable even if you don't understand the language. One of the better pieces focuses on the tale of a potter sent to repair a rich olive farmer's giant pot. While fixing it he gets stuck inside and dark hilarity ensues. Fans of historical movies will enjoy watching how Sicilian past plays out. The shorts are conjoined without any structure so each can be enjoyed solo if the three plus hours of running time are a problem for one sitting. *—Jon "JP" Paxton*

**La La Land**  
**Runaway Films**  
**Street: 09.07**

This is my first experience with an all female snowboarding expose. The ladies at Runaway Films spent the past two winters gathering footage for this film. The lineup is stacked with the top women's riders that encompass all disciplines of snowboarding. Salt Lake's favorite hipster snowboarder, **Laura Hadar**, stomps some brutal big street airs to flat landings. Big mountain shredder extraordinaire, **Victoria Jealousie**, shows how to shred a steep face like a girl. Each chick uses

a sort of used magazine store porno intro that makes you want to see what else these girls can do. I am pretty siked to see how far girls have taken the sport in the past ten years. The level that these girls are riding at now is so amazing your going to hope your buddies start saying that you ride like a girl. *—Mike Reff*

**Richard Kern Extra Action (and Extra Hardcore)**  
**MVD**  
**Street: 03.18**

I was excited to get this DVD because it looked like porn. *SLUG* doesn't usually deal with porn, despite my relentless lobbying, so I was thinking this was a great opportunity to get out of writing a DVD review and get free porn. I tried to tell *SLUG* that I couldn't do the review because this was porn. They told me that I had to do it because Richard Kern is a famous photographer. I've always had a hard time understanding photography as art. I know it takes talent, but I just don't get it. I don't know what makes one picture better than another picture. But since Richard Kern mostly takes pictures of naked chicks, I can easily say that I admire his work. On the cover of this DVD it says that Richard Kern likes real women, which may be true, but the girls in this video are pretty much A+, even the one wearing the nicotine patches. If you use my freshwater fish scale (that I sometimes use to rate women) this video is full of Rainbow Trout and lacking Carp. And as far as this whole art vs. porn debate goes, I have a problem with neither, but rules for both. And the rules are simple: if it makes me think, it's art, but if it gives me a boner, it's porn. This DVD totally gave me a boner—like I believe it was intended to. Thank you Richard Kern, keep up the good work! To see Richard Kern's work for yourself check out [www.vbstv.com](http://www.vbstv.com). *—Mike Brown*

**Yeah Dude**  
**Poor Boyz Productions**  
**Street: 11.07**

I have seen pretty much every Poor Boyz movie to date. Now with the Hamman himself, **Tyler Hamlet**, fronting the operation, things could not be better. Tyler and the Boyz do an excellent job at capturing the reason why people are still skiing, the fun. Traveling around the world with a bunch of silly French Canadians makes the adventures a bit more interesting. One of the things I hate with ski and snowboard films today is playing ridiculous pre-pubescent euro-pop tunes just because they are fucking ironic. Fortunately this film does not fall into that category. These guys keep it real with classics like **Jethro Tull** and other tracks that kept me interested instead of disgusted. *—Mike Reff*

# the urban lounge

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- MIKE AND DAVE'S  
BIRTHDAY PARTY  
OF DOOM!

FRI 2 CUT COPY, BLACK KIDS,  
MOBIUS BAND  
SAT 3 THE FUTURE OF THE GHOST, VILE  
BLUE SHADES, VELELLA VELELLA  
SUN 4 TIME TO TALK TWEEN TUNES, 2  
DOLLAR COCKTAILS  
MON 5 DUSTY RHODES AND THE RIVER  
BAND, FUCK THE INFORMER, AND KATE  
LADUCE  
TUES 6: VHS OR BETA, TIGER CITY,  
STARMY  
WED 7: EFTERKLANG, SLARAFFERLAND,  
UZI AND ARI  
THURS 8: DANGER HAIL STORM, LABCOAT  
FRI 9: YO MAJESTY, DOES IT OFFEND  
YOU?  
SAT 10: AMERICAN MUSIC CLUB,  
ATHERTON  
SUN 11: BOSS MARTIANS,  
GLINTING GEMS  
MON 12: SUBTLE, FUTURE OF THE  
GHOST, PALACE OF BUDDIES  
TUES 13: JUNTA DEVILLE  
THURS 15: ELECTRIC SPACE JIHAD  
FRI 16: DESTROYER, DEVON WILLIAMS

SAT 17: DREW GREW, DEAD HORSE  
POINT, MATT HOPPER & THE ROMAN  
CANDLES  
SUN 18: TIME TO TALK TWEEN TUNES  
WED 21: THE CARROTS  
THURS 22: LANGHORNE SLIM, CHAZ  
PRYMEK  
FRI 23: RED BENNIES, STARMY, LASER  
FANG - MIKE AND DAVE'S BIRTHDAY  
PARTY OF DOOM  
SAT 24: PALAMINO, JOHANNA KUNIN  
SUN 25: TIME TO TALK TWEEN TUNES  
MON 26: THE PRESETS, WALTER MEEGO  
TUES 27: OLD HAUNTS  
WED 28: DESBY DOVE  
THURS 29: KEN KRITCHFIELD SERAPHIM,  
THE SWEET PREMIUM QUARTET  
FRI 30: JOAN OF ARC, FUTURE OF THE  
GHOST, VILE BLUE SHADES  
SAT 31: WeDK

**COMING SOON: 6/13 BLACK  
ANGELS, THE WARLOCKS,  
6/18 SINGER, 6/23 WOLF  
EYES, 6/24 RTX**

# The Wine Cellar

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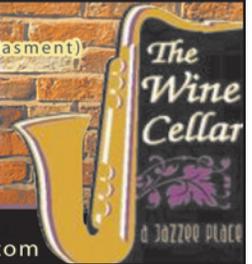
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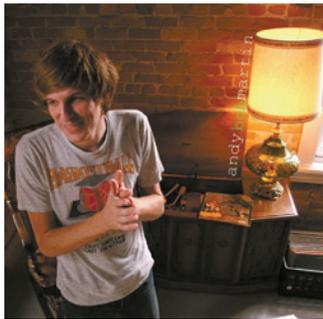
## Andy Martin

*Andy Martin*

**Self Released**

**Street: 09.08.07**

**Andy Martin = Ben Kweller + Death Cab for Cutie**



If I were an indie matriarch, **Andy Martin** would be my boyfriend of choice. This is because – if his album art portrays a truthful account of his life – Andy writes his music on a typewriter in a chic downtown Provo apartment, appreciates a good bowl of cereal, meticulously selects only the choicest thrift-store threads and has a little calico cat named **Mordecai**. It's enough to make the temperature rise in my **Cheap Mondays** just thinking about it (no homo). Seriously though, Andy Martin creates the kind of wonderful acoustic balladry your creative-songwriting friend was capable of – before his mission for the Church of Jesus Christ of Latter Day Saints permanently traumatized him and forever razed the creative spark from his impressionable soul. –*Makena Walsh*

## Canadians Among Us

*A Natural Chain Of Events*

**Self Released**

**Street: Out Now**

**Vampire Weekend + Cavedoll +**

**Wilco = Canadians Among Us**

Though they're rock at heart, the thing that really sets this group out from the crowd is the dash of country and jazz in their songs. From a harmonica here to a saxophone there, and just when you think you've grown comfortable with who CAU really are, they toss you out on your ear with "The Headless Song" and completely change it up. Electric keyboards, pulsing guitars, belting vocals: I had to double-check to see if my MP3 player hadn't glitched and started playing Cavedoll instead. Even with the mood shift, they maintain (if not enhance) their unique style and sound. A CD that seems to be bipolar alt-country and indie-pop, this one is a whole lot of fun. –*Kat Kellermeier*

## Cherubin

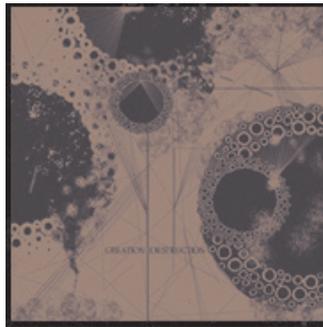
*Creation/Destruction EP*

**Self Released**

**Street: 03.18**

**Cherubin = Ah, sod it. It's metalcore, so you'll buy it when it comes out.**

What locals Cherubin have submitted here can be summed up pretty quickly: metalcore. I am *not* a fan of metalcore. It's because of these guys (and the current "state" of Utah music, in general) that I'm able to see why the



rest of the country feels we're 10 years behind them. Granted, what Cherubin is playing is undoubtedly one of the more marketable forms of music these days, and I'm not discounting their musicianship or songwriting ability, but let's be honest: this stuff is just tired. I happen to have the good (mis)fortune of moonlighting as a record store clerk, and every time I roll in, a band *exactly* like this is playing over the store sound system. It's past the point of being unable to tell these bands apart from each other; it feels formulaic, like bad pop music. But hey, it sells, and the kiddies have to have something to act tough to, I guess. Go get 'em, tiger. –*loveyoudead*

## Code Hero

*A Record of EP*  
**Thousand Leaves Records**

**Street: 08.15.07**

**Code Hero = Bright Eyes + Snakes & Music + The Format + Americana + Indie + Folk**

After listening to this beautifully crafted EP, the first thing I thought was, "Why do these guys have to live in Utah County and not right here in SLC?" I was immediately checking their Myspace to see if there were any upcoming shows in SLC, because if there were, I was going to be there. I *had* to see them live and witness these tunes for myself. Unfortunately, I had no such luck in spotting an SLC play anytime soon. Each of the seven tracks on this EP, including the opening instrumental, are beyond fabulous and beg to be listened to again and again. Moving from Indie, to Folk, to Alt Country and Americana—all in the boundaries of a single EP—may sound difficult as well as messy. However, it is done with such ease and cohesiveness that it works perfectly and each brand of music complements the other. –*Jeremy C. Wilkins*

## Dead Horse Point

*Only Time Will Save You*

**Beartalk**

**Street: 3.01**

**Dead Horse Point = BRMC + Bob Dylan + Radiohead**

Dead Horse Point will no longer be famous for being a state park in the desert of Moab. Instead when you hear those three words, you will automatically think of the mysterious quartet of men. Although fairly new, they are already making big waves in the local music scene along with similar artists like **Band of Annuals** and **The Devil Whale**. This entire album is so



completely authentic that each song raises goosebumps on my arms. If **Brian Oakley's** heartbroken vocals don't convince you, then the lyrics and production most certainly will. Unlike most bands these days, Dead Horse Point is able to capture the rawness and realism instead of sounding over-produced. If Salt Lake's music scene had an outlaw, DHP would be that lone wanderer riding off into the desert sunset, the **Clint Eastwood** of our town. (*Urban Lounge*: 5.17) –*Lyuba Basin*

## Deadlip

*They Say Burn It*

**Independent**

**Street: 05.20**

**Deadlip = Three Days Grace + Hawthorne Heights + Nickelback**

This music is hardcore aggression and angst with just the right elements of grunge to mix it up into an entirely different concoction. It's like the gnarliest drink you have ever had that made you feel so good. These guys sure know how to kick out amazing jams. This music is so good it almost makes you not want to listen to it for fear of the other music that you listen to not being able to stand up to Deadlip's post-grunge grooves. The seventh and final track, "Burning", is by far my very own personal favorite. The dynamics and different textures that are thrown into the song make me want it to never ever stop. These guys have a lot of potential. The more progressive they get with their sound, the more amazing their music will become. Jump on the bandwagon, otherwise you are going to totally miss out. –*Jon Robertson*

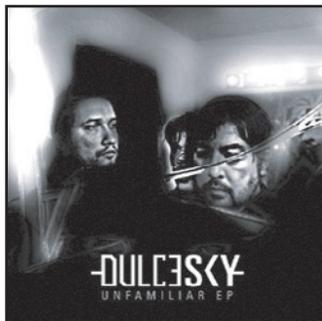
## Dulcesky

*Unfamiliar E.P.*

**Nueva Music/EW Recs**

**Street: 4.22**

**Dulcesky = The Cure + The Jesus and Mary Chain + Ride**



If I were ever given the chance to make love to a local record, this would probably be it. And I don't mean "get sloppy

with a lady while a record is spinning;" I literally mean I would fuck this record. Dulcesky has never really gotten their just desserts here on this little island we call home, and it's a downright shame. Starting off with an amazing cover of Ride's "Unfamiliar," this 4-song EP showcases a band who's locked into a groove and is benefiting from it immensely. For all you kids who are salivating at the fact that **My Bloody Valentine** is supposedly releasing new material, track this offering down first. And for those of you who have never heard Dulcesky, you now have a chance to redeem yourselves. –*Gavin Hoffman*

## Krem

*Primer*

**Lo=Fi Product**

**Street: 04.24**

**Krem = Qwel + Offwhyte + Liquid Swords**

Where the hell did this CD come from? Has there been a super producer hiding under the informal deck of Salt Lake City Hip Hop who is just now choosing to present himself? Has he been plotting and producing with intentions to dominate? If the answer is "Yes", I wouldn't be surprised. These *Primer* tracks, including vocals from Qwel (**Typical Cats**), descend and diminish into a kaleidoscopic narcosis, enveloping caricaturist boom-bap cadences in layers of genre-defying and experimental coatings of lo-fi. Truthfully, from the look of the cover/album art, that's exactly what I did NOT expect from Krem on any level. Most of the instrumentals are uncomfortably creased and from the beginning, seem erosive, but tumble into one concentrated pulp. Personally, I think that *Primer* is a perfect title for this local-modernistic, deconstructive masterpiece. –*Lance Saunders*

## Michael Biggs/Matthew Munn

*Bats*

**A. Star**

**Street: 05.21.07**

**Michael Biggs/Matthew Munn = Derek Bailey + Expo '70 - chops**

Improvised music is a delicate act. You must have the right balance of ideas, skills, and genuinely powerful results lest you come off as too academic or too amateurish. This collection of improvised pieces by Michael Biggs and Matthew Munn, members of the Davis County A. Star music/art/etc. collective left me screaming "quality control" at the top of my lungs. The first piece, "Balloon," is genuinely hypnotic and engaging with its pounding drums, guitar feedback and incessant vocal

# Reviews

samples, but the rest of the record is mostly aimless and dull, giving the listener the impression that this wasn't really thought through beyond the level of "let's get stoned and see what happens." I'm sure this sounded great to its creators at the time, but they should probably be more discerning about what they actually decide to give to the listening public. —*Jona Gerlach*

## Misty Murphy

*Venus*  
Lazuli Records  
Street: 02.27.08

Misty Murphy = Darling Violetta + Tre Lux + Lunar Click

Being a huge Darling Violetta fan, I fell for this album from the second I started listening. Very much a black pop album, you get hints of sitar and heavy-handed piano accompaniment that fully play up the otherworldly sound of Murphy's voice. The album over all has a hint of the exotic or the orient to it, but it unfolds unnaturally and never seems staged. And while there is a style that seems very familiar, it's far from being imitated. Murphy's album is all her and packs some seriously great stuff you'll want to sit in the dark and listen to over and over again. —*Kat Kellermeyer*

## Nolens Volens & NJ Foster

*The Banana Split*

Billygoat Database  
Street: 03.20

Nolens Volens and NJ Foster = Kid 606 + Paul Lansky



Nick "is that a Max/MSP patch?" and Andrew "I record everything in the red" Glassett is the creative duo behind this release, a *tour du musique électronique*, Pierre Schaeffer to Klaxons. From the fructose overload of "Chocolate Tripper" and "Strawberry Creamwoods" to the sugar-crashing "Fudge Raper" and "Vanilla Glab", the duo (ahem) serves up the history of electronic music, sweetly humping pulses, restless ideas, slightly melancholy IDM melodies, snatches of

winds, screwed-up time signatures with dropped beats and scandalous voices together with effortless complexity and pastes and endless smears to ensure seizures for those who forgot to take their meds. But despite the – conscious or not – myriad influences, the album is a unique reflection, impossible to label, full of future and void of nostalgic reflection. In other words, this misanthropic self-indulgence will assuredly leave most scratching their heads; meanwhile, the rest of us celebrate the genius(es). —*Dave Madden*

## Paper Cranes

*Quality Goes While Quantity Lasts (Remixes)*

A. Star  
Street: 05.26.06  
Paper Cranes (Remixes) = Plunderphonics + Hot Chip + Form of Rocket's vocals

I admit to not having heard the source material for this collection of remixes, but I gather from a 2006 (yes, this is two years old, apparently the A. Star PR machine is a little rusty) SLUG review that it's noisy dance-rock a la early **Lifers**. The remixes featured here largely tend to separate the "dance" and the "art" while largely omitting the "rock." **1h86335**'s mix is all uptempo electro-groove while **Fidelitron** strips down to an almost trip-hop groove propelled by distorted bass. Much of the rest is a bit spottier, favoring experimentation in favor of grooves. Personally, my favorite cuts were those that omitted the vocals or pushed them down in the mix. Overall, I can't say this holds much interest for folks who aren't Paper Cranes fans, and they probably already got a copy of this two years ago. —*Jona Gerlach*

## Patter Stats

*Patter Stats [Self-Titled]*

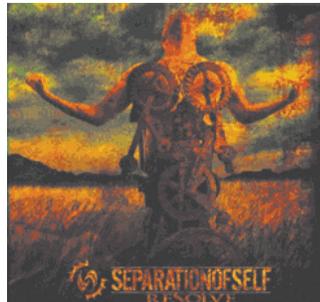
Self Released  
Street: 11.26.07  
Patter Stats = x + y + z

From the sound of it, this is the sort of band you have to see live to get a good feel for them, because it takes some effort to get over the "dude-in-a-basement" quality level of recording here before you can really get into this album. All sound issues aside, the tunes are great, a sort of belty indie-pop that's so cheery, it just manages to avoid "annoying" and comes out "endearing." Mix in a little banjo, harpsichord synths, and some friendly tunes, and it's worth getting over the less-than-par quality to give it a listen. —*Kat Kellermeyer*

## Separation of Self

*Resolve*

Evo Entertainment  
Street: 10.05.07  
Separation of Self = Killswitch Engage + As I Lay Dying + All That Remains



Separation of Self fit right in with the New Wave of American Heavy Metal, a scene that is huge not only in the U.S. but all over the world. *Resolve* is one of those albums that like the style or not you cannot deny that the band is extremely good at what they do. At first I was turned off by the style of the band, but now it's caught on in my head and I find myself singing along to some of the ultra-catchy choruses. So what if they don't really offer much as far as ingenuity goes with *Resolve*. It's a hell of a lot better stylistically than their debut *Caldera*, which was more seated in hardcore with lots of those moshcore breakdowns. *Resolve* has some truly talented musicianship in the band's creation of riffs and much better breakdowns than were displayed on their debut, and hell, do not forget the melodic guitar work. Separation of Self is a band just waiting to be discovered. I'd much rather listen to this album than what Killswitch Engage or All That Remains have put out lately. It's catchy, it's heavy, and just a well played, produced and arranged album. It's no wonder the guys have created a big following in Utah. —*Bryer Wharton*

## S.S. I Am The

*One To Go That Way, One To Stay Always*

Self-Released  
Street: 04.13  
S.S. I Am The = Chevelle + Tool + Sepultura-esque percussion

If you were to classify **S.S. I Am The** as a metal band, the first thing you'd have to realize is how much more melodic they are compared their wail-and-thrash brethren. They have a dark sound, but the melodies are almost ethereal: dreamy, and virtually intoxicating, even when the song turns heavy. There's a hint of Latin in the percussion, and scales that at time seem almost Indian. Even

though it's only a demo, the sound is great and instrumentation is perfectly balanced with the vocals. A great taste of what can be expected from a full album later, and likely to leave you wanting more. —*Kat Kellermeyer*

## The VCR Quintet

*The Best of Fusoya*  
Self Released  
Street: 03.08

The VCR Quintet = Ikue Mori + DJ Olive

Like much of Ikue Mori's pre-laptop, dual drum-machine work and **Autechre**'s slowly deteriorating sequences on their *Untitled* album, **Joe Greathouse**'s (aka Thrillhouse) VCR5 project works in a rhizomic fashion. That is, his tracks sort of just begin then end when the last note hits, never quite introducing or resolving themselves. This isn't a bad quality, as the scenery is always an intriguing mix of mechanized bass drum plods, bursting melodic cells, 8-bit acid, arcade samples and droning Yamaha organs, all moving in extended solo flights rather than flocks. MIDI jauntiness prevails, something fairly inimical to an audience's dance moves, but that's not Greathouse's intent, I imagine. Occasionally, the pace slackens; machines pause and allow breathing space before flashing up similar avenues. Unrelenting yet delicate in his delivery, Greathouse sustains the onward plunge throughout the disc, properly conveying the experience that is a live VCR5 performance. —*Dave Madden*

## Written in Fire

*Demo 2008*

Self-Released  
Street: 01.14  
Written in Fire = Voivod + Fates Warning (without the cheesy vocals)

There is a great progressive metal scene in Utah and Written in Fire is just one of the many bands showcasing that scene. This four-song demo isn't a short one with lengthy tunes averaging over seven minutes each. Upon first listen one might think that the production is poor, but first listens are just that. The production reflects a huge old school metal style. The songwriting and guitar playing out in these four tracks are all extremely well done and structured magnificently. The vocals are cohesive and stir up memories of other great prog metal performances on great albums that the loyal progressive metal fans worship (including me). With each song comes a plethora of different melodies and riffs each building upon each other. The tune "Skin Deep," sounds better than some international prog metal bands I've come across lately; the musicianship is downright astounding. Written in Fire is definitely one of the more unique metal bands I've come across in Utah and any local metalhead should jump at the chance to catch one of these shows or at the very least snag this amazingly done demo. —*Bryer Wharton*

# Game Reviews

By Jesse Kennedy



## Psi-Ops: The Mindgate Conspiracy

Midway  
PS2/Xbox  
06.14.2004  
Action

If you're low on the funds but hankering for new adventure, head down to your favorite video game store and pick up a used copy of **Psi-Ops** for about \$10 and prepare to not only have a great time, but to think to yourself, "Why haven't I heard of this game before? Thanks, *SLUG* game guy!" **Psi-Ops** will have you unleashing some serious pwnage in no time as you not only have a chance to shoot legions of bad guys, but to use an arsenal of mind powers as well to ensure your total domination. Trigger finger tired? Go ahead and use telekinesis to crush the enemy with a handy crate or just pick him up and fling him into a wall a few times. Or sneak up and use "Mind Drain" to recharge your own powers while at the same time popping his head like an evil zit. Either way, good times are sure to ensue.

You may notice the graphics in **Psi-Ops** are a tad subpar by today's standards, but face it, a lot has happened since 2004 in the gaming world. That being said, a few less polygons should never keep us from enjoying a good game. The story here is another typical super-soldier with amazing mental powers who, with the help of an overly attractive female scientist, is taking down the forces that enslaved his covert unit, turning them into the zombie soldiers whom he must battle through to get to the evil genius behind this diabolical plot. So in short, this is yet another game based on my teenage years.

In a day when new games cost upwards of \$60 and are usually recycled games of yore with better graphics, I think it's important for us gamers to keep an eye out for cheaper thrills from the past. **Psi-Ops** is one of a plethora of matured titles that can deliver oodles of yummy good times for a fraction of the cost of a new game. Also, if any devoted readers out there have a candidate for a worthy game from the past, drop me a line and I'll pick up a copy.

4 out of 5 enemies that secretly want to be friends.



## Tom Clancy's Rainbow Six Vegas

Ubisoft Montreal  
Xbox 360/PS3  
11.20.2006

Some readers may be excited to see what I've got to say about the newest release from *Ubisoft*, but notice the title here; I'm reviewing the original **Rainbow Six Vegas (RSV)**, not the just released follow up. Hey, I'm not made of money over here! Since **Rainbow Six Vegas** was the first true "next gen" shooter for the 360, I thought it might be nice to see how it stacks up a year and a half later against the landslide of great games that have piled up since **RSV** flash banged its way onto the scene. Although **RSV** still holds its own against many of the middle-of-the-road military action games we've seen in the last year, its flaws are only magnified by a few of the more stellar releases we've had in the last few months.

Rest assured that **RSV** still looks good by anyone's standards. Enemies are well animated and not horrible at taking cover and flanking, although if you're like me and have been playing **COD4** online for the last few months, you'll immediately notice how lacking even decent computer AI like we find in **RSV** is compared to a really angry socially outcast teenager playing online in his step-dad's basement from some hick-town in Oregon. That completely hypothetical example transitions beautifully to my next topic, which is the online multiplayer in **RSV**. I had heard so many good things about it that I was really curious to find out for myself how this aspect stacked up against the latest games. Although there are good times to be had online, a little more patience is required by the user as I found many a lagging server while playing online.

I'm not here to try to take anything away from **Tom Clancy's** masterpiece, a game which is still hefted onto the shoulders of many experienced gamers as the best tactical shooter and deepest online multiplayer ever I was just surprised to see where the last few years have taken us in the multiplayer arena. There's still fun to be had here with a prime cut of single-player goodness and plenty of thrills online for the patient and persistent.

4 out of 5 socially degenerate teenagers



## Super Stardust HD

Housemarque/SCEA  
PS3  
06.28.2007  
Action

If you do all of your game shopping at a video game store (or isle), then you'll never have heard of **Super Stardust HD**. But if you're like me and have discovered the fertile gaming grounds of the *PlayStation Network* where games are cheap, abundant and downloadable, then maybe you've already had the pleasure of ripping through rock, ice and gold with this mega-fun title from *Housemarque*. **Super Stardust HD** takes the simple scrolling shooter style to a new level, not just with incredibly tasty graphics, but an original and addictive combination of time-tested gaming staples and inventive new twists on gaming classics.

The playing field here is a small planet which our ship orbits around. However, in classic scrolling arcade style, the ship is always in the center of the screen and the environment is the one doing all of the moving. Of course, since we're on a sphere, the planet rotates in any of the possible directions you can convey through the joysticks. Similar to the classic **Asteroids** game, the basic premise is to shoot big rocks into smaller rocks and smaller rocks into oblivion until you've cleared the screen. However, the rocks represent mere packages, and upon blowing them up, you can unearth everything from extra ships to weapons upgrades, it's all of the other stuff on the screen that you've really got to worry about!

To explain all of the perils in **Super Stardust HD** here would be impossible, but I'll just say that for \$10 on the *PlayStation Network*, you cannot go wrong with this game. Not only will it challenge your thumbs to their tiny little wit's ends, **Super Stardust** provides a nice palette-cleansing experience you can jump into and enjoy at a moments notice whenever you have a few moments to cruise through the stars.

4.5 out of 5 hypnotic explosions

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# CD Reviews

## **Aletheian** **Dying Vine**

Metal Blade

**Street: 05.13**

**Aletheian = Death + Cynic + Atheist**

Dying Vine, Aletheian's second album, was originally released in 2005. This month, Metal Blade is giving it the wide release it deserves. It's been remastered and a bonus track has been added—a cover of Cynic's "How Could I." Aletheian makes death metal sound as beautifully serene as possible. Considering all of the flowing guitars, epic keyboards and piercing growls, it would be foolish to deny the progressive influence on this record. The juxtaposition of melody and brutality is quite nifty; many bands try to do this and few succeed. The ones that do are legendary. Aletheian could reach greatness with this album and reach a larger audience. I'm ready for the next LP, guys—bring it on—and soon! —*Bryer Wharton*

## **Whisper In The Noise** **Dry Land**

Exile On Mainstream

**Street: 05.06**

**A Whisper In The Noise = Poison Arrows + your doom approaching + ghosts in the shape of acoustic instruments + Arcade Fire + Church of The Red Museum**

The first track on *Dry Land*, "As We Were," is straight-up menacing. This song will be the soundtrack that plays when Death himself approaches me to put an end to my days and CD review-writing for eternity (and to end the suffering I have put bands through by giving their albums bad reviews). The second track, "Awaken to Winter," would be the celebration that occurs after I am dead and gone. This album is soft and gloomy, similar to your grandparents without their antidepressants.



The more I listened to this album, the more I realized how wonderfully sad it is. Every song has a well-thought-out natural sound and every note seems to accentuate the overall dreariness. If you listened to this album too much on your home stereo, black clouds will roll in and it will start raining all over

your house and ruin your couch. —*Jon Robertson*

## **Brown Jenkins** **Angel Eyes**

Moribund Records

**Street: 04.04**

**Brown Jenkins = the death rattle of your only child**

Brown Jenkins is back with a full-length dose of sludge, pleasing both the black-metal kids and the doom-metal fans. When I reviewed the previously released EP, I expressed concerns about sitting through a full-length album release of his work because most of the songs wander a bit before finding an ending. Fortunately, the full album isn't much longer than the EP; however, much of the material still blends together without variety or deviation from its path of madness. While I appreciate this as the point of existence for one of the styles of metal Brown Jenkins explores, it still just sits just on the fence between bold-faced direction and non-commitment, refusing to take me as a listener anywhere except into feelings of impatience. Not exactly a terrible listen; not exactly a memorable one, either. —*Conor Dow*

## **Bury Your Dead** **S/T**

Victory Records

**Street: 03.18**

**Bury Your Dead = Fear Factory + Between the Buried and Me + Martyr AD**

Well, I'll be damned—some of the tracks on this rocker are pretty catchy and listenable, even if 10 minutes in it starts to blend together. I suppose it's because of the many lineup changes over the years and the addition of vocalist Myke Terry (Cassius) that this one stands out. So, whatever the reason for cutting the chaff is fine; this record is better than their prior releases. Now, this album isn't breaking a whole lot of new ground, nor is all of it good—sometimes scream/sung vocals that are out of tune just sound bad, not tough. Lyrically, *Bury Your Dead* covers heavily trodden ground about darkness and betrayal, finding the light, etc. However, at least two tracks cover child abuse and broken homes, and they have some teeth. The guitar lines can be monotonous, but then again, that's Bury Your Dead's calling card. The advantage of this approach is that the guitar-playing sounds restrained, as if you know they could play much more complex song structures, so when the more technical melodic parts kick in, they are noticeable. Overall, this release is passable, but not terrific. —*Peter Fryer*

**Burzum**  
**Anthology**  
Candlelight USA

**Street: 05.13**

**Burzum = one of the second-wave black-metal forefathers**

Burzum. The only solo project of **Varg Vikernes**, a.k.a. **Count Grishnackh**: controversial and outspoken Odalst, convicted murderer, prison escapist, church arsonist, and fantastic musician. Would you like to know how countless people got themselves into this mess known as black metal? Look no further than Burzum, a project which still stands out as solid material, even among all of the imitators and name-droppers. This anthology release is a nice, although short list of some of the better songs Varg ever wrote, off almost every album he ever released, including his not-so-popular, dark-ambient "midi-because-I-wrote-it-while-in-prison, OK, guys?" work. As a Burzum fan, I can't recommend an anthology disc because his albums are best as complete listens; however, if you want an idea of where much black metal inspiration stems from, this disc should suffice. —*Conor Dow*

## **Burning Skies** **Greed.Filth.Abuse.Corruption**

Lifeforce

**Street: 05.13**

**Burning Skies = Dying Fetus + Heaven Shall Burn + Misery Index**

Finally, a band that actually fits their deathcore description, and the hardcore part of the death metal ain't that stupid breakdown crap, either. This album is riddled with speed, shredding away anything in its path in an old-school style with modern flair. As for the death-metal portion of the album, which the band so easily blends with hardcore, well, there are your fanciful guttural growls among some perfect leads and soloing that would make some modern U.S. deathcore and metalcore acts wallow in their wimpiness and lack of ability to write a good grinding tune. The U.K.'s Burning Skies have 11 of those grinding tunes that should shatter any deathcore act around. The tempo, riff creation and cohesive blend of what Burning Skies have put forth here is something to behold. This is what all deathcore should be; then maybe it wouldn't get knocked about as being boring all the time. —*Bryer Wharton*

## **City Scum**

City Scum

Rich Botch Records

**Street: 08.2007**

**City Scum = The Stooges + The Germs + Turbonegro**

On the other side of the punk-rock spectrum, here we have the garage-oriented barrage of California's City Scum. Trebly, snotty and terribly catchy, the debut 7" slab from these guys is the kind of thing that all these

lame "nu-Stooges" ripoff bands are trying to do and failing miserably. Sing-along choruses, twangy guitars and a steady backbeat make for a record that makes me remember when punk bands cared less about how they looked than having a good time and, erm, "fucking shit up." This release is the reason I personally prefer vinyl to CD or digital ... "suck my dick and drink my cum," bitches! —*Gavin Hoffman*

## **The Deathset** **Worldwide**

Counter Records

**Street: 04.22**

**The Deathset = Japanther + Dan Deacon**

The Deathset really sounds like a literal combination of **Dan Deacon** and **Japanther**—the monotone punk vocals and electro-dance background are almost too spot-on to differentiate the band in a meaningful way. On the other hand, both Dan Deacon and Japanther totally kick ass, so perhaps it's not necessarily that bad of a thing. Additionally, the live shows of this band sound particularly fun—a pop-punk take on electronic dance; the music is neither aggressive nor angry, but much like pop punk, the long-term replay of this album is little to none. At the same time, it is fun to listen to. But if you think about it another way, it is no good. Except for the fact I kinda like it. In the other corner, it has some joke songs on it. Counterpoint: who cares? It's just punk music. —*Ryan Powers*

## **Desaster**

**666—Satan's Soldiers Syndicate**

Metal Blade

**Street: 04.29**

**Desaster = Absu + Destruction + Melechesh**

Desaster have a long history stemming back to 1988, and with that experience comes true metal mastery. *666—Satan's Soldiers Syndicate* is a metal opus that fans of black metal and thrash can sink their teeth into. Unlike many black metal acts, the guitar tone on this new offering from Desaster (who took their name from the mighty German thrash act Destruction) isn't hollow; it has meat to it—a thickness but raw, cold and ravishing grimness. And the vocals—don't get me started. Where normal black-metal bands tread with the same style of vocals, Desaster pulverize with these thrashing, demonic screams. The album is a perfect blend of thrash and black-metal, while influenced heavily by the old-school style of metal. Desaster take on their own sound and have crafted something for the true metal fan. And with this follow-up to their Metal Blade debut, *Angelwhore*, they have the backing of a label of a larger scale that can push the limits of

where and what audiences Desaster can reach. This is a great trip into the old school with crisp, yet crushing, raw production; there is nothing but acclaim and accolades to give to Desaster. —*Bryer Wharton*

## **Diesto** *Isle of Marauder* Exigent

**Street: 04.20**  
**Diesto = Jesus Lizard + Botch**  
This record is pure chaos in the best possible way. It's like getting dirty and feeling so right. Diesto drop the most righteous kind of dirty noise-rock that you'd think you'd gone to heaven and had a mud fight with God. This band sounds like an angrier, noisier version of **Unsane**. When the lead singer from Unsane, **Chris Spencer**, was attacked and in Vienna, it may have been the guys from Diesto who did it. They knew that they were a better version of Unsane and that they were truly the new leader of sludged-out death metal so it was time for their reign of terror to emerge. Peace out, Unsane; hello Diesto. That's evolution for you. —*Jon Robertson*

## **Dornenreich** *In Luft Geritz* Prophecy Productions

**Street: 05.09**  
**Dornenreich = everything from Lunar Aurora to Tenhi**  
This is one of those albums where a band that is traditionally metal decides to steer an entirely different direction and write a batch of songs which might be laden with acoustic guitar and traditional melody-centric instruments. Though **Dornenreich** hasn't exactly stuck with their initial style in the first place, they are able to remain very much respected by fans who appreciate bands such as **Agalloch**. Those who are fans of Dornenreich will likely enjoy this release, which in a nutshell is stripped down to mainly acoustic guitar and violin, with Eviga's vocals rarely moving beyond a sullen whisper. The performance is extremely intimate and I'd definitely recommend listening with headphones as the production is warm and inviting, as if they're playing in the same room with you. This is certainly reminiscent of the direction **Opeth** took with *Damnation* and **Green Carnation** took with *Acoustic Verses*. I highly recommend this. —*Conor Dow*

## **Edenbridge** *My Earth Dream* Napalm Records

**Street: 05.13**  
**Edenbridge = Nightwish + Angtoria + symphonic madness**  
Wow, if melodies were considered brutal, this album would be brutal as all hell. I thought Nightwish used a lot of symphonic keyboards; this record puts them and many others to school. Then again, with this album, the band had help with use of an actual orchestra taking part of the recording. With years of experience behind them, crafting an album that is as catchy as it is powerful must be at least somewhat easy. None of the songs sound re-hashed or use any repeated material from previous songs. Call me a dork, but I could listen

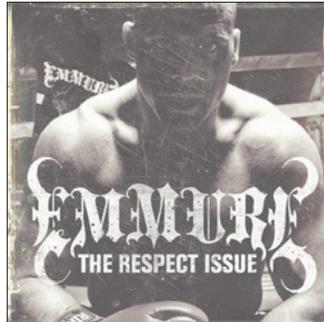
to this record all damn day. Its melodies are soothing and beautiful but the guitars remain consistently heavy and rocking as rocking can quite possibly get. Power metal—or call it symphonic power metal—should always be this fun to listen to. —*Bryer Wharton*

## **Emmure** *The Respect Issue* Victory Records

**Street: 05.13**  
**Emmure = Acacia Strain + Impending Doom + Killswitch Engage**  
Emmure lay breakdowns heavier, chug-gier and more randomly than any other band in fucking history. The cheesy metalcore lyrics like "Run. Fucking. Die. Just for fun," backed by scratchy guitars became silly fast and left me having zero respect for this effort. The slower "ballads" feel like a mandatory emo clause Victory threw into their record deal. Regardless, any metal band relying on such heavy vocal effects should check their genre if their vocalist can't throat the lows without multiple vocal pedals. —*Jon "jp" Paxton*

## **The Explicits** *Self-Titled* Explicit Records

**Street: 04.08**  
**The Explicits = The Distillers + The**



**Briefs + radio friendly screamo bands**  
This band and album aren't terrible, but ultimately, this record is nothing new. The Explicits are the kind of "punk band" that are a safe starter band for kids who have yet to discover the bands of the early 80s, whom the Explicits are most likely influenced by. Lead singer **Renee Phoenix**'s voice is best described as **Brody Dale**-light. The song writing can be described in much of the same way. Instead of focusing in on the details many of the songs are incredibly vague. On "Over It," Phoenix wails, "I'm so over it/I'm sick of your shit/I'm so over it" repeatedly over fast-paced guitars, but fails to ever mention what it is she's sick of. This album also lacks the aggression that I've come to expect from female-fronted bands in the same vein. "Hallelujah" is the standout track on the album; everything else on the disc has been done before and better by other artists. —*Jeanette Moses*

## **Fern Knight** *Fern Knight* VHF

**Street: 05.05**  
**Fern Knight = Beth Orton writing**

**songs for Joanna Newsom while fending off an attacking cello**  
Last year, **Robert Plant** decided that MOR-rocking was right up his alley, completing a whole album of covers with **Alison Krauss** before bringing the rawk during his **Led Zeppelin** reunion. Said collabo album, *Raising Sand*, was really just Krauss wailing like a desert siren over **T-Bone Burnett**'s studio fuckery, making for one of the weirdest discs ever to be foisted upon the NPR masses. Fern Knight—which really is nothing more than a front for singer/cellist **Margaret Wienk**—is really nothing more than *Raising Sand Pt. II*; Wienk sounding like some medieval wood nymph lost in the same forest that **Joanna Newsome** emerged from. The times when she's straightforward (as on "Sundew" and "Loch Na Fooley") are the times when her avant-folk sound works best, but when she throws in a pair of seven-minute yawn fests and a pretentious three-part song cycle at the end (called the "Maggie Suite"); it's as if she's deliberately trying your patience. Just watch as your mind drifts on to more important matters ... like that **Zeppelin** reunion tour ... —*Evan Sawdey*

## **Finest Dearest** *Finest Dearest* Bloodtown

**Street: 04.08**  
**Finest Dearest = Female-fronted 90s indie rock**  
San Francisco's Finest Dearest is more than just a passable pop band; they're skilled songwriters. With a nod towards 4AD Records' **Lush**'s later releases, they combine gritty guitars with dream-pop hooks. Slower numbers like "Fathers" and "Pendulum" aren't nearly as effective as the faster-paced songs, but all in all, it is a fine debut. I recommend checking out "Naming Ceremony," "Night Blooming Flowers" and the "Making A Sound" trilogy as a starting point. —*Ryan Michael Painter*

## **The Gossip** *Live in Liverpool* Columbia Records



**Street: 04.15**  
**The Gossip = Debbie Harry + Glass Candy + The Donnas**  
My favorite way to listen to The Gossip involves drinking a multitude of Red Bull vodkas at 10 a.m. and then skipping around downtown SLC in booty shorts alongside the world's largest disco ball. Unfortunately, I was not able to enjoy this particular disc in any of the aforementioned ways. The Gay Pride

parade is still a few months away and driving around with the world's largest disco ball in the trunk of my car sounds dangerous. But without fail, every time I popped *Live in Liverpool* in my car stereo, it wasn't long before the volume was turned up somewhere close to 30 and I was singing and dancing while driving—it's just that damned good. Although this live release (recorded during a London concert on July 9, 2007) suffers from some subpar recordings, the hooting crowd doesn't detract from the overall quality. All of the songs are amazing, but my favorite tracks were the cover of **Aaliyah**'s "Are You That Somebody," "Standing In the Way of Control" and "Careless Whisper." —*Jeanette Moses*

## **Gregor Samsa** *Rest* Kora Records

**Street: 05.13**  
**Gregor Samsa = Sigur Ros + Halcyon High + Low**  
I listened to this album while doing an art project—and after one listen through, refused to listen to anything else. Sounding uncannily like Sigur Ros, this senior release is as innocent as it is hypnotic—taking at least four or five listens to fully grasp the album. The album is themed primarily around a detached, artistic center that combines bells, chimes, electronic beats, and subdued vocals to create a beautiful collage of melancholy, slightly depressing songs that have that ability to change your mood from mediocre to artistically somber within minutes. I loved every minute of it—from start to finish *Rest* reflects the subconscious, dormant emotions we often experience within the stormy seasons of our lives, motivating creativity as much as confrontation. *Rest* is a beautiful, artistic release that deserves constant rotation on those though-provoking, drizzly and somber days. —*Kristyn Lambrecht*

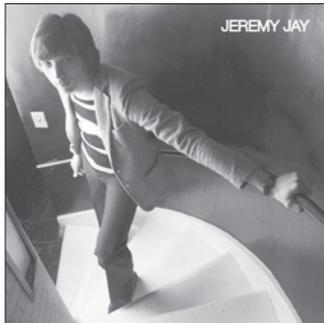
## **Hayden** *In Field & Town* Hardwood Records

**Street: 04.08**  
**Hayden = Older Ben Kweller + Wilco + Nick Drake**  
"No relationships were hurt in the making of this album" was the first thing I noticed while thumbing through the twelve-page booklet full of lyrics written by a man with a suffering heart. Tears had to be shed to write words as evocative and emotional as this album comes across. This Toronto based singer/songwriter seems to have come out of nowhere. Every piece of this album fits together as it should, with a melodramatic logic that folds sound and sense into an unbroken whole that resonates with unsettled meaning. Every song is like a relationship coming to an end—faster than the next sunset, but only the beautiful and reasonable parts of the circumstance. With his mopey folk-rock grooves, Hayden unquestionably has something to offer with this album. Whether it be found serenity from someone who has "been through it" or reciprocated memories of love lost and the acknowledgement of the light at the end of the tunnel, *In Field and Town* was a pleasant surprise. —*Lance Saunders*

## Jeremy Jay

### **A Place Where We Could Go** K Records

Street: 05.20 Jeremy Jay = The Smiths + The Shins - enthusiasm



Sadly, this album went in one ear and out the other; or in other words, I couldn't find anything to catch my attention. You could go through the entire album without realizing it, and the whole time it sounds like he's just reading out of his little book of poetry. All that's missing is some sunglasses and bongos and you've got yourself a beat poet. Although the music is very simple and repetitive, it adds emotion where Jeremy Jay lacks and every now and then, you'll get a sweet little guitar riff that wakes you up from the daze of the album that is produced by Jay's smooth **Morrissey** vocals. It's funny how something can be so beautifully done, yet at the same time, be unable to spark any flame of interest. —*Lyuba Basin*

## Juno Reactor **Gods & Monsters**

Metropolis  
Street: 04.22

Juno Reactor = Enigma + FSOL + Massive Attack

While experimentation is always welcomed in any genre, electronic artists seem to become bored with the status quo far more quickly than your typical songwriters. Over the years, Juno Reactor has drifted through the darker elements of club culture while fusing an ever-changing obsession with world music without catering to the NPR crowd (à la **Deep Forest**). It is a combination that has kept their music in films such as *Mortal Kombat* and all of the *The Matrix* installments. Pulling influences from India and Africa, along with dub and traditional dance and industrial scenes (I've always sensed a certain **Laibach** in them), *Gods & Monsters* is predictably all over the place, but for the most part it works. When it doesn't, you still have to admire their ambition. —*ryan michael painter*

## Make a Rising **Infinite Ellipse and a Head With an Open Fontanel**

High Two  
Street: 05.06

Make a Rising = Palace of Buddies + The Fiery Furnaces + Mike Patton Schizophrenia. So hard to know exactly what is going on in that head of theirs.

Is it a crazy house? Is it a romp in the forest? Is it an electronic wasteland with jingle bells? Is it a night at the Apollo? Make a Rising is a remarkable example of a modern experimental indie-pop orchestra that has found the right balance of musicianship, magic and dramatic flair. The music is insanely engaging and flows peacefully from one end to the other, encountering different colors and modes along the way. The songs are more like movements than anything else, coming across as a post-modern symphony written by **John Adams** and then performed by a talented traveling troupe of circus musicians. It's captivating and surprisingly moving. —*Andrew Glassett*

## Mourning Beloveth **A Disease For the Ages**

Prophecy North America/Grau  
Street: 05.13

Mourning Beloveth = My Dying Bride + Candlemass + Cathedral

This is as doom-filled as doom metal gets and it comes from Ireland. Despite the band's name, which might suggest some type of gothic tone, *A Disease for the Ages* holds none of that style. It's all fully downtuned guitars filled with gloom and just a bunch of unpleasantness; that is why they call it doom metal, right? The songs are lengthy and it takes some time for the tunes to build and grow on you—first impressions are too heavy with strife to fully sink in. The majority of the time the music is extremely slow, kind of like being stuck running in a pool of glue. Melodies are somber as they seep in, giving a much-needed break from the shattering guitars. The vocal dynamic is impressive and unique with harsh death growls and clean singing that sounds like the doom metal brand of Candlemass, only if their singers were having a really bad day. Any music is supposed to stir up emotions and Mourning Beloveth bubble up from the black gunk on the bottom of the pot to bring you to depths of sorrow that you don't normally feel, but without causing you to cry too much. —*Bryer Wharton*

## Mr. Gnome **Deliver This Creature**

El Marko  
Street: 05.06

Mr. Gnome = Sleater-Kinney + Death From Above 1979 (sans ego)

Shame on you, reader! How dare you kidnap the Yeah Yeah Yeahs, lock them up in a basement, feed them a steady diet of nothing but **Warhammer 48K** and **Nashville Pussy** records for two months, then unleash them unto the world again as Mr. Gnome? Very naughty, reader! Mr. Gnome, despite indulging in the occasional art-rock number ("Rabbit," the very flowery closer "Tied"), is mainly here to rock, whether it be the trashy riff-fests of "Thief" or the pissed-off Kim Deal homage "I'm Alright." Mouthpiece **Nicole Barille** could easily front a Sleater Kinney tribute band, but instead she stretches out into all kinds of styles, switching up tempos mid-song just enough times to make the Mars Volta blush. Yeah, it's a great disc filled with

mighty power-chord muscle, but its success will only encourage you to kidnap more bands, reader. But don't worry: your secret is safe with us ... for now ... —*Evan Sawdey*

## Muse **HAARP**

Warner Brothers  
Street: 04.01

Muse = Van Halen + Queen

(Scene: remote location, nekkid girls brandishing fans, illicit drugs and unimaginable feasts; the members of Muse in the center of it all.) Warner Brothers suggests a live album and vocalist/instrumentalist/badass nerd Matthew Bellamy responds, "Eh, we'll do it if it's Wembley and we're gonna play our biggest hits first to get them out of the way. Why?! Because we're Muse, dammit." Handshakes take place because, well, this *is* Muse, dammit, an outfit that quite possibly contains the last rock stars under the age of 35 who can, for good reason, sell out two nights of 75,000 fans; this is a band of virtuosos who 1) inspire droves to learn an instrument (and discourage those who already know how to play) 2) can actually attack subjects only Rush would dare approach, then mutate them into pop masterpieces. Owing that live recordings are generally a contractual obligation, how does Muse top this? Eh, back to the buffet. —*Dave Madden*

## Nathan Moomaw 26

Gezebo Music  
Street: 05.13

Nathan Moomaw = Iron & Wine + Damien Jurado + soul searching

First of all, I adored this album because it reverberated with the soothing quality of Iron & Wine; secondly, because of the intriguing and original concept behind the album. Each song is titled after a month of the year, reflecting that specific month in a respective year of Nathan Moomaw's life. This album is folksy and eerie like **Devendra Banhart**, but is sublimely subdued and quirky like **Kings of Convenience**. Unpredictable at its best, 26 is an acoustic personal journey through Nathan Moomaw's most private thoughts—think **Feveres and Mirrors** by **Bright Eyes** sans the depression. Instead of dark suicidal melodies, Moomaw uses lighthearted chimes, innocent guitar chords and laidback, Damien Jurado-esque vocals to convey a sense of heartbrokenness atop a sense of human accomplishment, making 26 one of my favorite acoustic lo-fi albums of 2008. —*Kristyn Lambrecht*

## Nightwounds **Allergic to Heat**

Corleone Records  
Street: 05.29

Nightwounds = McClusky + Skelton Key + Lightning Bolt

This album is your clumsy first hand-job. It is the first time you contemplated whether you had gay attraction to your best friend. It is the kid who films himself masturbating in a Mexican Luchador mask and then puts it up on Youtube. It is the sad sports fan that all

but subconsciously refers to his favorite team as "we." It is the moment when you know that you are about to engage in sexual acts with someone who falls well below your loosely held standards. It is when you attempt to make fun of how someone sings and for the first time secretly think to yourself that you might have real singing talent. It is the hours you spend meticulously planning your outfit to look just like you don't give a shit, and you show up wearing an itchy polyester marching band uniform. —*Megavore*

## Pomegranates **Everything Is Alive**

Lujo  
Street: 05.13

Pomegranates = Happy music + sad lyrics + a bummed-out picnic in the sun

I didn't think it was possible to fill as much sunshine into music like this and be so severely down on the world and relationships. I feel bad for the guys in Pomegranates; all they really want in the whole world is to be happy, but apparently, all the rotten people they keep interacting with are totally screwing them over. Nevertheless, that hasn't gotten them so melancholy that they can't make music that makes you feel good. If **Rooney, The Cranberries, The All American Rejects** and **Anathallo** had a smiling contest, it would sound like these guys having band practice. The contradiction of lyrical matter and musical feeling on this album is definitely the most interesting original aspect of this album. If people start treating Pomegranates with some courtesy and kindness, they will probably make the angriest, meanest music accompanied with the happiest, most inspiring lyrics of all time. —*Jon Robertson*

## Rachel Taylor Brown **Half Hours With The Lower Creatures**

Cutthroat Pop  
Street: 05.06

Regina Spektor + The Beatles (White Album) + Kate Bush = Rachel Taylor Brown

Rachel Taylor Brown starts you off with the assurance, "You're alright/This will only hurt a bit," and then proceeds to take your senses for one helluva ride. This album features everything from a mini rock-opera ("Abraham" and "Isaac"), to "Hemocult": seven minutes of white noise taken from a mall, layered together with ethereal vocals and toy piano accompaniment. Light and bouncy melodies and haunting ballads offset strikingly political and spiritual lyrics so that the album is never weighed down or comes across as preachy. Brown has put together a bold, highly intelligent album that no one, musician or poet, should miss. —*Kat Kellermeier*

## Ready Fire Aim **This Changes Nothing**

Expansion Team Records  
Street: 05.27

Ready Fire Aim = Old-school Depeche Mode + New-school Depeche Mode + Fischerspooner

"Is this Depeche Mode with a new

singer?" I thought a few minutes into *This Changes Nothing*. The similarities are all there: heavy electronic effects, drum machines and reverberating synthesizers up the ass. Even chimes/pipe-clanging make appearances in some songs. Ready Fire Aim happen to add more computerized trickery and slicker production tools than some bands from that era, which changes it up in a very good way. Ready Fire Aim's last few tracks infuse the album with darker elements and lyrics to match. "My will to be entertained is stronger than my will to survive" is one of singer **Sage Rader**'s observations that juxtapose modern life with "natural man" (a disappointing paradox I find myself in occasionally): a sentiment the band slyly, and competently, invoke over pulsing bass and Asian string samples for a satisfying concoction. —Jon "jp" paxton

### Saetith Decaying Heads of the Holy Self-released

**Street: 05.06**  
**Saetith = Cryptopsy + Decide**  
Every now and then, you come across one of those undiscovered gems in life—as far as death metal goes, Saetith is one of those gems—not shiny and bright though—clouded, dirty, scratched and scathed. These guys are definitely label-worthy, taking sheer technicality of old Cryptopsy and then just killing everything with a brutal pounding in its most literal sense. Yeah, they may play on musical themes that have been done before: Satanism in the lyrics, blastbeats galore, death growls and hallowed screams. But if you can do something right, you might as well damn do it. The five songs on this band's debut full-length should leave any death-metal connoisseur drooling blood. The technicality portion of Saetith is astounding alone; they could have done the record brimming with all that fun, great guitar stuff, but they also threw in some demolition-style grooves and a touch of atmosphere to just give it that brutal à la mode feeling. For an unsigned band, production here is stellar; instruments are heard clearly but the lo-fi feeling fits. I'd much rather listen to something murky sounding, more like it came from the abyss than a Pro Tools, drum-triggered, multi-tracked record. Put on your evil hat and do the death metal dance because Saetith has released a record that is as technical as it is fun in its death metal appetites. —Bryer Wharton

### Sarandon Kill Twee Pop! Slumberland Records

**Street: 04.22**  
**Sarandon = Indie pop – indie pop**  
With their goal being stated as "to save indie from wetness, knee-jerk twee posturing and careless cardigan-wearing," this British trio sure does have a lot to live up to. At first listen, these guys may come across as embodying everything that they seem to hate, but that all wears off after these great tunes start to digest. What we have here is a solid post-punk/indie album, teeming with

all-around epic instrumentation that shies away from as many tired clichés as you can think of. Their lyrics are not only creative, but comically angry (in a good way) and consistently enjoyable. To top that all off, all of the songs are varied, short and sweet, allowing Sarandon to fit as much twee-hating anger as possible into such a great little listen. —Ross Solomon

### Shy Child Noise Won't Stop

**Kill Rock Stars**  
**Street: 05.05**  
**Shy Child = Japanther + Denim and Diamonds + Experimental Dental School**

Shy Child justifies their existence with an outstanding debut following extensive world tours with **Muse**, **Klaxons**, and **Hot Chip**. The spazzy electro carries a very punk attitude, but unlike the **Maeshi** or other more abrasive acts, the sound is actually polished and decidedly repetitive, almost chant-like in repetition. Although the vocals are couched comfortably behind the array of electro arpeggios and house beats, the simplistic lyrics resonate as a perfect fit for the light-spirited genuine fun of the album. **SpankRock** makes a vocal appearance on "Kick Drum" to bring even more cred to this already universally supported album. That being said, don't go looking for club hits on this release (with maybe the exception of "Astronaut"); the avant-rock vibe is decidedly focused towards a more scattered experience; however, I wouldn't be surprised to see some excellent remixes come from this album. —Ryan Powers

### Sleepercar West Texas

**Doghouse Records**  
**Street: 04.22**  
**Sleepercar = Wilco + Old 97's + alt-country/rock/Americana**



It's always interesting to consider the genealogy of a band or artist. In the case of Sleepercar, it is as follows: **At The Drive-In** shows up in or around 1993, breaks up in 2001, the prominent members go on from there to form prog-rock juggernauts **The Mars Volta** and indie-rock champions **Sparta**, and from Sparta, **Jim Ward's** side project Sleepercar is born. Though Sparta is still actively releasing albums and touring, Ward has found an outlet for all his alt-country and Americana musings. Though fans of ATDI and Sparta might not appreciate these tunes as much

as say, fans of bands similar to **Wilco**, Sleepercar is a solid band with talent that deserves to be taken seriously. Part country, part rock, part Americana, there is something for everybody and true fans of music will see *West Texas* for what it is: a good album. —Jeremy C. Wilkins

### Spiritualized Songs in A&E

**Fontana**  
**Street: 05.27**  
**Spiritualized = southern gospel + acoustic space-rock + atmospheric interludes**

*Songs in A&E* could polarize critics and fans alike. Inspired by the sound of a vintage guitar and delayed by life-threatening sickness, the latest adventure from **Jason Spaceman** is a departure, but only slightly: even a stripped-back Spiritualized album sounds like a sermon from space. Some will complain about the sparse arrangements, a lack of overwhelming feedback and the instrumentals that drift in between. Others will praise it simply because of the epic, heart-tugging story it took to come out. *Songs in A&E* is not Spiritualized's best album, but it is far from a disappointment. It is passionate, honest and often as frightening as it is beautiful and bares all the promise of a great live show, just like a Spiritualized album should. —ryan michael painter

### Soulitary Promo 2008

**Self-released**  
**Street: 05.06**  
**Soulitary = Iron Maiden + Kreator**  
Brazil's Soulitary have unleashed their newest material for the world with this four-track promo. With it comes promise of a stellar band playing a unique brand of progressive thrash-metal. Finely produced in every aspect, with each instrument including vocals playing an important role in these select four tracks. The speed is a bonus to the well-crafted songwriting—each song is unique in its melodies and diverse vocal nature. There are sung and screamed vocals; the style itself is highly unique and infectious as a cold, meaning like it or not, once you hear these songs, you're sick with envy and an attitude that can only mean raising your devil horns high. It's impossible to ignore great guitarwork when you hear it. If it were humanly possible, I'd roll around in the great guitar solos all day just to get their potency on me and make my ear for music better. All in all, fan of thrash or progressive metal, ready your hails to Brazil and bang your head to Soulitary's mighty offering to the metal gods. —Bryer Wharton

### The Sump Pumps Revenge of the Sump Pumps

**8 Bit Records**  
**Street: 05.13**  
**The Sump Pumps = The Adolescents + Devo + The Epoxies - Roxy Epoxy**

Imagine eating something from McDonald's on gourmet bread. The outsiders are exceptional, and the

inside is nothing special. *Revenge of the Sump Pumps*, which starts off with "Space Camp," one of the best punk-rock songs I've heard since I was very young, fizzes out with a string of forgettable tracks, then finishes up with two more outstanding tracks, including "Shortest Fuse," which sounds like they plugged their **Kid Icarus** cart into their amp. These guys are original, but this album is frustrating because it could have been one that people remembered forever. Imagine a sound like **Devo**, except mixed with early hardcore. It is an interesting sound, but the songs aren't diverse enough to keep this album fresh. Still, I feel like I can recommend this, because the standout tracks are really great. "Space Camp" is worth the price of admission alone. —Aaron Day

### The T4 Project Story-Based Concept Album Mental Records

**Street: 05.13**  
**The T4 Project = Strung Out + Bad Religion + Pennywise**  
Featuring members of bands as diverse as **The Buzzcocks**, **The Circle Jerks** and **Subhumans**, the T4 Project is a punk-rock supergroup dedicated to unifying past and present generations by creating a community based on rebellion. The actual story behind *Story-Based Concept Album* is a bit lame (some punks falls in love, people oppress them, the girl dies, the guy dies), but the music is pretty good. **Jason Cruz** of Strung Out handles the vocals, so the songs tend to sound pretty similar to that band's output, but backing vocals by **Kirsten Patches** of **Naked Aggression** and newcomer **Shannon Saint Ryan** give the T4 Project a unique edge. Fake commercials interspersed between songs and cool illustrations in the CD booklet round out the package, creating a world behind the album. The T4 Project may not be the groundbreaking, revolutionary force that they hope it to be, but they're pretty damn good. —Ricky Vigil

### Walter Meego Voyager

**Almost Gold Recordings**  
**Street: 05.27**  
**Walter Meego = Mika + I Monster + Justice**

After Mika blew my ears out with his happiness, I knew I was never going to be the same. However, after a few hours, I was sick of floating on the clouds with the Care Bears. What Mika happened to lack is edge and that is where Walter Meego steps in and puts his foot in the door. It is a miracle love-child conceived by Mika and **Ratatat**, throwing in sugar and spice. *Voyager* comes out at the perfect time. It's like the album is going to be able to sprinkle down some magic dust and make the flowers bloom, even defying the bipolar weather patterns we experience in Utah. I know we're all ready to start dancing again and Walter Meego is the perfect candidate to help us put our dancing shoes back on, or in my case ... boots. (*Urban Lounge*: 06.26) —Lyuba Basin

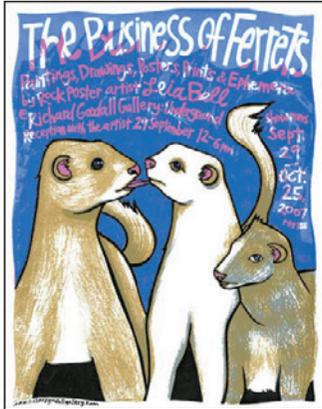
# Books Around

## **The Business of Ferrets: September 29-October 2007**

Leia Bell

### **Richard Goodall Gallery Underground [Street: 2007]**

If you live in Salt Lake and are even remotely active in the music scene, chances are you've seen Leia Bell's art on show posters. She's the iconic artist that first gained notoriety for her **Kilby Court** show posters and since has then evolved into a living legend. It's no surprise that Bell is now known worldwide. *The Business of Ferrets* includes an interview with Bell from September 2007, all the paintings and drawings from her show at **Richard Goodall Gallery Underground** in England and a multitude of show posters and art prints that encompasses her career until late 2007. *Ferrets*



is an intensive look into the mind of an exceptional artist. Bell's unique view of animals and people help her stand apart from other artists, and with 175+ full color pages to view, this is a no-brainer purchase. Bell is opening her own poster store here in SLC called *Signed & Numbered*. The grand opening will take place on the eve of *May's Gallery Stoll*. ( 221 E. Broadway (under *Slowtrain*) 6-9p.m.)  
—Jeremy C. Wilkins

## **The Encyclopedia of Dead Rock Stars**

Jeremy Simmonds

### **Chicago Review Press [Street: 05.01]**

What subject does everyone oppose? Death. When is it okay to talk about death? When we're talking celebrities. Interject the following at some random point in a future conversation: "...or you could choke to death on your own vomit," to which someone will bring up either **Jimi Hendrix** or **Bon Scott**. With this frighteningly comprehensive tome, you will be more than prepared to explain these two stories along with every other rock star/not-so-star who died between 1965 and late 2006. "Well, there is still a great deal of controversy surrounding Hendrix's death; many say he was trying to kill himself with those pain pills. Oh man, speaking of overdoses, and did you know that **Layne Staley's** body was so decomposed that they had to identify him with dental records? Hey can I have your pizza if you're not going to eat it?" Mom always said trivia is useless information—how does it feel to be wrong, mom? —Dave Madden

## **Love and Rockets: The Education of Hopey Glass**

Jaime Hernandez

### **Fantagraphics [Street: 04.23]**

Solo this time around, Jaime Hernandez's novel is an interesting exploration of his most important star, Maggie, without her using her as a protagonist. Instead, two characters, riotgrrl Hopey (best friend of Maggie) and just-a-little-too-old-to-be-in-any-scene Ray Dominguez (Maggie's former live-in lover), both live their lives, plod through the minutia of love and otherwise emotional survival;

Hopey tries to reconcile her maturity while maintaining her usual punk-ass stance at a new job as a teacher's assistant; Ray's casual investigation of a recent murder pushes him into a semi-unwilling, empty, yet sexually animalistic relationship with stripper/actress Vivian "Frogmouth" Solis (also a member of the Maggie fan/hateclub). At the end of it all, after both characters make sense of the day's nonsense, Hopey and Ray can't resist the nag of "I wonder what Maggie's up to?" Pulp yet modern and David Lynchesque, Hernandez, crafts an addictive work that will lead your wallet straight to eBay to gobble up the prequels. —Dave Madden

## **Objectivity**

Lorraine Daston and Peter Galison

### **Zone Books [Street: 10.31.07]**

In its traditional sense, objectivity is the fair and accurate representation of events. But in *Objectivity*, Daston and Galison trace its multifaceted form from its mid-century observable fact origins through its transformation to "truth-in-nature" to "trained judgment." While each of these new ways of conceiving follows the technological advancement of reproductive technology, they do not supersede each other but, in the 21st century, work together to provide a more accurate, if not wholly aware of its circumscription, picture of the engagement of science and its methods. Copiously illustrated to show the way different conceptions of objectivity inform the way we do and interpret science, Daston and

Glaison have created a compelling, incredibly enjoyable and informative book. —Spanther



## **Pretty Vacant: A History of UK Punk**

By Phil Strongman

### **Chicago Review Press**

#### **[Street: 04.01]**

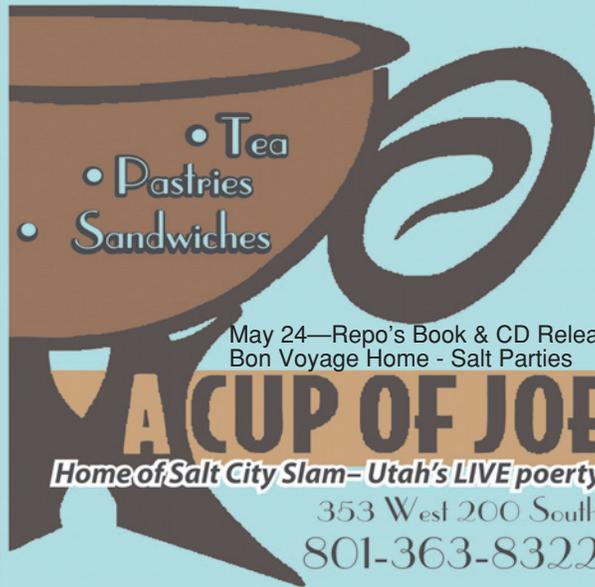
When I first got this book, I was excited about the prospect of learning about what was going on in England in the late 1970s besides the emergence of the Clash and the Sex Pistols. Turns out this book is mostly about the Clash and the Sex Pistols. What's more, it's a book mostly about the Clash and the Sex Pistols that covers material

already covered by other authors in more interesting books. In the introduction, Strongman details his first exposure to the Sex Pistols as a kid in mid-'70s London, and though Strongman was in the UK while the early punk scene was exploding, his personal thoughts don't enter the narrative often enough to make this seem unique to someone living the experience. With books like *Please Kill Me* already chronicling the early days of punk, *Pretty Vacant* seems unnecessary. —Ricky Vigil

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# Band of Annuals

Band of Annuals “Folk” the Scene

By Lyuba Basin [lyubasin@hotmail.com](mailto:lyubasin@hotmail.com)

If you've spent time in Salt Lake City's underground community, you've seen how the music scene has changed. In the 80s, raw local bands like **Iceburn** created a distinct generation of sound, later inspiring other acts into the 90s like **Red Bennies** and **Tolchock Trio**. Each new band helped to evolve SLC's scene with their different approach and music style. These originals (including countless other Utah bands) paved the way for many artists to follow—including one of SLC's most impressive and talented groups yet: **Band of Annuals**, the leaders of today's emerging new folk scene in Utah.

This fall will mark Band of Annuals' four-year anniversary. Throughout this period they have experimented with other musicians and morphed together two former projects (**Brownham** and **Alpha Brown**) while switching drummers multiple times, ending with newest member **Charlie Lewis (The Wolfs, The Rubes)**. With Lewis, the band is made up of **Jay Henderson** (vocals, harmonica, guitar), **Jamie Timm** (electric guitar), **Brent Dreiling** (pedal steel), **Trever Hadley** (bass) and **Jeremi Hanson** (vocals, Wurlitzer organ). At last, B.O.A. have settled into their skin and are ready to hypnotize the city with their sultry folk sounds. However, this rising genre didn't magically appear from thin air, folk music has been around for years, and the youth are finally beginning to appreciate it. “It's because its roots music, it's in everything,” Henderson says and recently, it's been on everyone's minds.

“We've been playing the same gigs and venues for years,” Timm adds, agreeing that the popularizing of the folk genre isn't some new discovery. Along with other veterans like **Glade** and **David Williams**, BoA is able to influence similar artists to step out of their shell and help create a whole atmosphere. The new growth in SLC's folk artists has sparked some friendly competition, but nothing that BoA can't handle. “At one point they [the other folk bands] will try to be better than us, so we have to step up and be better than them,” Dreiling says with a smirk full of confidence. Who would disagree? Stepping it up is the right direction to go in; BoA keeps your music passionate and alluring.

The truth is, there is no real competition; there are no shirts and skins in this game, “Everyone plays with everyone,” Timm explains. There are many side projects connected to B.O.A such as the **Black Hens**, **Blue Sunshine Soul**, **Cub Country**, **Bronco**, **The Wolfs** and **The Rubes**. Dreiling has even obtained the reputation of being the “pedal steel slut” by his entire band since his pedal steel can be heard on most of the side project's albums. Even though they have many of the same members, each act's live show is incredibly diverse. Playing in the different bands and experimenting with different styles allows BoA the opportunity to learn new skills as well as giving them room to grow as musicians.

Earlier this year, on April 3, BoA and **Daniel Johnston** performed together at *In the Venue*. BoA backed the well-known artist during eight different songs even though they were only given one week to learn them. Being the talented musicians that they are, they were able to pull it off with finesse and left even brother/tour manager, **Dick Johnston** completely amazed. After the show, Johnston compared the set of his songs and their music to a **George Harrison** solo project. The audience was surprised; “People that were there to see us were really shocked to see what we were playing because it was definitely rock 'n roll,” Dreiling says.

Chances like the one BoA experienced seem more possible in towns like Salt Lake. If you've got what it takes, you become a big fish in a small pond. Here bands win on honest merit rather than popularity, because in small towns you have to work harder to get farther. You can see dedication in this band right down to their fingernails. Hadley points out the ends of Timm's fingers, saying, “He's so dedicated to the guitar to the point he's got acrylic nails,” which helps with his strumming.

The commitment doesn't just end with manicures; BoA has rounded up similar minded local musicians to form the label, **Beartalk Records**. On the labels roster are **Dead Horse Point**, **Chaz Prymek** and two talents previously mentioned, Glade and David Williams. Beartalk plays a father role in the folk scene— helping the artists with promotion and out-of-state booking. BoA have taken the simple concept of building a record company that you can trust. More simply put, it's the

idea of friends helping friends while breaking out nationally. The folk daddies have also teamed up with another local label, but the nitty gritty details are still in the works. The upcoming **Kilby Records'** roster includes: Band of Annuals, **The Future of the Ghost**, **Red Bennies**, **Will Sartain**, **Beard of Solitude**, **Mike Sartain** and **TaughtMe**. The idea is similar to that of Beartalk, pushing the importance of having a familiar name, promotion and touring. With a unanimous agreement, Hadley says: "It's all about touring," and Timm adds, "This summer there'll be a Salt Lake band in every city around the country." That's certainly one way to get this fresh talent out.

You can find the BoA album *Let Me Live* re-released by Kilby Records at *Slowtrain* for only \$10. Kilby Records

The gang is also working hard to prepare for their national spring tour that will last nearly two months. Give your hugs and kisses to BoA because they'll be gone from May 12 to June 25. One girl being stuck on a tour bus with five guys for that long doesn't seem like any way to spend your spring, but Hanson is used to being one of the dudes and they all get along surprisingly well. A tour send-off will be held at *Kilby Court* on May 9. The show will also be welcoming back Future of the Ghost from their tour. A follow-up fall tour is also scheduled with Future of the Ghost.

The extent of labor BoA puts in to make everything happen is impressive; they are completely self-sustained, writing



Photo: Emily Allen

will also re-release *Repondez* sometime in May. They are currently working on a new album, produced by **Scott Wiley**, which will come out next winter. The album will start off where the track "Don't Let Me Die" ends. Unlike their previous albums, written by the first batch of BoA, this album features the creative juices of all six members, new and old.

and recording their own songs, booking their own shows, tour, promotion, looking good, and sounding good. Though they seem booked and busy, they still manage to come out and support the community and fellow local folkers. No wonder people see to them as the leaders of folk in Salt Lake.



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# Daily Calendar

## Friday, May 2

Black Kids, Cut Copy, Mobius Band – **Urban**  
The Swell Season – **The Depot**  
Three Reasons, Steady Machete, Signal Theory, Acuna – **Vegas**  
Gaza, I am the Ocean, Bismarck – **Broken Record**  
Joel Taylor – **Addicted**  
Mirromask – **Tower**  
Gaylen Young – **Tin Angel**  
Zig's Big Farewell – **Pat's BBQ**  
PFR – **Alchemy**  
Born to Ride – **Monk's**  
Kaskade, DJ:K, DJ Juggy – **Hotel**  
Stereotype, Salty Funk, Scavenger Poet – **Liquid Joe's**  
Liquid Dubwise – **Crooked Arrow**/Midnight Mass – **Gallivan**  
Band Wagon, Thief River Falls, Lungus, White Ghost, Jahne, Today's Tomorrow, Ex Machina – **Avalon**  
Dark Meat, Kid Theodore, The Good Bites, The New Nervous – **Kilby**  
Devil Doll – **Bar Deluxe**  
48 Hour Film Project Kick Off – [www.48hourfilm.com](http://www.48hourfilm.com)

## Saturday, May 3

The Hostile Omish, Hot Ham and Cheese, Tough Tittie, Levi Rounds – **Burt's**  
Elbow – **Depot**  
Northern State, DRI, Rope or Bullets – **Kilby**  
Balance of Power, Fallen Sleepless, One50Eight, Trench, Davidan – **Vegas**  
Viva La Burlesque Revolution: Voodoo Darlings – **Woodshed**  
The Thin Line – **Bar Deluxe**  
Free Comic Book Day – **Night Flight**  
Beyond the Blues – **Tony's**  
Mirromask – **Tower**  
The Kap Bros – **Pat's BBQ**  
Shannon Smith – **Tin Angel**  
Hermione, Buddha and his sweet 16, Ashford, Ahziah, I'll be your Eyes – **Avalon**  
NOFX, No Use for a Name, American Steel – **In the Venue**  
Jennifer's College Grad Weekend – **Saints and Sinners**  
The Future of the Ghost, Vile Blue Shades, Velella Velella – **Urban**  
With Dead Hands Rising, Breath Before Surfacing, The Classic Struggle – **Outer Rim**  
The New Frontiers, Alive in Wild Paint, Atherton, Emme Packer, Dan Curtis – **Solid Ground**  
Cinco De Tres/Nolens Volens – **128 E. 1st Ave.**

## Sunday, May 4

48 Hour Film Project Drop Off's Due – [www.48hourfilm.com](http://www.48hourfilm.com)  
Prize Country, Sirhan Sirhan, Loom – **Broken Record**  
Harpatalica, Irony Man – **Burt's**  
Deadwall Revery, Dance Discovery – **Monk's**

Lorene Drive, Secret & Whisper, Jet Lag Gemini, Drednought, Ides of May – **Avalon**

## Monday, May 5

Automotive Research – **Depot**  
Cinco De Mayo Party – **Saints and Sinners**  
Destroy the Runner, Lower Definition, Search the City, Mutton Hollow, And Embers Rise, Dying Rest Theory – **Avalon**  
Dusty Rhodes and the River Band, Fuck the Informer, Kate Leduce – **Urban**

## Tuesday, May 6

Tigercity, Stormy, VHS or Beta – **Urban**  
Gutterbutter – **Broken Record**  
A Cassandra Utterance – **Monk's**  
Stage Sessions, Eleventh Hour, Ground Beneath, Funnel Head – **Vegas**  
Super Happy Story Time Land, Deathlist5, From Darkness, Cherubin – **Burt's**  
Victor Wooten – **Paladium**  
Pennywise, Strung Out, Authority Zero, The Willkiss – **Saltair**  
The Cops, Avenue, The Cosmonots, Elizabethan Report, Avenue – **Kilby**

## Wednesday, May 7

5<sup>th</sup> Annual Slam – **Rose Wagner**  
Emmure, On Broken Wings, Recon, Ligeia, Redflight, After the Burial – **Outer Rim**  
Eterklang, Slaraffenland, Uzi and Ari – **Urban**  
Blood Hag, Invaders, Fuck the Informer – **Broken Record**  
Trinity Forbes, Send No Flowers, Ask For the Future, Time Petersen – **Kilby**  
Red Paintings, Linda Strawberry, Rope or Bullets, Elemental – **Liquid Joe's**  
We DK, Obsolete Heart, Lazy Billy, LA Farsa – **Burt's**

## Thursday, May 8

48 Hour Film Screenings – **Broadway**  
Know Ur Roots – **Piper Down**  
Beyond the Blues – **Bar Deluxe**  
Classic Hollywood Party: Ultraviolet Sound, Sex on the Run – **Trapp Door**  
Danger Hailstorm CD Release, Labcoat, Stereotype – **Urban**  
Eisley, Myriad, Vedera – **Avalon**  
Blues Dart, Butch When the Sundanced – **Monk's**  
Just a Vapor, Wade Turley, Julia Mecham, Asher in the Rye – **Kilby**  
It Prevails, Means, Farewell to Freeway, The World we Knew – **Outer Rim**  
Mad Kings, L.H.A.W., Waist Deep, Anything that Moves – **Burt's**  
Steve Lyman – **Tin Angel**

## Friday, May 9

Markus Schulz, DJ:K, DJ Juggy – **Hotel**  
Augustana, Wild Sweet Orange, David Ford, Mesa Drive – **Avalon**  
Yo Majesty, Does It Offend You, Yeah? – **Urban**

Ron Maestas – **Tin Angel**  
Bill & Ted's Excellent Adventure – **Tower**  
The Sister Wives – **Pat's BBQ**  
The Future of the Ghost, Band of Annuals, Patter Stats – **Kilby**  
UFO, Lack of Change – **The Grail**  
**Leviathan #9 is Out – Red Light Books**  
**SLUG Localized: Bird Eater, Loom, Grimmway – Broken Record**  
Kokoro: Theatre of the Mind – **Studio 115**  
Happy Birthday Mike Brown – **Call him!**  
The Craving, We DK, Shamus – **Vegas**  
Hav Addix – **Monk's**  
Waist Deep, Three Reasons, Run Run Run – **Liquid Joe's**  
Reverend Deadeyes No Man Band, The Utah County Swillers, Pink Lightnin' – **Burt's**

## Saturday, May 10

Rockin' Lloyd Tripp and the Zipguns, The Radio City Rhythm Makers – **Burt's**  
**Pedal Pusher Film Festival: Music by Vile Blue Shades – Depot**  
Animosity – **Outer Rim**  
Lionfish – **Johnny's**  
Pantera'd, My Last Breath, Prosthetic Heads – **Vegas**  
Bill & Ted's Excellent Adventure – **Tower**  
David Edwards, Reed KD – **Addicted**  
Happy Birthday Kent Farrington – **Call him!**  
Black Cat Comics 4<sup>th</sup> Anniversary: Fraction Comic Signing – **Black Cat Comics**  
3 Inches of Blood, Skarp, Calbra, Visions of Infinity, Omnipresent – **Avalon**  
American Music Club, Atherton – **Urban**  
Spencer Nielsen – **Tony's**  
Speak Through Dance – **Post Theater**  
Live Green Festival – **Library Square**  
James Shook – **Tin Angel**  
The Lauderdale, Goodnight Sunrise, Larusso, Alas the Dreamer – **Solid Ground**  
Happy Birthday Rebecca Vernon – **Call her!**  
Ra Ra Riot, The Little Ones, Lord Mandrake – **Kilby**

## Sunday, May 11

Pitfall and Last Year at Marienbad Screenings – **Red Light**  
Boss Martians, Glinting Gems – **Urban**  
Dance Discovery – **Monk's**

## Monday, May 12

Murder by Death, Dios Malos, Gasoline Heart, The Hotness, God's Revolver – **Burt's**  
Blind Melon – **Paladium**  
Rosewood Thieves & Calico – **Bar Deluxe**  
Subtle, The Future of the Ghost, Palace of Buddies – **Urban**

## Tuesday, May 13

The Council, The Voodoo Organist, The Naked Eyes, Devil's Cuntry – **Burt's**  
Gutterbutter – **Broken Record**  
Paleo, Libbie Linton – **Why Sound**  
Roots Rawka – **Urban**

Stage Sessions, Night – **Vegas**  
Junta Deville – **Urban**  
Teamawesome!, Set This Aside, Dream Ballons  
The Shuttles – **Kilby**

## Wednesday, May 14

The Martyr Index, Negative Charge, Shackleton – **Burt's**  
Prism – **Broken Record**  
Ted Hajji, Mendi Magistro, Steady Machete, Cephelotron – **Kilby**  
Atlast, Lorin Cook, Beate Juiced, Jackie Campbell – **Liquid Joe's**

## Thursday, May 15

Neutral Boy, Dynamite 8, Deal's Gone Bad, Hasbeens, Bloodworm – **Burt's**  
Dead Meadow, The Furs, Pink Lightnin' – **Kilby**  
Derek Wright – **Tin Angel**  
Lost Art Tattoo in Ogden Grand Opening – **109 25<sup>th</sup> Street**  
State of the Union, Phono – **Vegas**  
Electric Space Jihad – **Urban**  
Nic! Tha Quick – **Trapp Door**  
We DK – **Monk's**  
Swagger – **Piper Down**

## Friday, May 16

Atmosphere – **In the Venue**  
Devin the Dude, The 801 Family – **Paladium**  
Emarosa, Take the Crown, Lower Definition, Jamie's Elsewhere, Dead and Devine, Beneathe the Blackened Sky, Vinyl Williams, Versus – **Avalon**  
**Heathers – Tower**  
Lydia, Brighten – **Solid Ground**  
Mary Tebbis – **Alchemy**  
Simple Shelter, Cavedoll – **Trapp Door**  
Motif Onyx – **Monk's**  
Tapes N' Tapes, White Denim – **Sound Gallery Stroll – Downtown SLG**  
Signed & Numbered Grand Opening – **Under Slowtrain Records**  
Destroyer, Devon Williams – **Urban**  
Bronwen Beecher – **Tin Angel**  
Soggybone, Kevin Burdick, Jordan Young – **Liquid Joe's**  
Accidente, Thunderfist – **Broken Record**  
The Street, Jesus or a Gun, Dirty Loverguns – **Vegas**  
The Black Hollies, The Massacre Geezers – **Burt's**

## Saturday, May 17

Floater – **Paladium**  
As Blood Runs Black, Stick to your Guns, Winds of Plague, Veil of Maya – **Outer Rim**  
Melodramas, Our Dark Salvation, Shadowgame, Joe Cougar & the Starfish, Just for the Record, Jet Lag Gemini, Three Armada – **Avalon**  
Autism Benefit – **Bar Deluxe**  
Kris Zeman – **Alchemy**  
Powerman 5000 – **The Grail**  
**Heathers – Tower**  
Soggy Bone – **Tony's**

Drew Grew, Dead Horse Point, Matt Hopper & the Roman Candles – **Urban**  
 Margot & the Nuclear So and So's, Cameron McGill, Almost Brothers – **Kilby**  
 Labcoat – **Johnny's**  
 Cave of Roses, Drown out the Stars, Vinia, Separation of Self – **Vegas**  
 Damnweevil, Top Dead Celebrity, IOTA, Laughter – **Burt's**  
 Sean "Gap" Imores Birthday – **Saints and Sinner's**  
 Gaylen Young – **Tin Angel**

**Sunday, May 18**

MIA – **Depot**  
 Shades of Grey – **Pat's BBQ**  
 Dance Discovery – **Monk's**  
 Drawn and Quartered, Satan's Host, Rutah, The Obliterate Plague – **Broken Record**  
 Slajo – **Kilby**

**Monday, May 19**

The Willkalls, Bent Left – **Burt's**  
 The Mars Volta – **Saltair**  
 Sea Wolf, Kid Theodore, Good Morning Maxfield – **In the Venue**  
 Alak Alas Alaska – **Kilby**

**Tuesday, May 20**

Wooden Indian Burial Ground, Silverpine, Calico, Oh! Wise Birds – **Burt's**  
 Someone Still Loves You Boris Yeltsin, Ha Ha Tonka, Ben Johnson, Pretties For You – **Kilby**  
 Teitur, Jessie Baylin, Brinton Jones, David Hopkins – **Velour**  
 Gutterbutter – **Broken Record**  
 Thrashed Idols – **Bar Deluxe**  
 Rukus, Grim Prophecy – **Vegas**

**Wednesday, May 21**

Mason Jennings, Brett Dennen, Missy Higgins – **Paladium**  
 The Pine Box Boys, Tom Vandenvond – **Burt's**  
 Thrice, Circa Survive, Pelican – **In the Venue**  
 Sex on the Run, Cathexes – **Broken Record**  
 Tyrone Wells – **Velour**  
 Larusso, Down for the Count, Hotspur, Mesa Drive – **Kilby**  
 The Carrots – **Urban**

**Thursday, May 22**

The Heavenly States, Poison Control Center, MC Danger Mouth – **Kilby**  
 Langhorne Slim, The Builders & The Butchers, Chaz Pymek – **Urban**  
 Katherine Winter's Birthday – **Call her!**  
 Twilight Comedy – **Monk's**  
 God's Revolver – **Trapp Door**  
 Desert Rocks Music Festival – **Kane Creek Canyon**  
 Pagan Love Gods – **Piper Down**  
**James and Heidi Bennett's Baby Shower – Beehive Tearoom**  
 Aiden, Schoolyard Heroes, Creature Feature, Dear Stranger – **Avalon**  
 Steve Lyman – **Tin Angel**  
 Thunderfist & Looker – **Bar Deluxe**  
 Brutally Frank, Spooky Deville, The Boomsticks, Salt Town Greasers – **Burt's**

**Friday, May 23**

El Radio – **95.7 fm**  
 Racist Kramer, Operation Wrong – **Bar Deluxe**  
 Random Obscurity, Scripted Apology, Ashford, Remnants of the Fallen, Fourteen Days From Forever, The Theme for a Murder – **Avalon**

Del the Funky Homosapien, Burkue One – **Paladium**

**Heaven on Earth Festival – Spring City Utah**

The Cure, 65DaysofStatic – **E Center**  
 Oh Wild Birds – **Monk's**  
 The Heyday, This is Anfield, Ask for the Future, The IB – **Solid Ground**  
 Kris Zeman – **Tin Angel**  
 Schwa Grotto, Blonde Assassin, Funk and Gonzo, R Dub – **Vegas**  
 Cry Baby – **Tower**  
 Soda Con, Jackie Cambo – **Alchemy**  
 Periodic Table of Funk, Hannah Lorene, Nathan Spenser, Lee Madrid – **Kilby**  
 18 Wheels of Justice – **Woodshed**  
 Mike and Dave's Birthday Party of Doom: Red Bennies, Starmy, Laser Fang – **Urban**  
 Nine Worlds, Microtica, Sleeping in Gethsemane – **Broken Record**  
 Congrats to Tim and Stormy – **Call Them!**

**Saturday, May 24**

Death Dealers vs. Sisters of Mercy – **Olympic Oval**  
 Femme Fatality, Jessica Something Jewish, Sex on



**Efterklang, May 7, Urban Lounge**

the Run, Digital Love – **Kilby**  
 Johanna Kunin, Palamino – **Urban**  
 The Koffin Kats, Bridgette Handley & Dark Shadows, Nuts & Bolts – **Burt's**  
 Kohabit, MAIM Corps, Flux Capacitor – **Vegas**  
 Cry Baby – **Tower**  
 Repo's Book & CD Release Bon Voyage Home Salt Parties – **Cup of Joe**  
 El Radio – **95.7 FM**  
**Heaven on Earth Festival – Spring City Utah**  
 Bob Moss – **Tin Angel**  
 South Austin Jug Band – **Bar Deluxe**  
 Swervedriver – **Paladium**  
 Living Sacrifice, The Famine, Advent, Riots of Eighty – **Avalon**  
 Ben's Birthday – **Saints and Sinners**

**Sunday, May 25**

Wizard Fest – **myspace.com/aftertheparty**  
 Nightmare of You, Paper Rival, Edison Glass, The Graduate – **Solid Ground**  
 El Radio – **95.7 FM**  
 Blues 66 – **Pat's BBQ**  
 Dance Discovery – **Monk's**  
**Heaven on Earth Festival – Spring City Utah**

**Monday, May 26**

Mike Ness, Jesse Dayton – **Depot**  
 Death Cab For Cutie, Tegan & Sara – **Thanksgiving Point**  
 The Lab Dogs – **Pat's BBQ**  
 The Show is the Rainbow, Minipop, Samson & Goliath, Marcus Bentley – **Kilby**  
 The Presets, Walter Meege – **Urban**  
 El Radio – **95.7 FM**

**Tuesday, May 27**

The Breeders – **Depot**  
 Nine Worlds, Sodhailer, XUIR – **Burt's**  
 Gutterbutter – **Broken Record**  
 The Old Haunts, Mr. Gnome – **Urban**  
 The Whigs – **In the Venue**  
 Butch When the Sundanced – **Monk's**  
 Sunday Girl – **Vegas**

**Hard Boiled Book Club: Shampoo Planet – Sam Weller's**

**Wednesday, May 28**

Scotland Barr & The Slow Drags – **Hog Wallow**  
 Dear Stranger, Amber Alert – **Burt's**  
 Desby Dove – **Urban**

Andrew Jackson Johad, Kepi Ghoulie – **In the Venue**  
 Panima, The Lives of Famous Men, The Real You, New City Skyline – **Solid Ground**  
 Critical Mass – **Gallivan**  
 Joan of Arc, The Future of the Ghost, Vile Blue Shades – **Urban**  
 Danger Hailstorm – **Bar Deluxe**  
 Capleton's – **Paladium**  
 Great White – **Teazers**  
 Spike & Mike's Sick & Twisted – **Tower**  
 Flash Cabbage – **Alchemy**  
 Massacre at the Wake, Cavityburn, Til She Bleeds, Shattered Within – **Vegas**  
 Derek Wright – **Tin Angel**  
 White Rabbits, The Furs, Miles Benjamin Anthony Robinson – **Kilby**

**Saturday, May 31**

The Tricky Part – **Rose Wagner**  
 Spike & Mike's Sick & Twisted – **Tower**  
 Robbie Roadsteamer, The Naked and the Shameless – **Burt's**  
 Cryptacize, Butterly Muffins, Kathryn Cowles – **Kilby**  
 Breathe Electric, GYTABD, Danger Mouth, 20 Stories Falling, Lexi Say OK – **Avalon**  
 Shah Sitara Showcase – **Post Theater**  
 Tiger Army – **In the Venue**  
 Johnny Dangerously – **Johnny's**  
 God Awful, Blessed of Sin, Lethal Force, ID – **Vegas**  
 Mad Max & the Wild Ones, The Radio Rhythm Makers – **Pat's BBQ**  
 The Body – **Bar Deluxe**  
 Leraine Horstmanhoff – **Alchemy**  
 We DK – **Urban**  
 Bronwen Beecher – **Tin Angel**  
 Mana Poly All Stars – **Paladium**

**Sunday, June 1**

The Tricky Part – **Rose Wagner**  
 Poison the Well, Gwen Stacy, Duck Duck Goose – **Avalon**

**Monday, June 2**

Bob Wayne & the Outlaw Carnies, Shotgun Party, The Devil's Cuntry – **Burt's**  
 Ladytron, Datarock – **In the Venue**  
 Dark Tranquility, Divine Heresy, Firewing – **Avalon**

**Tuesday, June 3**

Neva Dinova, Dead Horse Point – **Kilby**  
 Erykah Badu – **Depot**  
 The Crimson Ghosts – **Burt's**  
 Gutterbutter – **Broken Record**

**Wednesday, June 4**

The Wilcox Hotel, Ulysses – **Burt's**  
 Panic at the Disco, Motion City Soundtrack, The Hush Sound, Phantom Planet – **Saltair**

**Thursday, June 5**

The Tricky Part – **Rose Wagner**  
 Mindflow – **Burt's**  
 Stephen Marley – **Paladium**

**Friday, June 6**

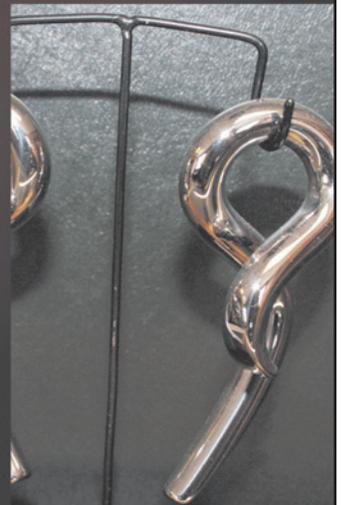
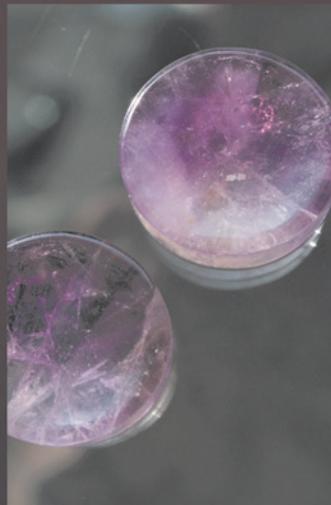
**Pick up the new SLUG- Anyplace cool!**  
 The Tricky Part – **Rose Wagner**  
 Hank III – **Paladium**  
 This Century, Mesa Drive – **Solid Ground**  
 Thunderfist's 10th Year Anniversary – **Burt's**  
 MSI, The Birthday Massacre, Tub Ring – **Avalon**  
**Dark Arts Festival: Johnny Indovina, James D. Stark, Digital Lov – Area 51**



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### Tuesday

**Upstairs:** "80s Time Tunnel" 80s Flashback with DJ Radar

**Downstairs:** Old-school industrial and Gothic with DJ B-Module

\$3 before 10pm, \$5 after. Ladies Free until 11pm  
\$2 pints, \$6 pitchers, \$3 sex on the beach

### Wednesday

**Upstairs:** Transmission with DJ Radar and DJ D/C. All request Indie, elctroclash, danceparty.

**Downstairs:** "Klub Karaoke" provided by Spotlight Entertainment

\$3 before 10pm, \$5 after. Ladies Free until 11pm  
\$2 pints, \$6 pitchers, \$4.50 Jager bombs

### Thursday

This is the biggest 80's night in the US!

**Upstairs:** 80s New Wave Flashback with DJ Radar

**Downstairs:** "Sanctuary" Gothic and Darkwave with DJ Evil K

\$3 before 10pm, \$5 after. Ladies free until 11pm  
\$4 Rockstar vodka

### Friday

**Upstairs:** "Klub Kulture" Alternative and Techno with DJ Jeremiah

**Downstairs:** "Das Maschine" Industrial and EBM with DJ Viking

\$3 before 10pm, \$5 after 10pm, \$3 Kamikazes, \$2 Coronas

### Saturday

**Upstairs:** "In the Mix" Alternative, Techno and Dance with DJ Jeremiah

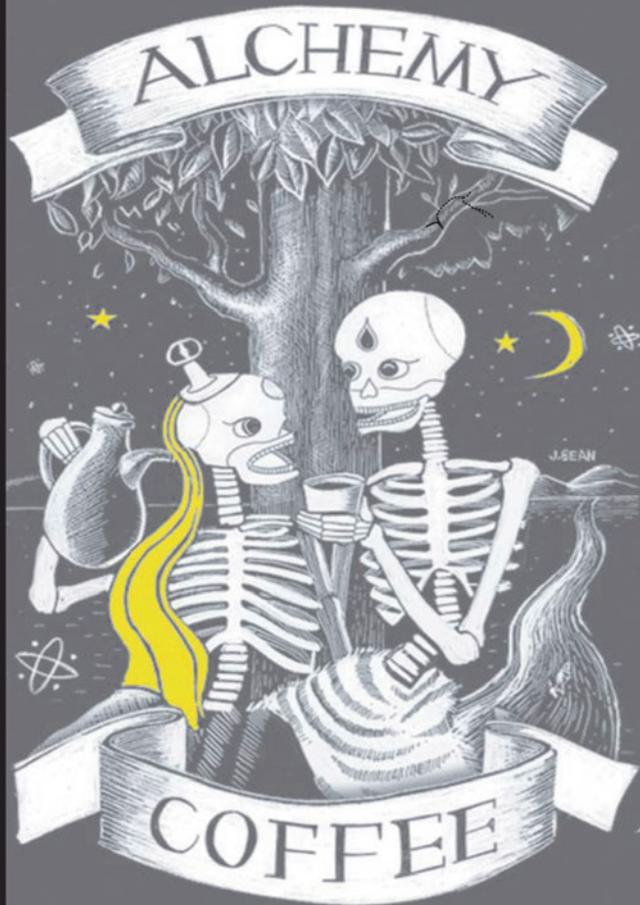
**Downstairs:** "Subculture" Industrial, Gothic and 80's with DJ Evil K and DJ Viking

\$3 before 10pm, \$5 after 10pm, \$3 Sex on the Beach

## May 31st

PLEASURE AND PAIN FETISH NIGHT

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-COME SEE THE "OFF THE HOOK" OPEN MIKE!  
TUESDAYS 6:30pm- signup / 7:00pm- begin!

-2 YEARS NOW KIDS! THANK YOU! THANK YOU! THANK YOU!  
LIVE ALCHEMY!!!

-GO ROLLERDERBY GIRLS! KICK SOME BOOTYLISCIOUS!

**May Music Schedule:** 5/2 PFR  
5/16 Mary Tebbs  
5/17 Kris Zeman  
5/23 Soda Con, Jackie Cambo  
5/30 Flash Cabbage  
5/31 Lerain Horstmeanhoff

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# Kilby Court • May Calendar

- 1- Erin Haley, Tom Butler Band, Atherton, Gardensleeper \$6
- 2- Dark Meat, Kid Theodore, The Good Bites, The New Nervous \$7
- 2- Cut Copy, Black Kids, Mobius Band @ Urban\* \$13/15
- 3- Northern State, DRI, Rope or Bullets \$10
- 3- The Future of the Ghost, Vile Blue Shades, Vellella Vellella @ Urban\* \$6
- 5- Dusty Rhodes, Fuck The Informer, Kate Ledouce @ Urban\*
- 6- The Cops, The Cosmonots, Elizabethan Report, Avenue
- 6- VHS or Beta, Tigercity, Starmy @ Urban\* \$10/12
- 7- Trinity Forbes, Send No Flowers, Ask For the Future, Tim Petersen
- 7- Efterklang, Slaraffenland, Uzi and Ari @ Urban\* \$8
- 8- Just a Vapor, Wade Turley, Julia Mecham, Asher In The Rye \$6
- 9- The Future of The Ghost, Band of Annuals, Patter Stats
- 9- Yo Majesty, Does It Offend You, Yeah? @ Urban\* \$10/12
- 10- Ra Ra Riot, The Little Ones, Lord Mandrake \$8/10
- 10- American Music Club, Atherton @ Urban\* \$8/10
- 11- Boss Martians @ Urban\* \$8/10
- 12- Subtle, The Future of the Ghost, Palace of Buddies @ Urban\* \$10/12
- 13- Teamawesome!, Set This Aside, Dream Ballons The Shuttles \$6
- 14- Ted Hajji, Mendi Magistro, Steady Machete Cephelotron \$6
- 15- Dead Meadow, The Furs, Pink Lightnin' \$10
- 16- Tapes 'n Tapes, White Denim @ In The Venue \$12/14 6pm
- 16- Atmosphere @ In The Venue \$17/20 6pm
- 16- Destroyer, Devon Williams @ Urban\* \$13/15
- 17- Margot & The Nuclear So and So's, Cameron McGill, Almost Brothers \$8/10
- 18- Slajo \$6
- 19- Alak Alas Alaska \$6
- 19- Sea Wolf, Kid Theodore, Good Morning Maxfield @ In The Venue \$10/12
- 20- Someone Still Loves You Boris Yeltsin, Ha Ha Tonka Ben Johnson, Pretties For You \$8
- 21- Larusso, Down For The Count, Hotspur, Mesa Drive \$7

- 21- The Carrots @ Urban\*
- 22- The Heavenly States, The Poison Control Center, MC Danger Mouth \$8
- 22- Langhorne Slim, The Builders & The Butchers, Chaz Prymek @ Urban\* \$8/10
- 23- Periodic Table of Funk, Hannah Lorene, Nathan Spenser and Lee Madrid \$6
- 23- Del, Burkue One @ That Palladium\*
- 24- Femme Fatality, Jessica Something Jewish, Sex on The Run, Digital Lov \$8
- 24- Johanna Kunin, The Devil Whale @ Urban\* \$6
- 24- Swervedriver @ The Palladium\* \$15
- 26- The Show Is The Rainbow, Minipop, Samson & Goliath, Marcus Bentley \$8
- 26- The Presets, Walter Meego @ Urban\* \$12
- 27- The Old Haunts, Mr. Gnome @ Urban\* \$12
- 28- Tres Wilson, The Craving, Vicious Starfish, Mike Cottle \$6
- 29- Casiotone For The Painfully Alone, Foot Foot, Navigator, Grizzly Prospector \$7
- 30- White Rabbits, Miles Benjamin Anthony Robinson, The Furs \$10/12
- 30- Joan of Arc, The Future of The Ghost, Vile Blue Shades @ Urban\* \$10/12
- 31- Cryptacize, Buttery Muffins, Kathryn Cowles \$7

## UPCOMING SHOWS:

- 6/2- Ladytron, Datarock @ In The Venue \$17/20  
 6/9- Dosh, Anathallo, Stag Hare \$8  
 6/13- The Black Angels, The Warlocks @ Urban\* \$10/12

\*Urban Lounge and The Palladium are private clubs for members. All shows 21+ Shows start at 9pm  
 Kilby Court is an all ages venue. All shows at 7pm unless otherwise noted.  
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