

SLUG mag

Nov. 2000
Issue #143
Free

SHIFTING GEARS

WITH ROCKY ANDERSON

SPECIAL
COLLECTIONS

AN INTERVIEW WITH

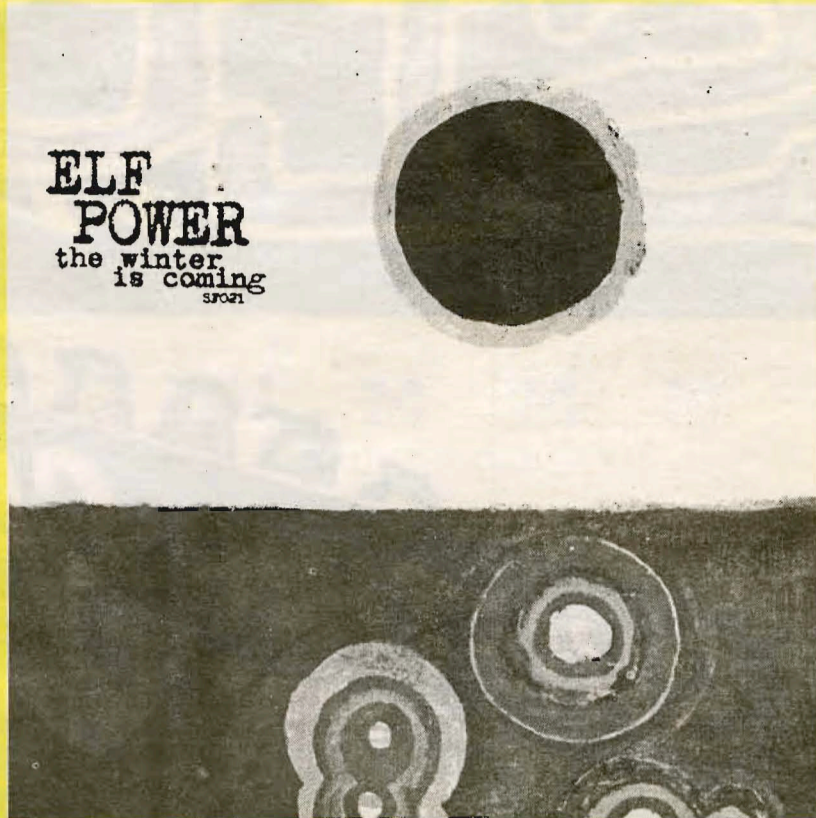
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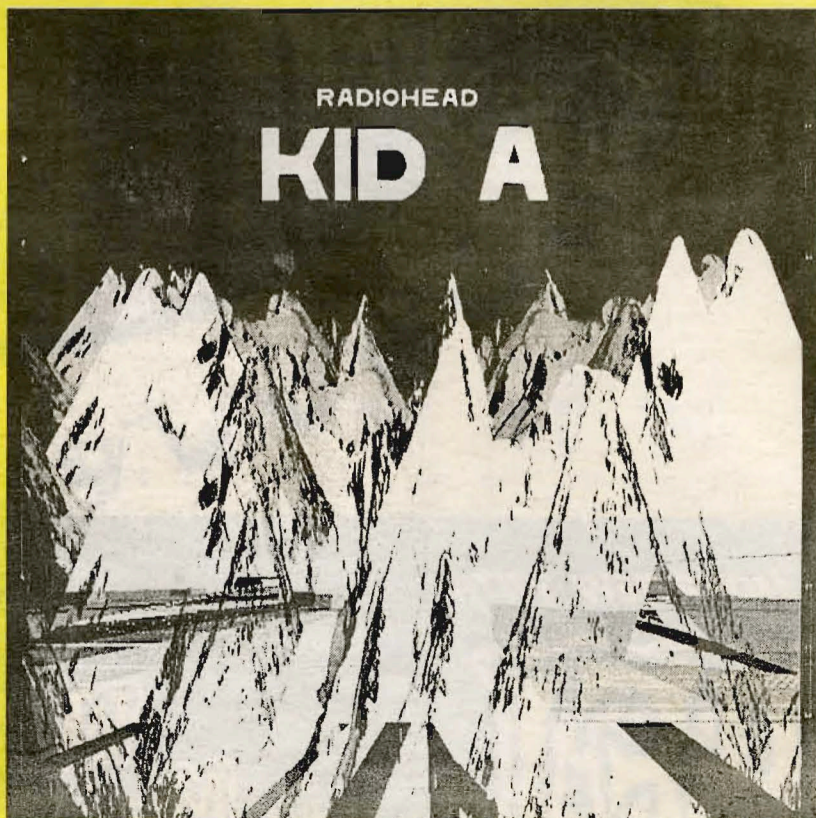
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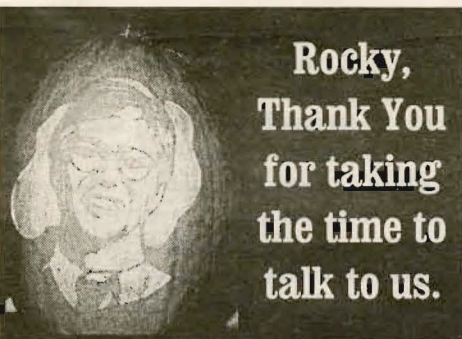
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Rocky,
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talk to us.

SLUG

November 2000
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Dear Dickheads,

This letter is to the girl who called regarding the advertisement in the back of SLUG Magazine that she knew a few Rob Larkins. That implies three or more! Is this some sort of sick joke? Well, on the off chance you know one Rob Larkin let me narrow it down for you. He used to live in Park City. He went to High School there. He's about 27. His mother's name is Claudia. If any of that rings a Rob Larkin bell call back. Otherwise keep your sick humor to yourself.

Thanks,
Penny

Ed Note: Yeah, what she said!

Dear Dickheads

First off, I just wanted to say that I have always appreciated what you guys have done for the whole SLC scene. It angers me when B-lens (very creative, did he think that up all by himself?) starts whining about the state of music in Salt Lake. If you have a problem with the music scene here you can do one of two things. Either move the hell out, or change what's going on. B-lens decided to take the easy way out and just bitch about everything. Which really wouldn't matter but he decided to start talkin shit on Clear. I can't think of too many bands that have come along in Salt Lake during the last five years who have worked harder then Clear. Not only at making their band great but also making their scene great. Sean from Clear is responsible for the majority of hardcore shows that go on in this state. Has B-lens ever had to put up with a biased media or bullshit cops who shut

down hardcore shows all the time for no reason whatsoever. B-lens hasn't the slightest idea of what being in a band is all about. Yet he can somehow call he and his bandmates innovators?. I figure that B-lens isn't going to be able to play in vell-kro too much longer once certain people have their way with him. So if anyone is interested in being in some innovative band that won some local awards they should probably submit resume's a.s.a.p.

Thanks for your time, XJoe

BallantyneX
UTE44@aol.com

Ed Note: Thank you for your kind words about SLUG and CLEAR (R.I.P.) I the tears straming down my checks as I read how devoted you are to the "scene."

It turns out our little Vel-Kro buddy from last issue couldn't remember which band he was trying to insult as he made a small, yet BIG typo. Apparently B-lense had a little too much to drink before writing to SLUG, as he misspelled CLEAN with CLEAR. Alright, let's move on shall we?

Dear Dickheads,

I am only partly writing to bitch about how stale it is that all music that 99% of people know about is stale, narrowly marketed shit, and I find it really hard to believe that there is ANYTHING put out by the "Big Six" record companies that anyone could possibly want to listen too. There was a time,(lets call it "BS"-Before Sony)When bands like the MC5 and Velvet Underground were on Major labels, as uncommercial as they were at that time, the still got out and available to people. And now these

companies won't even take a chance that these "uncommercial" bands might amount to something at some future point...and niether do thier little lickspittles at thier Farm Teams (the so called "affiliated independent" labels) they suck just as bad. It makes going to a record store, even the mom and pop shops a chore. I cannot pick something up just because I think I might like it even at Heavy Metal or Salt City- just cause it looks like it might be cool, because they got thier goddamn dirty tricks- market testing the packaging and subsidiary labels and stuff to make it LOOK as if it could be a good record...but it never is. All you can do is research the hell out any prospective purchase (the higher prices are a factor too)by word of mouth,magazines, and internet and then find out that it still sucks half the time...It makes me want to scream. I still buy records, but I never buy something i haven't heard anymore, and that sucks. This brings me to my next point- Al Gore And Georgie W are this years Sony and Virgin CD's, and Nader is at least as good as mid-eighties SST vinyl. I hope you apathetic nihilists voted, even if you're stupid (and you probably are).

-Brett "play-doh" Tiedemann(real name)
Drummer of the Nano-Men

Ed Note: I understand your pain and Steve Albini does too. Pay special attention to our December issue. Mr Albini will be addressing Your issues with major labels. In the meantime buy the new PJ harvey, it's on Island and it kick's ass.

This month I...

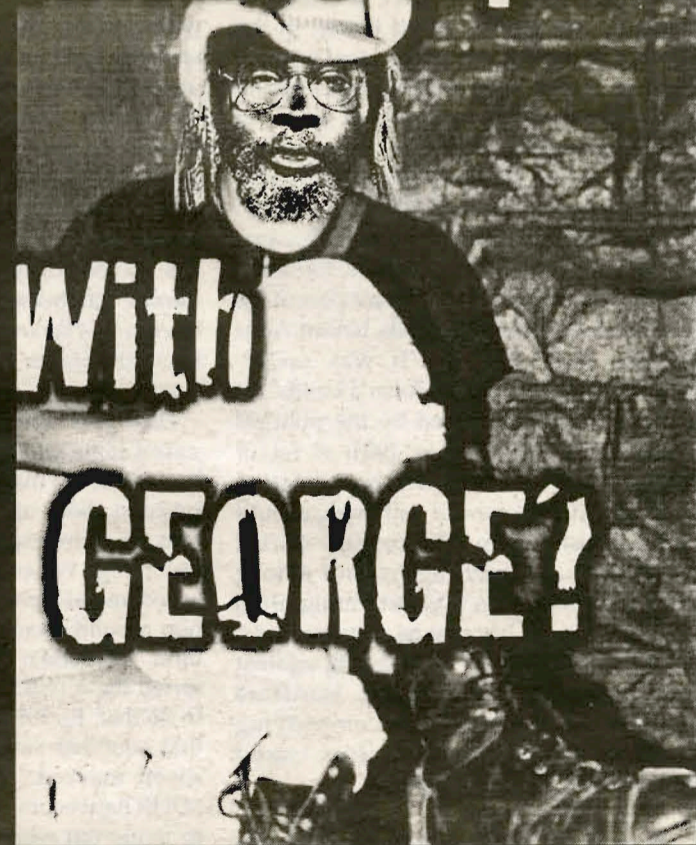
-got called dork by a stranger

-got called weirdo by a different stranger on a different day

-pissed off a local boy with my lack of coherency and decided to give him some now. This is a song by a local group of which I was a member.

Ride up beside me	cowboys
answer me this	Run run run run
Who was that madman	Your words are poison
what did I miss	Assault my sense
From out of nowhere he	Ignorance stuns me in
gunned me down	present tense
Rolling slide motion feet	Like William Bowrah and
hit the ground	colcacchine
The blood ran down me	I'm turning out now I
cheek	hate this scene
Left one man with no	Now get down on your
name	knees
The captain said aban-	And tell me what went
don ship	wrong
It never was the same	It's been decided take
	your place
So run run run run run	Forget those doomful
cowboys	songs and run run run...
Run run run run put that	That's all behind me
knife down boy	it's quiet now
Run run run run run	

What's Up



Stick to my musings	I got up off my knees
avoid the prow	I kissed him on the
Some madman's moving	cheek
to gun me down	I poured out water on
I might just show him	the fire and down down
I'm doing now	down.
	Love, George



Empire of Sound

(an interview with Alec Empire)
By Brian Staker

Music can do a lot of things. It can make you dance, get you high, even make you fall in love. But can music spark a revolution, really make a change in the world, in the larger scheme of things? Berliner Alec Empire, of the band Atari Teenage Riot and founder of the record label Digital Hardcore Records, has based his entire musical career on the proposition that music can still make a profound political statement, and even have a voice in changing the world for the better. In the process he created one of the most original musical sounds of the last decade, taking elements of punk, techno and drum & bass and pushing them to the extreme, turning up the speed of the rhythm, distorting the mix, adding frenetic samples, screaming the vocals. In turn, he became influential on the work of others. Early on, music was always an important part of his life. He was making records before Atari Teenage Riot started. "It was underground, and I wanted to form a band," he explains. "I was inspired by the political situation in Germany in 1991. A lot of things came together—reunification brought out a renewed nationalism and anti-Semitism again. The country started on a nationalist path again, and among the consequences were racist immigration laws. The Right became more powerful." He wanted to start a band going against this tendency. The Digital Hardcore Records label, eventually embodying much of his political philosophies, would make people question things.

When Atari Teenage Riot went on the road with Rage Against the Machine in the U.S. in the early 90s, the touring partnership was formed by mutual accord between two groups that sounded quite different, but shared many of the same progressive social and political tenets. "We had toured with Beck earlier, and were looking for more shows," Empire says. "Zach was really into it, so the deci-

sion came from both sides. There aren't many bands around that share those same political views." The response from audiences, however, was mixed. "Playing stadiums with 30,000 people or so, only about 10% like us, even if that's quite a lot of people," he muses. At least the rest of them get for some of them the first chance to check out the group and be exposed to their music. He found touring with Beck to be a more confrontational experience with crowds. "People didn't get it then; it was too hard sounding for them. People were more into what we were doing when we toured with Rage." Although that band's leader, Zach dela Roche, has recently departed due to "creative differences" with his band, the Digital Hardcore family has found that their musical family has stayed together. The dance scene in Europe has helped them gain a huge following that far overshadows their cult status in the States.

How did the distinctive DHR label sound come into being? "ATR was the first band in Berlin that took punk elements and speeded them up, even before drum and bass," Empire explains. "It was a very logical thing. We combined loud punk and speed metal-style guitars, and most hip-hop around then was at the most 100-120 bpm. We made it twice as fast. And we distorted the sound. Then more bands started to do that. By 1995 there were many bands that sounded similar, but then other offshoots evolved." Has it become a cliché? "DHR has become like a genre, but it's hard to figure out what the rules are. The common characteristic is," he laughs, "we all abuse electronic equipment. Now all the bands on the label are all so different from each other. We all still try to push digital equipment to the maximum. At the moment when we began, our political message was all similar. Now that's not as true as it was initially, but there are still some elements of the populist message in all of us."

At some point he was no longer able to find feelings of liberation, as many have, in rave culture. "Ten years ago I was only 18 years old. The rave culture then was very creative. But the music industry was just about to change. Now people look back on that as a cool time, but we had just left the 80's. There had been a lot of 60's comeback bands playing big festivals. Pink Floyd played a show for the reunification. But there was no real energy in that music. The techno scene was about to wipe that away, but two or three years later dance music had been totally absorbed by the mainstream. There was no message in it anymore. It was just music to dance to. At first there was a subversive element to that, but then it became like supermarket music. With the racist direction Germany was moving in, techno had nothing to fight against it.

"And in '93 the music equipment industry changed, and people began using it in a different way. It used to be more creative. Now all the equipment is all laid out for you, to make it easier. There's no challenge anymore. There's just a formula to get people out on the dance floor; it's very conservative really. In the context it has no meaning; it supports the political system. There's no vision for change. It's just repeating like disco." In the face of the current state of the music industry, he believes DHR can fill an important role, although what that role is depends on how people look at it. "People find our independent structure very important, now that so many labels are merging," he maintains. "The industry is changing; musicians are more and more like slaves, just doing what the corporations tell them to do. As a musician I can't accept it, and as a consumer I find it very boring. You can predict what will come next; what the next corporate rock band will sound like. DHR is totally different from that.

"A lot of people can't believe we are running a label not just to make a profit, as a business. But we don't sell our ideas, or let others control us." He's been open to many different alliances in distribution however. "Initially our US distribution was through Grand Royal. We were about to go with Capitol, then we changed to Elektra. Then we went back indie again. There are so many different areas of the world, and we just want to get our music out to as many people as possible." As long as his music isn't forced to change, he doesn't see anything wrong with using major distribution companies. "Making a change in the world means being non-elitist. Most indie labels are about being different and 'special,' and it can end up being elitist. I think we're a good example to other musicians.


"A lot of people are disillusioned with the music scene today—you have to make so many compromises. We show that a lot of kids out there are still interested in issues. It's not like the way the media portrays them, only interested in hanging out and playing video games." The label's ">21" imprint is founded specifically for releases by musicians under the age of 21, and has already released work by several promising musical proteges. "When we started, people said it wouldn't work—no one cares about ideals—and we've proved them wrong. People are more open to new ideas, but the information is not being made accessible to them."

As a musician, his political ideas inspire him to make music, to channel his emotions into sounds. "My music is governed by the understanding that we have to live in this situation because of the power structure. I place political ideas above the music." He continues, "everything that matters in my life is affected by politics. The alienation that so many people feel is just part of a fascistic way of thinking: the mainstream won't let people be different. Politics is the main issue for my music, and for DHR as a label. Some musicians on the label don't feel the same, but it still works on some level for all of them. Lolita Storm, for example, doesn't share my political ideals, but their music has that same energy. Answers that we find in anarchist theories drive our music." EC80R expresses the anarchist philosophy on their latest release, *The One and Only High And Low*, in terms of an endless dance party, fueled with Nyquil, sex, firearms and sleep deprivation.

What does the future hold for this politically progressive label? "A lot of changes are going on here: DHR Fatal, a label spin-off of female performers, with Hanin Elias from ATR, and Lolita Storm, points to a change in direction." The latter's album is some of the label's most overtly sexual material, with songs titled "(I Wanna) Meat Injection" and "Hot Lips-Wet Pants." It may not be as directly political, but is just as subversive in its own way. Hanin Elias provided one of the most succinct statements of the labels political views when she said, talking about Fatal, "We are fighting for humans, not for puppets in a stupefaction machine. Our aim is the destruction of power, money, industry, state, and god!" Empire continues, "In Berlin, a lot of people are experimenting with new stuff. The Heat, a 17-year old guy, is doing very hard, aggressive, noise-influenced music. He uses beatnik-type 60's samples like English mod groups, mixed with industrial beats. Fidel Villeneuve, an English 19-year old, took the older DHR sound from about three years ago, like very hard, distorted drum and bass, and pushes it to over 240 bpm." He enthuses, "it's totally sick." Other projects include ATR member Nic Endo's new solo CD. The "LTD" sidestream of the label will include even more experimental work by current label members as well as others, like Bomb 20, at 21 years old barely too old for the youth segment of the label.

"DHR will start moving into two directions," he explains. "On one side, it will become more simple, like the ATR song 'Burn, Burn, Burn.' Very short, three minutes or so, and only one guitar riff. Like ATR's latest album, *60-Second Wipeout*. A very simple hardcore style." The album is as hard-hitting as any punk album, and songs like "By Any Means Necessary" express a political message over a hip-hop beat with a potent combination that hasn't been heard since Public Enemy. "What is over with DHR is stuff like Shizuo, very confusing and chaotic, like late 60's experimental music, with many samples and layers of sound all going on at once. The new stuff has a lot of energy, but it's just developing, so ask me in three months and we'll see what happens. When you run a label, there's always the fear in the back of your mind that things could stagnate, and become boring. Then things start happening again, and that's really cool."

The label's website is www.digitalhardcore.com.



napster

By Josh Sheurman

On October 9, 2000 Senator Orrin Hatch held a Judiciary Committee Field Hearing on Utah's digital economy and the future involving Peer-to-Peer technology and other emerging technologies at BYU. Sen. Hatch had invited CEO's of NextPage and Lumin, Vice President of Novell, CEO of Campus Pipeline and President of Utah Information Technologies Assoc. Standing out of the business atmosphere was musician Peter Breinholt and Napster inventor Shawn Fanning.

For the next two hours each guest talked about their involvement with Peer-to-Peer and how it is "the next big thing" and the advantages which are revolutionizing the Internet as we know it. The last guest to talk was Shawn, who told the same story everyone has been asking for the past year.

While a sophomore at Northeastern University, his roommate was having problems downloading MP3 files, which were either damaged or would go off line before it were complete. Shawn decided to write a program to bypass the server and connect directly with other users to share music files. Using a programming book bought from Amazon.com the program was completed and called 'Napster' (Shawn's nickname),

which made Peer-2-Peer possible. Upon completion he launched the music finder which took off to unprecedented popularity, being the fastest growing computer program so far. More than 33 million users have logged on and growing at 1 million per week. In Sep. '99 Napster found management and office space in Northern California where Shawn now resides. The popularity of Napster was also a curse. Major record labels are now suing, claiming copyright laws have been broken. Metallica and Dr. Dre have both spoken out against Internet sharing of music. The CEO of paid Napster for 15 million for a company that makes no money. However, if musicians were to be compensated by users paying a monthly fee (purposed \$4.95 a month) Napster would potentially be worth billions. On Halloween the biblical re-match of David and Goliath took place with a hand shack and a pat on the back. Napster and Bertelsmann (label and owner of BMG) signed a partnership to have a paid service for unlimited access to the sight. Some of the music on Napster would be free, but not all. And this might be the future for most MP3 sights.

With all the coverage, both magazine and television interviews, this is what we know of Napster. The main issue, which I have heard

least about, is the music. It's about the music in a dorm room, or the lack of it 4 years ago. The music which musicians have pitted against one another. And the music which could cost millions to protect against, give royalties to and re-write copyright laws. Music is what I would like to ask Shawn about what he thought of music. I read Shawn would be speaking at BYU the day before and woke early enough to drive to Provo and watch the discussions. When the Judiciary meeting finished, Shawn was mobbed by students for autographs, and even Rod Decker for a brief interview. Afterwards BYU took Shawn and friends on a tour of the campus, apparently



they wouldn't mind a millionaire enrolled, which took another hour half. At 2pm Sen. Hatch's chief administrator, CEO of Napster and Shawn Fanning talked to a BYU law class about copyright laws and how they haven't broken any (which is true) and random questions from the class. When the class got out and more autographs I got to talk with Shawn briefly, very briefly before he left back to California.

SLUG: What's your favorite band?

SHAWN: Led Zeppelin.

SLUG: The only music reference I've heard is you

plucking a Zeppelin song, do you play guitar? SHAWN: Ya, I play but I'm really bad. I've been learning some stuff, slowly getting better in my spare time.

SLUG: For all the publicity you've had, have you met any idols because of Napster?

SHAWN: I had a chance to meet Billy Corgan, which was really cool to me. I like his music a lot, he's not my favorite artist but the fact that it was really early on, so to me it was an exciting thing, he was the first artist I've met. I was really uncomfortable, but really significant.

The other day at a party Ben Affleck was goin' off about how supportive he was. He was the craziest person on the subject. It's cool to see

people support it.

SLUG: What have you downloaded recently, or do you still download?

SHAWN: Not really, I actually don't anymore, maybe because of the legal issues.

SLUG: What made you move out to Cali.?

SHAWN: I was livin' in Mass. and I heard of two people that wanted to take management positions. They found a place in California and we moved out, Jordan Ridik, and me.

SLUG: Permanently?

SHAWN: Ya, I've met so many people since I've been here I don't think I'll go back.

SLUG: So what did you think of the VMA's and Lars?

SHAWN: I don't have a problem, he's pretty short.

SLUG: How about Carson Daly?

SHAWN: Well he's....

SLUG: A dick?

SHAWN: Ya, at the VMA's he tried to hard to be neutral.

SLUG: What's your favorite music genre?

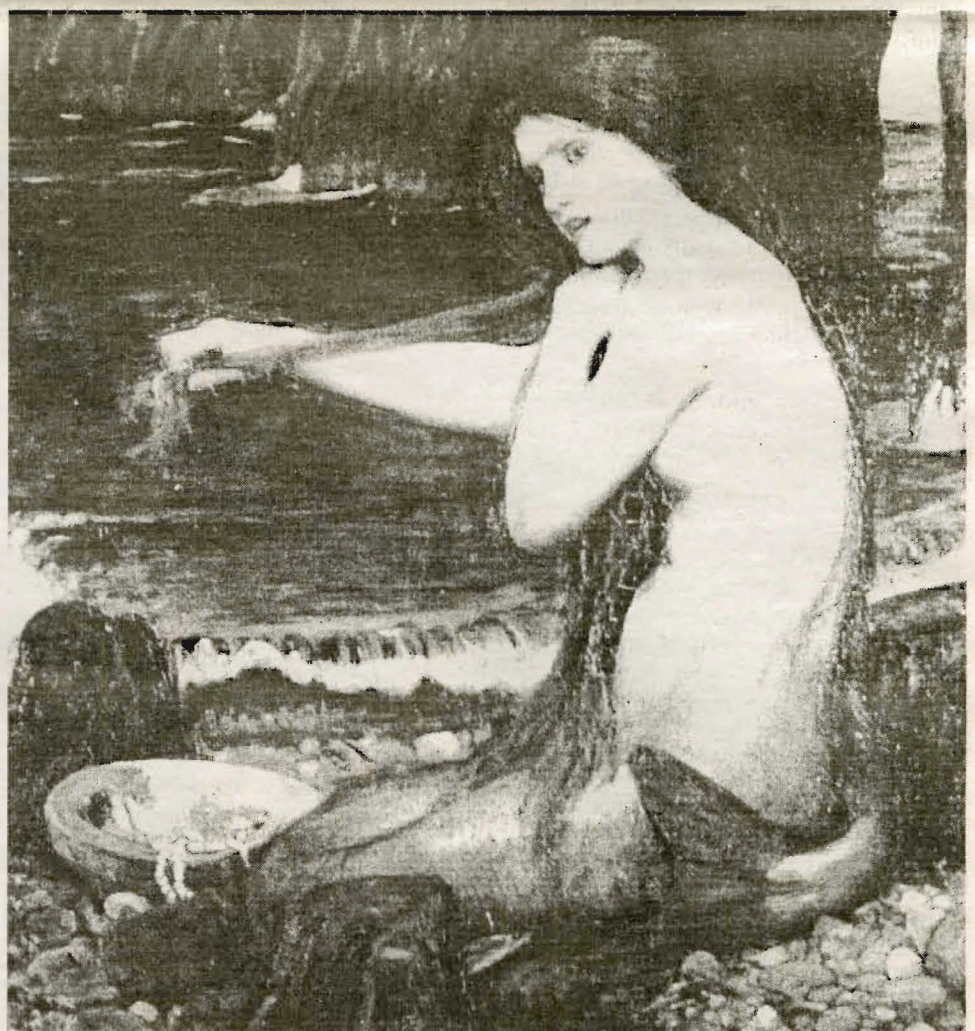
SHAWN: Trance or Classic Rock. I also like a lot of Hip-Hop, but not listening to it as much lately.

SLUG: Five albums you're listening to right now?

SHAWN: Sublime 40 oz., Sublime self titled, Shasha's Global Underground, Pac double disc.


We talk about snowboarding, which he'd like to try soon. I hand him a copy of SLUG for reading material on the flight back. He leaves with a secretary/guardian to stay the night in Sundance and then fly back to Cali. What little information I learned from the inventor of the most controversial program, is that he's still a teenager who enjoys music and wanted to spread the word and help others do the same. Today Napster includes chat rooms, instant messaging, hotlists and a new artists' program to help emerging artists reach an audience they never could have before. With so many free music-sharing sites, the future of paying for Napster is uncertain, but remember it was all started for the music.

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with your host
Kevlar7

Concert Previews

For the month of November, I want everyone to be thankful for many things. And for this, toast those glasses and prepare for another long month of school. At least we can be thankful that there are only five weeks left. This semester of school has stressed me pretty

bad. Fortunately, there were lots of good shows last month that made the abuse of school not so bad. The best of this being the Supersuckers and The Amazing Crowns at the Zephyr. Those guys rocked the house and put on a helluva humorous and entertaining show. Thank you's to everyone who joined my boycott of Burger King for their distasteful marketing of boybands to the public. Make sure that if you are eligible to vote that you get out there and voice your opinion. Anyone who says that voting makes no difference had better keep their mouths shut next time a fascist like Derek Smith passes some kind of right wing evil legislation. Finally, as my SLUG boss and I have discovered recently, wearing a leather jacket with lots of painting and pins on it doesn't make you punk rock. Not that I have any right to preach what punk is, and by all means I would hate to step on some kind of fucking pedestal and claim to be some kind of stupid punk god. But in my opinion, (which could mean that I'm completely full of shit), and I'm an old fart when it comes to this; punk is an attitude and frame of mind, not a clothing style of trend. Being punk doesn't mean that you're to good to ride the public transportation system; and you know who you are. Alright, now that I have that off my chest; sorry to have subjugated all you intellectuals to all that juvenile banter, I will make amends by putting some sophistication and culture into the rest of my article for the rest of us mental elite's.

Thou do'st not know thee great reputable show of arms that woudn't be brandished at **The Juliana Theory** performing in twil'st display at *Kilby Court* on the 6th. Much sorrow will visit my heart and descend upon me like a black veil that robs and pillage's my soul whilst thou stayth in your castle and dissolves the ideal of attending this.....Oh, bollocks, forget it. Back to the immature humor. (You have to admit, it was a nice try).

Oh, the dilemma!! **Elliot Smith** is at *DV8* on the 7th. Playing music that is both beautiful and powerful. Not folk music, but a non-stripped down acoustic and jangle pop guitar sound, with emotionally charged lyrics and singing. This a show that nobody must miss, Mister Smith is one of the best musicians and performers of late. Plus, there will be a large amount of women in attendance, since Mister Smith writes "pretty music" and not "noise that all sounds the same". Be there!

Unless, the decision is made to see **J. Mascus and the Fog**, **The International Noise Conspiracy**, and **Bluetip** at *Liquid Joe's* also on the 7th. For those who don't know, J. Mascus used to be the front guy in Dinosaur Jr., one of the greatest avant noise bands to walk the face of the planet since Sonic Youth. Rumor has it that ex-Minuteman and ex-firehose bassist Mike Watt will be performing with J. Old schoolers will want to be at this one. Be there early for the openers, The International Noise Conspiracy. Hailing from Sweden, the band plays old fifties style mod-rock R&B. Their disc on Epitaph is one of the best discs of the year, don't miss them. Bluetip, from D.C. is on Fugazi's label Dischord and play the indie mathematics rock that blends country and R&B with an noisy jazzy atmospheric sound, their last and latest disc is an landmark in the indie scene, find out why. The not to miss show of the month. Drop the girl at Mister Smith, then get your butt down to this one and compare notes later with her.

If you want the headstrong anthem punk, then take in **No Use For A Name**, **One Man Army**, and **Dynamite Boy** at *Bricks* on the 8th. Dye the hair, get the egg white in the Mohawk, and push the safety pins through the leather for this show. Should actually be a good one, since these bands play real punk, not that poop and pee punk that all the kids seem to like these days.

The 10th has the best band that nobody has heard of, but should; **Radio 4** is coming to town at either *Kilby* or the 7-10

The Saltair, also on the 10th. Personally, I have boycotted the radio and have no idea what either of these bands sounds like. Someone told me that Nine Days played some song that was played on "Friends" or some idiotic television show like that. The song is, umm, hmm, "Story of a Girl". Sound like wimpy shit to me. My advice skip this one, save the fourteen bucks and the long drive, and check out what real "passionate"

is **Vertical Horizon** and **Nine Days** at



music sounds like by checking out **Radio 4** instead. E-mail me if your are disappointed and bitch me out.

Or save your money for the 11th for **The Dandy Warhols** arrival at *DV8*. Doing a kind of acid-drenched psychedelic mod-style rock, The Warhols know how to put on a damn good show and their music kicks asses into submission. The hippies should come out of the woods and see what a real groove band sounds like. A good show to take in for the month.

Attention Blues fan!! Stomach the sight of all the yuppies and go see **B.B. King** at *Abravanel Hall* on the 12th. That's right, the king of blues will be here in town, performing the legendary classics. Yes, all the 'cultured' snobs will be there, but all the more reason to go. Dress up in rattlesnake boots and cowboy hat with the sides mashed up to scare the hell out of them yuppie pricks and show the King that there are real fans of blues in the audience.

All greasers and fans of 70's rock n' roll will want to be at *DV8* for the return of the **Murder City Devils** and **At the Drive-In** on the 12th. Last time the Devils played here at Liquid Joe's, I was ridiculed by the lead singer for my comparisons of the MCD's to the Sex Pistols and The Velvet Underground. So, for that reason I won't do it this time. Never the less, the Devils will tear the roof off *DV8* and knock the sense out of those in attendance. If you like The Stooges, T-Rex, and Supersuckers rolled into one tight burrito with some Fender Rhodes Organ hot sauce on top then go gorge yourself on this show. By the way, **At-the Drive In**, has one of the most demented singers seen lately. Sporting an afro, he likes to hang from rafters while screaming his head off. Must be seen to believe. Another of the "do not miss" shows of the month.

Great pop punk on the 13th at *DV8* again. **New Found Glory**, **Lefty**, and **Fenix TX** will be putting on a fine emotionally charged set. The band to see is New Found Glory, whose music sounds like a cross between Jimmy Eat World and Face to Face. They supposedly put on a good set when they opened for Face to Face when they came to town. Lefty played the Warped Tour this summer and were pretty damn good. They almost have a mainstream punk sound, but for some reason they have an element in their music that puts them above those bland groups. I really enjoy their disc, go to the show and find out why. Haven't really heard much of Fenix TX, but I hear their not bad. This will be a another good show to see before finals.

The 13th and the 14th has an actual decent reggae performer at the *Zephyr Club*. **Pato Banton** and **The Reggae**

Club, (2401 N. Redwood Rd.). Which venue I'm not sure, so call Kilby and if not then head down to the 7-10. Either way, don't miss this show at all costs. **Radio 4** play a type of Gang of Four style of punk with groove rhythms that must be seen and heard. Fans of Garden Variety will also want to see this group, the bass player of GV is a member of this band. Look forward to this show.

If you like corporate "modern rock", then there

Revolution will be putting on a good show for all the brain dead hippies and snow boarders on both nights. Jah man, will be good toasting!!

Another jam band is coming to town on the 14th, **Widespread Panic** at the *E-Center*. I know a girl who is crazy about this kind of music, I don't really understand why. I guess I don't do enough drugs or something. Figure it, if you dare to stomach the sight of all the dirty smelly hippies.

Retro gothic days are hear again on the 18th. **Peter Murphy** at, you guessed it, *DV8*. I will actually be attending this show, since I can still stomach Mister Murphy's music, unlike all those other cheese-ball 80's musicians. I remember seeing the Murphster at the Triad Center with The Church many, many, many eons ago and I remember that he put on a damn good show. Bring crosses, mirrors, garlic, and stakes to ward off the baby bats and certain demonic ex-wives.

Fans of big band, jazz, and blues will want to see **Greg Piccolo** and **Heavy Juice** at the *Dead Goat Saloon* on the 20th. The man has a sizable amount of talent, since it states in his press kit that he has played with just about everybody and their dog. No shit, the guy has a musical resume about a hundred pages long. This will be a kicking show to see, as Mister Piccolo leads his band into some bombastic rhythms and grooves for your ass shaking delight. Be at this one, it will go off.

Zebrahead is coming to town with **311** at the *Saltair* on the 20th. There are kids out there who worships at the pedestal of 311 and would be quick to refute anything negative I would say about them, so I won't say anything. (Fuck it; 311 is no where as good as the used to be, as say 'Grassroots'. And no, not even 'Soundsystem' is as good as 'Music'; so screw them for selling out their musical integrity). So what if Zebrahead has a similar sound to 311, they have better songs and a sound that sounds very sincere and honest. Plus their fun to get drunk to and dance dirty with three girls to. (Not that I've ever done that, or anything).

Drinking and hardcore are usually two words that go well together; like Mormon and Democrat. You just don't think of those two together, but on the 21st is the return of the classic and legendary **Murphy's Law** at, get this, *Kilby Court*. I hope the guys at Kilby and their shows get really rowdy, since most people, like myself, get really wasted, swagger around while singing along to the Irish/Hardcore drinking anthem of Murphy's Law. Great fucking band.

Also, on the 21st, is **Everlast** and **The Wallflowers** at *Kingsbury Hall*. Everlast is killer, has great musical integrity and skill. Ever since his stint in House of Pain, I've like Everlast and I think his albums are two of the best albums ever recorded. The Wallflowers on the other hand are the finest example of everything that is wrong with 'modern' cawk. Boring and stagnate sound that lulls the average trained musical ear to drooling and eventual sleep. Hey, Jakop, just because your dad is ol' Bobby Dylan doesn't give you the right to write boring shit. Try doing something a little bit more challenging and quit trying to capitalize on your dad's name.

Anybody ever heard of godheadSilo, the two piece band that was comprised of a bass player who sang and a drummer? They put out four kick ass records of noise and fury that was amazing and incredible to hear. The fact that a bass could play all the heavy chords that a guitar played and not make it sound like shit was awe inspiring. Well that band broke up and out of its ashes rose **Enemymine** who will be coming to town on the 24th at *Kilby Court*. The band is a three piece, two bass players and a drummer, and the lead vocalist and lead bass is the guy form GHS. This show will be incredible.

And last, **The Offspring**, **Cypress Hill**, and **MxPx** on the 17th at the *E-Center*. I will let you draw your own conclusion about The Offspring and MxPx. I will say that I listened to Ignition and Life in General from both bands a couple of day ago and it brought tears to my eyes when I remembered how great these bands once were. Cypress Hill is great, and all I will really say about them is how could anyone not like, 'Insane in the Membrane'? They must have a lot of guts to be playing at this "punk rock" show.

Okay, that's enough!! I've already spent too much time working on this instead of studying for my Spanish test. (I hope my Professor doesn't read this). If I left your band out or your venue, e-mail me at www.Kevlar7@hotmail.com and bitch me out. Until next time, remember to eat, drink, smoke, race cars, screw your brains out, eat meat, swear, and go to punk shows because tomorrow you could wake up with George W. Bush in office and your rights gone. (God help us).

See ya, and remember to vote on the 7th. ya, ignorant pricks!

Bright Eyes have shined on Kilby Court by Chad Clark

Conor Oberst, the twenty year-old behind the Omaha, Nebraska band, *Bright Eyes*, has had critical acclaim thrown at him since the release of this year's pseudo-concept album, *Fevers and Mirrors*. Spin Magazine calls Oberst "something of an indie wunderkind," and Instant Magazine said he was "America's more recent shining songwriter and lyricist." All this praise at the age of twenty? How good could he and his band really be? Truthfully, I had no idea what to expect. Would Oberst be withdrawn and unapproachable? His songs give every indication that he is a deeply troubled person. Troubled or not, Conor is an extremely friendly person. I had the chance to talk with him a bit before the show at *Kilby Court* on October 3. It was hard to believe that he was only twenty years old and writing songs with such intensity. He told me that he first toured with a band at the age of fifteen, so he was used to the "rock and roll lifestyle." You can tell in his wide eyes that he is passionate about what he does and is completely sincere in all of his work. He also told me that despite what some of the lyrics might suggest, his family was very loving and

supported him in his musical ventures. The performance was breathtaking. That is the only word to describe it.

Never before have I seen someone lose themselves in the music like Bright Eyes did, especially Oberst. They opened the show with Oberst singing alone with an acoustic guitar. The second song, "Sunrise, Sunset," included the rest of the musicians whose instrumental arsenal included a mandolin, xylophone, bass, flute, pedal steel guitar, keyboards, and drums. The entire band was exceptional on his or her respective instruments, but it was hard to take your eyes off of Conor Oberst. Sometimes he would sing softly, with despair in his voice. The despair could quickly turn into a venomous growl that tugged at your heart and made you want to somehow help him. A few times he would rise from his stool, wildly strumming at the guitar, almost as if he was completely unaware that other people were watching him. That is what made Bright Eyes' set so great - the fact that the band played as though they were alone in their rooms with no inhibitions, without hundreds of pairs of eyes looking at them. Most of the set consisted of songs from *Fevers and Mirrors*, but the band also played some new, unrecorded songs that will be on an

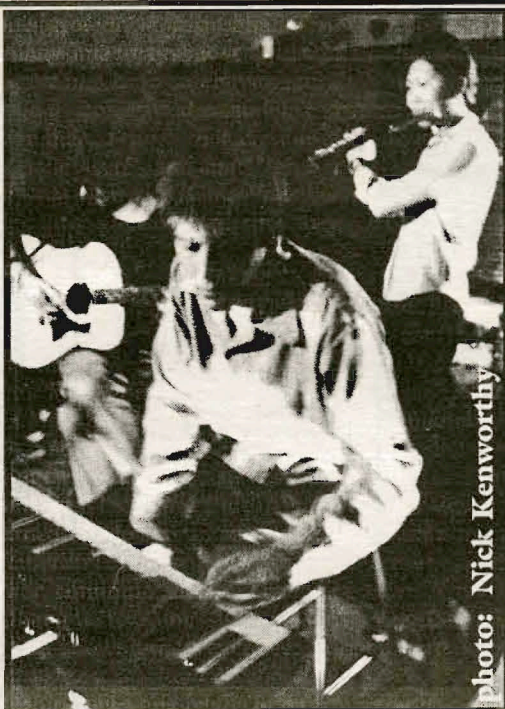


photo: Nick Kenworthy

upcoming split album with another Omaha band, *Ambulance*, which should be released on Saddle Creek Records in the winter.

Bright Eyes promised that they would be back as soon as possible. If you missed it the first time, they are a band you have to see. If you didn't, I'm almost positive that it won't take much convincing to get you back.

Sultans of Sludge by Brian Staker

J. Mascis and Dinosaur Jr. The two names have been pretty much interchangeable over the course of alternative, "indie" rock from the late 80's onwards. The name is a trademark for ragged, Neil Young-influenced melodies paired with some of the noisiest, most distorted guitar leads this side of the third rock from the sun. This year J. Mascis and "the Fog" released the album *More Light*, which included side work from *My Bloody Valentine's Kevin Shields* and *Guided By Voices' Robert Pollard*, and it's one of Mascis' brightest, most ebullient and LOUDEST releases since, well, seemingly the stone age. Bassist Mike Watt, who's touring with this revived Dinosaur, is known as the godfather of punk rock, from his work on the "thud staff" with the *Minutemen* in the early 80's through *FIREHOSE* and onward with his own groups. *The Pair of Pliers*, who traveled here two months ago, blew everyone away with the trio's mix of jazz fusion, punk and rock that's brilliant enough to make even the most proficient musician about ready to throw in the towel. A cyst in his groin forced Watt, in his mid 40's, to finally slow down temporarily earlier this year for surgery, and at the September *Liquid Joe's* appearance he apologized, after a blistering set, for not playing up to par. We caught up with the two musicians in their tour bus on their

way to an in-store appearance somewhere in Massachusetts.

"The band is having their way with me," jokes Watt about Mascis and longtime Dinosaur Jr. drummer Murph. "But I'm holding my own." (The late Minutemen singer) D. Boon's mom made him take up the bass, he says, in hometown San Pedro, California at the tender age of thirteen. "I couldn't really hear the bass on records, in the late 60's and early 70's it wasn't recorded that well," he explains, "So I tried to model my playing after people you could hear, like Jack Bruce and John Entwistle. Bass was reserved for the lame guy," he adds, "but when punk rock came around, everybody was lame, so it didn't matter."

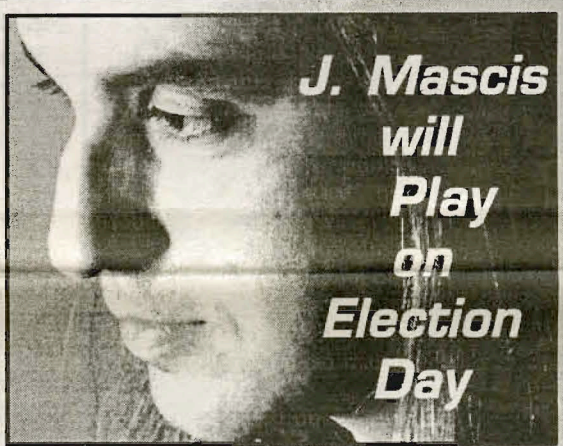
"The bass was strong in punk music, and the guitar was just for texture." In his own music, the bass guitar has also taken on almost a lead instrumental role, often playing melodic parts. "Stuff like in England, the Pop Group, was doing stuff that interested me," he continues, "I couldn't hear the bass in groups like *Creedence Clearwater* and *T Rex*." He didn't even know how to tune the instrument at first. "I went by the tightness of the strings, not pitch. I didn't get turned on to jazz till later, by my friend (artist Raymond) Pettibon. Albert Ayler and Coltrane seemed to be doing similar things to what I wanted to do."

He says touring with J. Mascis and Dinosaur Jr. is "incredible. I'm learning a boatload; it's very inspiring. I haven't used a pick in 17 years, or played through a Marshall. I'm writing a daily tour diary, and you can check it out on my webpage, hootpage.com." He

philosophizes, "I don't think things should come too easily, for a guy my age, you know. It could be easy to become a fascist rock star; I don't want to name any names but I'm at war with all that, I hate it." It's difficult to imagine Watt, one of the most friendly and approachable musicians in the world, ever turning "rock star" in that way.

He has some of his own projects brewing, even as we speak. "I got sick earlier this year, and didn't have a chance to record, but I've got three records in my head. I still have to heal, my hands aren't right enough to record. One project will be a trio, with organ, bass and drums. Not like that Medeski stuff or anything. It'll be called *2nd Man in the Middle Stand*. It'll be about middle age, which is where I am. The last one (*Contemplating the Engine Room*, a "rock opera" about his father's life in the Navy) was about the past, so the next one will be about the present moment, what happens in the now, this second. It was Minutemen, now it's Second Man, pretty good, huh?"

The conversation is punctuated by I could overhear back and forth from the musicians about some "asshole in front of their 'boat,'" which I learn is Watt's term for their tour bus. "You know, it's a metaphor, like



J. Mascis will Play on Election Day

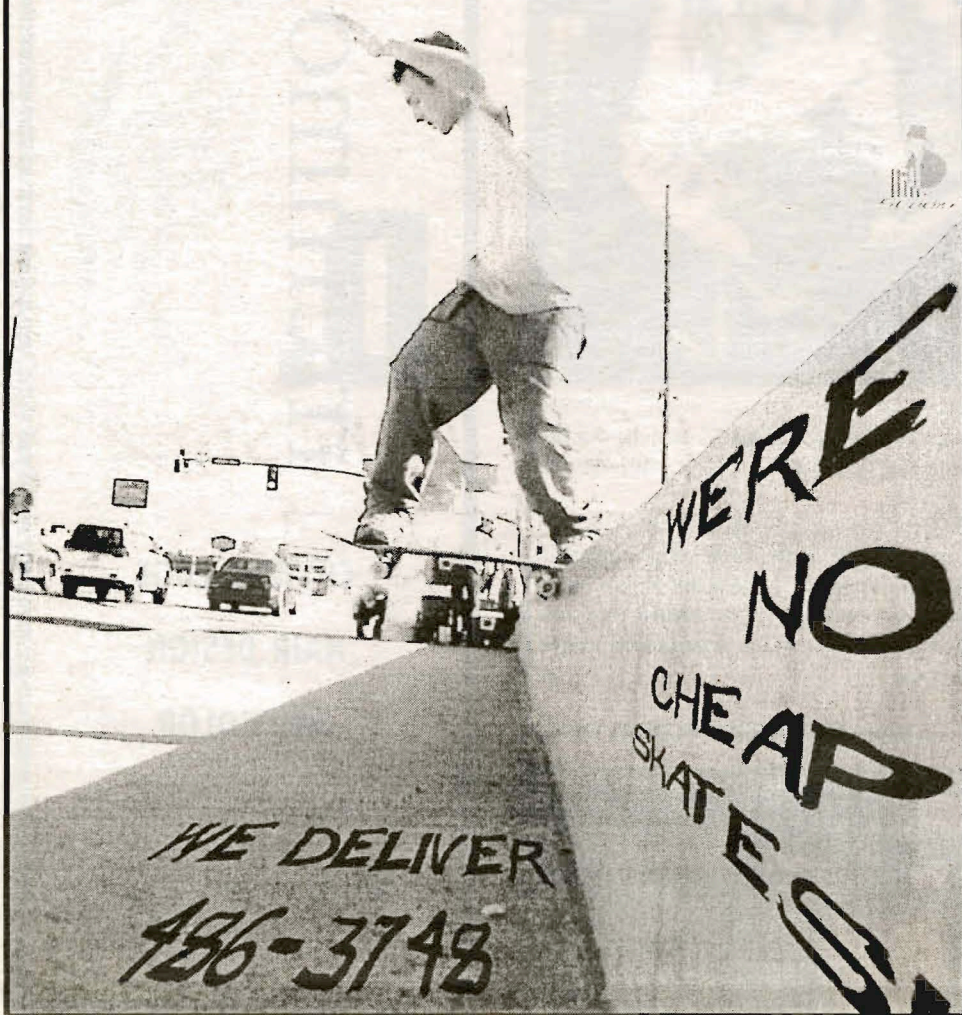
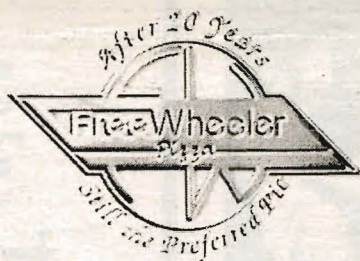
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Getting Up with Mark Tupp



with "I love cock" written on her forehead) That should give you a good, although slanted, perspective on how fucked I am and in turn the whole goddamned writing culture is equally as fucked. Some of the struggling new jack, art fag, graff writer types may not be able to admit it yet. Well I've got one word for those guys. Denial bitch! Well two words, but anyway you get the point. The

We call ourselves writers! The end.

P.S. We get our jollies by going around and writing our names on shit. That is the naked truth, the core essence of this filthy little habit. Oh, don't get me wrong. I have spent years trying to justify it. You know taxation without representation, prosecution and imprisonment of consensual criminals, blah, blah, fucking blah. I have more excuses than Mike Leavitt and Deede Coradini combined. When I really look in the mirror and stare into my shit brown eyes I know the truth.

I am powerless over graffiti, and only through Gods grace can I be freed from its destructive influence.

"My name is Mark and I'm a graffaholic."
"Hi Mark."

Look out rock bottom, here I come! From this point on, I will do my best to give you, the SLUG reader, a monthly insight of this dirty little world.

My experience as a psychic network representative prepared me for this task. In fact, I'm trained to read your mind. No shit. I know what you're thinking right now. "How stupid." "I can't read that crap," "it all looks the same to me," "that shit is just a fad," or even "I can't believe SLUG has stooped this low." I can also feel your hatred, in fact I feed on it. I used to be you. Really I did, I still have a vivid memory of it too.

I remember the first conscious living waking thought I ever had about graffiti. My hometown-hero, high school-homeboy, Bart had the plan. Bart thought it would be "sweet" if our little Mormon at-risk, white bread, suburban, cracker asses start our very own "tagging crew". I didn't even know what the frick it was at first but old Bart, well he really knew what was up. See, Bart had just spent a week in "SO-CAL" and he knew the power of graffiti on the young mind. Bart eagerly gave me the D.L. as he summed up the subculture in one sentence. It went something like this:

Bart: Yeah dude you go around and write your name on overpasses and shit.

Me: Yeah dude real cool, that's the stupidest thing I've ever frickin' heard of.

Bart and I never discussed "Tagging" again. Also of interest, Bart never tried graffiti, probably because he was such a pussy. Bart was all too right about our behavior though. Too bad he was probably too stupid to realize the clarity of his childish description. Oh yeah my point, I'm not like you any more. Don't get me wrong I'm not saying I'm better than you, just different.

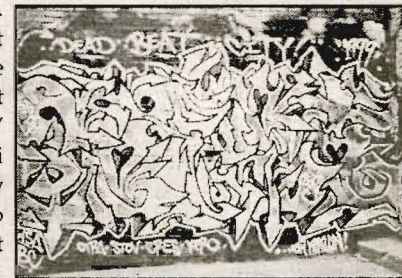
Different in a compulsive+name-writing kind of way. To get a good idea of how obsessed we really are, just ask my ex-girlfriend. Apparently the graffiti mentality is so hard to bear that the town whore would turn born again Mormon just to get away from the likes of my taggit friends and me. (If you really want to ask her go to the 31st singles ward and look for the girl

End.

P.P.S There is still a debate as to where this vocation began, (some say Philadelphia, some claim New York City as the pioneers) but regardless of its origins it has seeped slowly but surely into the land of Deseret. Believe it or not, this is much more than a fad. We are here to stay. I promise you, the reader, an objective window into Salt Lake City's Graffiti writing scene.

I will also attempt to track down the roots of the tradition, as it exists in Zion today. Of course we will be showcasing the best and worst of graffiti, as it exists on our private and public properties. If you don't like what I have to say or you hate the photos we choose to run, please send a note describing your hate along with photos of what you consider print worthy graffiti. Send it to SLUG and hell, I might just respond. Then again, I might not. The End.

P.P.P.S. Just to remind you we are called writers. Calling me a "Tagger" is like calling your gay cousin (or sibling (this is Utah)) a "Faggot" at the next family function. Do you understand? Tagger is a filthy word, probably invented by some ignorant news anchor in an effort to sound informed. From now on I will use the word tagger only as a synonym for the words dickhead or asshole. There are kids in this scene that probably would refer to themselves as taggers. These precious few most likely cannot read and will certainly fall victim eventually to some sicko looking for idiots that can easily be indoctrinated.



For the most part we will ignore these illiterate bastards. It is also important to note there are many different attitudes and

opinions amongst writers about what graffiti is and what it should be. All these subgroups of writers think they are the ones "keeping it real" and often attempt to force their opinion on others by destroying or vandalizing work by those they don't feel are keeping it as real as they should. How could something so simple become so



complicated? This is more than subculture, it is a microcosm of the real world and politics rule here too. You still

don't believe me? Get a marker and write your name on shit for five years, then maybe you will. Until then you're just going to have to take my word for it. The end. (Really)

Hip-Hop is taking on new aspects as it grows in popularity. The standard of a good commercial record has been going up with artists actively participating in making their own tracks. This is a direct connection as well as a reflection of the Underground influence on the "Industry". Slowly, those of us that are doing this for love are chipping away at the armor of the majors. Keep writin'! Keep breakin'! Keep rappin' and making beats. Don't forget that part of Hip-Hop is to undermine a racist/bigoted power structure so we can all get ours. There have been so many good records out recently that it's hard to get to them all, but if you catch me slippin' on something that deserves to be heard, hit me up. I've been getting so much above average shit that I can't even listen to all of it. The amount of good music that's out makes me wonder if the majors are poised to phase out Hip-Hop and bring back country music. It's doubtful as long as there is so much money to be made encouraging kids to kill each other and revel in ignorance. One interesting twist in the equation is that *Def Jam* has been signing a whole lot of rock n' roll acts. It's an illustration of the fact that the machine doesn't care who you are or how you got your dough as long as they can get a piece of it too. I just don't understand why so many kids feel songs by white guys in clown make-up, but I enjoy the fact that a black entrepreneur is able to get rich off of it. It's more proof that style has completely eclipsed substance at the beginning of the 21st century.

You like that Ludacris single "What's Your Fantasy", even thought you pretend you don't. Well, the record entitled "Back For The First Time" is more of the same. Personally, I like the down south shit, but I was hoping for some Organized Noize beats or something a little more unusual. The production is solid and commercial, but there is definitely no new ground being broken here. Ludacris' first song was called "I Like them Girls" while he was still a DJ on Hot 97 in Atlanta, he got a record deal off of it, but the song is sadly not on his debut. That's probably my favorite shit he did and I still don't have a copy of it. He's on Def Jam South so I guess old Russell Simmons has got way to make money everywhere. This record has songs about Hoes, Players, Pimps and all the typical shit, but the skits are funny even if you don't know the places he's talking about. I know we'll be hearing a couple singles off of this one on the radio. File this in the same category as *Mystical*. If you like it, then it's for you, if you hate it, hate on hater.

The new *Black Eyed Peas* record is called *Bridging the Gap* and it's a nice introduction to the potential of Hip-Hop to the radio listener. This record was going to be the next big thing before they even recorded it, but for all the hype, I like it. I've been reading about it, hearing about it, seeing interviews in graffiti magazines for about a year now, and I was a bit leery. This is a solid commercial record that even the most cynical obscurist will catch a head nod off of. *Premiere* did production on it, *Esthero's* on it and there are plenty more guests on the record. She looks cute done up all retro in the video, and it brings back some memories. The look and the sound of the first single has "Sell, Sell, Sell" written all over it. This is a consistent record and comes as a surprise due to the amount of dough behind it. The production is slick and there are some quirky little elements that make it very listenable. It seems

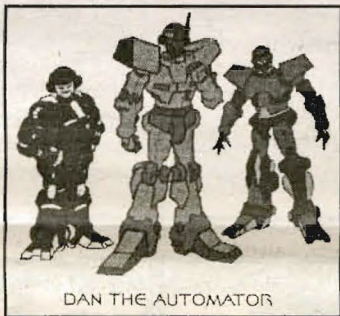


pretty light and fluffy at times, but my only real criticism of it is the extent of the conscious nod to the old school.

I remember bumping all of the songs they used for the hooks and little catch phrases and I guess it makes me feel a little old to hear them recycled. There are definitely some clever punch-lines and turns of phrase lyrically and it's nice to hear a big record from the West Coast that has references to some elements that are unique to that side of the country.

It makes me wince to hear some of the New York styles of delivery, but everybody gets in where they fit in. I have always dug some bilingual rapping and BEP flips that lovely. They are conscious of the many different cultural elements that collide in Hip-Hop don't hate on any of them, which is refreshing. It's also a brilliant marketing strategy to make everybody feel comfortable.

Something I was not prepared for was the *Deltron 3030* record. I have been so disappointed in Del since *Eye Exam* that I almost didn't check for this record. It's a terrible thing to set the bar that high for your self and then fail to clear it. I can't think of a single Del project that has been tight all the way through, but I always had high hopes due to the fact that when he rips the mic properly it stays ripped. This is an interesting project for Del. It's partially a post-apocalyptic concept album, as well as criticism of Hip-Hop. One of the things that's always inhibited Del is the lack of production diverse enough to buffer his delivery. He has tight lyrics but the way he spits them can get monotonous if the track doesn't switch up to keep it bounce-



DAN THE AUTOMATOR

ing. This project matches him with *Dan the Automator* who produces like he is the star of the show. Not to be out-done, Del tightens up on the rhymes, and *Kid Koala* drops cuts. There are many guests on this record as well, but they don't get underfoot. The skits that tie the whole thing together remind me of one of the first two *De La* records, and production styles reflect that, with bugged out sonic landscapes that give record continuity. The Automator must have really picked *Prince Paul's* brain on that *Handsome Boy Modeling School*, his presence is definitely felt all the way though. It can be a bit overblown, but in the context of the album it works. I like this, but it's way better to listen to it from start to finish. It's good road trip music. It's operatic in a self-conscious way and that's what could become annoying, but I'd buy it if you are any kind of *Hiero*, or Del fan whatsoever. Another fine product from the people at the 75 Ark label.

Oakland is fertile ground for innovation. Check *Tha Slumlordz* with their record *Tha Yakusa in Don't worry about the caliber (or nothing like that)*. This is the new shit to me. The production is nowhere near as big budget as any of the aforementioned records, but it's the most knocking. I like my shit kind of raw and this is still bleeding. Remember a few years ago before the Bay was the place to be and Northern Cali hip-hop was still kind of on the low? When I heard the classic *Saffir* record *Boxcar Sessions* it took awhile to get used to the different type of style. It was groundbreaking though, and you had to give it to a cat for coming unique. That's how the *Slumlordz* are. The MC's that comprise this unit are: *Pokerface*, *Iraktherigor*, *J.Jonah*, *Dave Doses* and *Gravanut*. All are different, but they all have that weird Oakland countrified hybrid sound. This record is not hard in the typical west coast G mode, it's that intelligent hard that is one of the qualities I

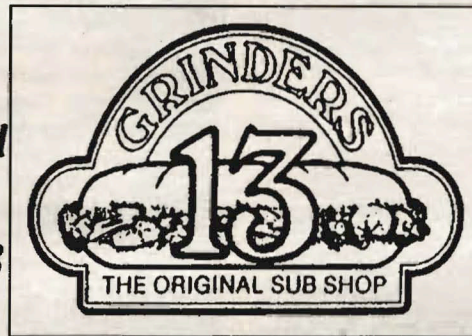
like in Hip-Hop. It's reminiscent of the style of the first couple of *Hobo Junction* tapes. The beats thump with some hella different drum patterns that you can tell are from Oakland when you hear 'em. I really don't know how to do this one justice, just cop it. The only thing I've heard that's even somewhat similar is the *SunMoon Sekt* album that came out a couple of years ago. Co-incidentally, it has a couple of the members of the *Slumlordz* in it. The production is similar and the songs share a certain quality but it's worth getting if you can find it. Check for *Tha Slumlordz* on *Stray Records* and the *SunMoon* on *Math Sound Workshop*.

Finally, I'd like to draw your attention to the DJ D record called *The Workers Union*. This is a collaborative effort between Southern and Northern Californian artists. It features *Abstract Rude*, *AceyAlone*, *Bukue*, *Virtue* and others. This is highly recommended listening, the beats are provided by DJ D and *Fatjack*, and DJ D handles the cuts.

The interesting thing about the production is that the samples all sound like they were recorded with a super low sample rate. I like the gritty sound of an EPS or SP1200, it's low-tech but it gives a song texture. It reminds me of the *Highlife Movement*, but much more cohesive. Every song on this record reflects the work ethic of artists that make their living by performing. These cats aren't selling us some faulty image of themselves, they are doing what they love and making a little bit of dough on top of it. I do what I can to support these artists, I buy their products, go to their shows and try to tell as many people as I can that they got tight shit. These are intelligent people doing their thing outside the confines of the majors, they own their own record labels and make good music. Support independent artists, mom and pop record stores and check for this on *Massmen Records*.

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Bowie at the Beeb: Best of the BBC Sessions 68-72

Virgin

Blame him for the theatrics of Bauhaus, Nine Inch Nails and a countless number of others who desperately grabbed at the coattails of Ziggy Stardust and his Spiders from Mars. This collection touches on the early days of a rising star. He was the dandy of British radio, and he wore it well. The evolution is here from the man and his acoustic guitar to the epitome of glam decadence. The first disk is primarily made up of songs the casual Bowie fan will not be familiar with. Tracks from his self-titled album, and covers of the likes of Jacques Brel, Chuck Berry and Ron Davies. It also includes the first public appearance of Mick Ronson as Bowie's guitarist. The second disk is filled with the hits of the Stardust era such as "Ziggy Stardust", "Hang On To Yourself", "Starman", and "Rock'n'Roll Suicide" some stripped down, but

mostly performed with Spiders from Mars. I wish I were twenty years older so I could have said I was there when it all began. I wasn't even born. It is fitting that some 30 years after recording the bulk of these tracks that Bowie is still as he always was, a brilliant performer as evidenced on the limited edition bonus live album recorded last June in the BBC Radio Theatre for fans and celebrities from around the world. Any of the three discs are worth the price for a taste of rock history past and present.

Clan of Xymox Live

Metropolis

I remember being 14 and turning off all the lights in my room and listening to the self-titled album from Clan of Xymox. I was caught up and somewhere within the swirling noises and strummed guitar I decided I had to be a musician. This is their first official live album captured on their recent tour of South America where they played for audiences that reached 20,000. Be forewarned that I love live albums, particularly the sort where the crowd has a presence that adds to the sound. The chanting of Xymox, the singing along like a thousand voices building to swell behind Ronny is invigorating. Never have I been to a Xymox show like this, only seeing James at a festival in London comes close to this atmosphere. All tracks are here pulled primarily from the four Clan of Xymox albums and two from Twist of Shadows and the b-side "Hypocrite" which sounds far better than it did when it was performed here a few years back. Most notable is Ronny's solo rendition of "Agonized by Love" My only complaint is that more tracks from *Twist of Shadows* are not included, but they weren't exactly expected since Ronny has put distance between himself and the four albums that came between *Medusa* and *Hidden Faces*. A shame really because *Twist* is one of the finest dark synthpop albums, if not the finest. As a

bonus they've also included two video tracks for the cyber generation.

Marc & The Mambas Bite Black & Blues Blue Star

This remastered and expanded re-issue of a live show in 1983 originally released as Raoul & The Ruined Live. For those only familiar with Marc Almond's work with Soft Cell and his later pop songs the sparse arrangements and heavy use of strings and piano may come as a new education. For those who have the Mambas, albums this is a further extension into the brilliance of a performer finding his identity early on in his career. Featuring the songs "In My Room", "Gloomy Sunday", "Catch a Fallen Star", and "Black Heart". Unfortunately this is the closest most of us will ever get to seeing them Mambas, a brilliant group of musicians who recorded almost as often as they rehearsed, which wasn't much at all. Let's just hope that Marc releases an album from his more recent theatre shows. They would be *Bite Black & Blues*, perfect companion. Available only from www.marcalmond.co.uk.

rosetta stone un:erotica Cleopatra

Really more of a solo album of 80's tracks reworked by rosetta, s porl_ king to bridge the gap between what was and what will be. More than likely this is the last rosetta stone album and perhaps it is difficult to see them go because they were the respectable giants of 90's goth in the UK. The brilliant live in the studio album *Chemical Emissions* should still be considered their swan song but this does add an interesting footnote. As always porl is found in a rather cynical mood, his selection of covered tracks include: "Road to nowhere", "Care friends electric?", "Two tribes", "Love is a stranger, and my favorite "Spirit of the radio". None of these are as inspired as porl's version of "October, on the cleopatra U2 tribute but they do give these 80's hits a darker atmosphere

that is traditional of rosetta stone releases. Not the new material I'd rather see released but a reminder from one of the better musicians the scene ever had that in many ways goth may be dying but he isn't.

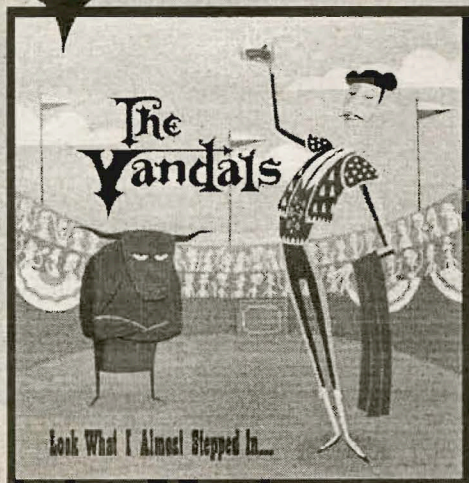
Abby Travis Cutthroat Standards & Black Pop Educational Recordings

Just imagine that it is 1933 and watch the smoke curl as you sit at a small table in Hollywood listening to the confessions of a dark eyed jazz singer and you'll get the picture of what Abby Travis sounds like. Abby Travis has played with the likes of Beck, Elastica, The Meat Puppets and KMFDM. She's compared to the likes of Siouxsie and Dietrich, which is fair enough because this is Goth in the sense that Marc Almond's cabaret works are: The dark overtones, the dramatic approach and delivery. A solid collection of songs, but ultimately, like many traditional jazz albums, they are better suited for live performance. The only true drawbacks are at times she sounds too pretentious for her own good and there are moments when the lyrics fail her, particularly towards the end of the album when she strays further away from the stylized jazz. Something different, which is always refreshing.

Godhead 3 Song Sampler POSTHUMAN

Godhead, the first band to be signed to Marilyn Manson's record label POSTHUMAN and current opening band for Marilyn's latest tour offer up this three song advance to promote their latest album which will appear in stores in late January. The first track "The Reckoning" sounds like NIN caught between *Pretty Hate Machine* and *Broken* (think of the aggressive version of "ESuck") and, although not very original, is pulled off rather well. Unfortunately "Break You Down" (featuring Marilyn Manson) and "I Sell Society" move away from this format and filled with generic noise guitar and throwaway vocals.

The Vandals



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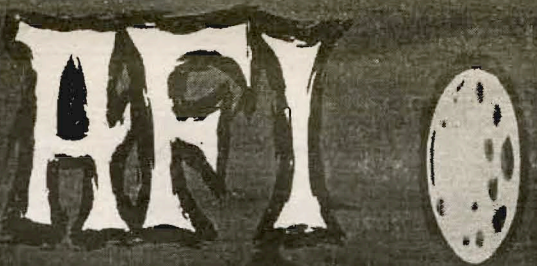


For What It's Worth

THE NEW EP
OUT
OCTOBER 31, 2000



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THE NEW ALBUM
THE ART OF DROWNING
OUT NOW!!



Well, I've just experienced one of the worst months of my life. Not only did my love life happen to shatter into a million pieces, but I also had the pleasure of having my wisdom teeth removed, on my birthday even. So you'll have to pardon the writing this month, I've been a little out of it. Now that that's out of the way, I have a very important announcement to make.

HAUJOB AND **VELVET ACID CHRIST** ON DECEMBER 13TH! YES! I can die a happy man now. As long as it's December 14th, or even the 13th after the show. I believe it will be happening at Area 51, but I'm clueless as to how much tickets will be or when they go on sale. Oh yeah, **Din_Fiv** will be opening for that show if that's important to any of you. Bah.

The turn out for the **Attrition** show on October 23rd was utterly ridiculous. Forty people showed up.. maybe less; I actually had the pleasure of having a conversation with Martin (thanks to Ms. 187) and he didn't seem as irritated by the fact that people didn't show up as he did about not being able to leave the bar with a beer in his hand to go to the merchandise table. He was actually quite pissed. Anyway, I was disappointed. I think **Attrition** is much better than what was displayed that night.

As stated before, I had my wisdom teeth ripped out of my jaw earlier in the month. Oral surgery and neat-o drugs go hand-in-hand so this month's **top ten** will be the top ten songs that sound cool on **Lortab**, and they are as follows:

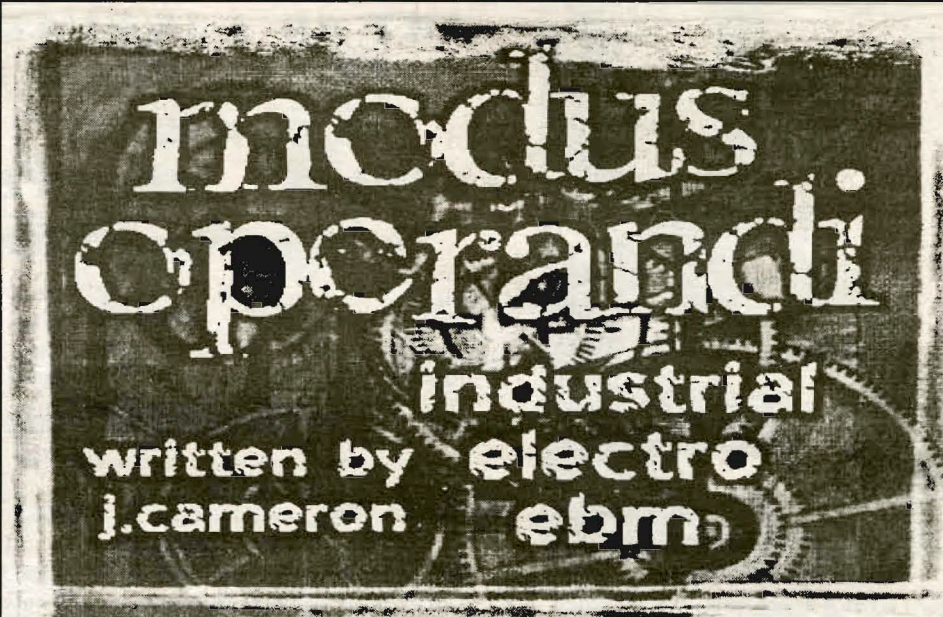
- Snog- *Spermy Man*
- Hocico- *A Broken Glass*
- Pain Station- *Feed Me*
- Front 242- *Felines*
- Wumpscut- *Capitol Punishment*
- The Newlydeads- *Submission*
- Individual Totem- *Vince*
- Forma Tadre- *Looking Glass Men*
- Haujobb- *Manifestation*
- Hate Dept- *Drew*

God Module
Artificial
Inception Records

It's always good to hear something good come out of the US. God Module is a duo from Florida that have just released their first effort and it's disgustingly impressive. Every song on this disc is club worthy, far from being as generic as some of the stuff that's been being released lately; very original and very innovative. The brilliantly arranged composition is backed by equally brilliant lyrics with deep whisper style vocals. For some reason they've been compared to bands such as **Evil's Toy** and **X Marks the Pedwalk**, but I beg to differ. Much different. Most of the distorted driving beats remind me of **Covenant's Sequencer** days, but the arrangement and melodies are much their own, minus the Synth-Pop They've been compared to. The epitome of electro dance music. I can't wait till the remixes start bellowing out of these guys.

Hocico
Aqui y Ahora en el Silencio
Out of Line

Mexico City natives Hocico are among the best bands I have ever laid my ears on. Dark, aggressive, and very very well done. *Aqui*, is Hocico's latest EP making them a little more appealing to the club scene than their previous material with two remixes of *Spit as an Offense*, (one of which is by **Suicide Commando**, and 6 new tracks. *Poltergeist*, and *Nothing Black*, have both already received their share of club recognition, and nobody deserves it more than these guys. They've been well established in Europe for quite some time, but until recently have not quite gained a following in the states. I say without a sliver of embellishment that Hocico is without a doubt my favorite group on the market right now. This new EP is also available as a box set with a booklet and a bonus track "A Broken Glass," which is an absolute must for any fan. These guys are definitely not going anywhere soon.



Various Artists
Covered In Nails
Cleopatra Records

Yes, the inevitable is among us. A tribute to **Nine Inch Nails**. I can't believe I'm about to say this, but it's actually not that bad. In fact, I like it a lot. **Newlydeads** covering "Terrible Lie" has got to be the coolest thing I have ever heard. **Razed In Black** turned *Starfuckers, Inc.*, into an EBM club smasher (too bad he can't incorporate that style into his own music), and *Reptile*, was turned into something very different, but very very good by *Interface vs. Sinboy*, though it's a little vocally challenged. On the flip side to that coin, **Sheep on Drugs** took their track to the urinal (*Wish*), **Meeks** might as well have taken a big 'ol dump on the floor of **Trent Reznor's** tour bus (*Down In It*), and **DKAY.COM** took all of the best parts out of *A Perfect Drug*, and then put their crap vocals over it. There are enough good tracks on the disc to advocate buying it, but there is also enough crap to keep tribute album haters hating.

Various Artists
Critical Mass
Metropolis Records

Critical Mass, **Metropolis'** first budget priced label sampler, is being marketed as a starting point for people that want to get into this genre of music, but would like a helpful starting point. I tell ya what, if I knew nothing of the genre, wanted to get into it, and picked up this CD as a starting point I would smirk and go sell it for 3 bucks. **Metropolis** has so many better tracks lying around they're library than what ended up on this disc. **Apoptygma Berzerk Soultaker?** Come on, I can name at least 4 other songs on the same album that are better than that. **Covenant Afterhours?** Same thing, at least 3 tracks. I can go on and on about **Decoded Feedback**, **Velvet Acid Christ**, and **Funker Vogt**, but I won't. I just think that if you want to catch ears, the most utterly amazing tracks need to be assembled. The more catchy, freakin, amazing tracks that will reel the fans in. That is all.

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ART AS LANGUAGE ? YOU MUST BE A CUNNING LINGUIST, MR. DYER...

By Mercedes Westphal

intrigued. Upon walking into his then avenues studio, I was immediately taken aback by a huge Pop-Art-Pointillisme grid portrait of *Abe Lincoln* (acrylic on canvas, 1998). The old fart had never looked so... hip.

I was then introduced to an equally striking *Pee-Wee Herman* (acrylic/oil on canvas, 1998),

and a beguiling, whip-brandishing *Betty Page* (acrylic on canvas, 1999), then only in its initial stages, now a 40"x 60" beauty. Each portrait is actually a grid, a huge collage of sorts, each square painstakingly painted differently yet somehow consolidated to become and ultimately transform its subject. But what impressed me more than the portraits themselves was the fact that this is but one of many styles and mediums that Derek is proficient in. If art is a language, then you are a cunning linguist indeed, Mr. Dyer (yes, I stole that outright from *Money Penny* in a 007 movie).

Derek's style is almost schizophrenic, in the best sense of the word. You could be standing in a room full of his work and second-guess whether they were produced by the same artist: the Matisse-like shapes and colors of *Lovers* (watercolor/acrylic/marker on illustration board, 1997), two green-eyed nubianesque beings whose textured, jewel-toned faces meet to form a heart; the Peter Max-ish patterns and brazenly bold shades of *Crayons and Balloons* (sparkling acrylic sandstone on canvas, 1998) done with a confident, heavy hand, in contrast to the dichotomy of bold patterns done in what appears to be a

delicate medium as shown in his series *Parallels* (watercolor with acrylic on canvas, 1997).

He's also been known to "glorify" (blatant understatement) the female form, whether photographed or sketched, sometimes incorporated with other mediums- acrylic screen printing, oil, marker, glass, and scrapped computer boards, as in the piece *Electric Natalie* (acrylic screen print on a computer board, 1999). He's been known to dabble in Rorschach-like blots as in the piece *Faces* (oil on paper 1999), and has splattered his own comparable tribute to Mr. Me- Pee-In-The-Snow himself - the appropriately named *Pollack* (enamel/acrylic on paper, 1997). But Derek's true nature seems to emerge when he rides a Fear-And-Loathing-like wave, to a place where a grinning *Cheshire Cat* (tempura on masonite, 1991) in full acid-trip colored glory sloths away, while *Pan and Jesus* (acrylic on wood, 1994) walk hand in hand, all tranquil smiles and Precious Moments gazes. Nothing is sacred here, which is as it should be when dealing with art.

Derek's most recent project (and the reason why any red-blooded male wishes to draw a decent stick figure, or snap a decent photo, for that matter) involves yards of Mylar, enough lights and mirrors to open his own personal Studio 54, and nymphs galore, either scantily clad or sporting only body paint, and aptly titled *Liquid People*.

Before brandishing him a deviant, I sat down to discuss the theory behind *Liquid People*, this is what he had to say:

"The idea behind *Liquid People* is my manifestation of how people are, in both a spiritual and mental sense, liquid.

"When they are confronted with a new environment, for example, they have to adjust like water being poured into a bowl of

rocks, and settle and seek out the cracks and crevices in order to feel stable. I think people are fluid in their thoughts and actions whether they know it or not. The photographs I've taken are multi-colored, swirling with energy, resembling of the energies and multi-faceted aspects of people's auras. I'm looking for what goes beyond the physical appearance.

I'd like to think that the personalities of the models I used came out in the photographs. Sometimes I'd tell them stories, silly stories usually, and watch them react to it, try to capture it. Sometimes I'd just let them play, or do some kind of improvisation of their own, it was all very spontaneous, and that's what I was looking for in their essence. I'm excited about the concept, and the production behind it, I don't think it's been done before."

When I asked him about the process he said it was a secret, but did allow that he did not use any computers for the effects. All right then, open your damn apertures already! Swing some Christmas lights around! Take your clothes off and roll in some paint! Sulk. Smile. Strike a pose, you little art whore, you know you love it! Now do it again, only outside! YEAH! Now melt it...the results are sometimes striking (*Laser Fairy*, 2000), sometimes creepy (*Witch With Ghost*, 2000), and always strangely beautiful (*Holy*, 2000), a metaphor befitting the artist himself.

It's no surprise, really that Derek's influences have been great innovators in their fields like Grand Pop artist Roy Lichtenstein (1923-1997), and as of late the 3-D stylings of Frank Stella, and the works of Bridget Riley. Like attracts like, I always say, so mad props to you D. D. Here's to finding you on your front porch in the wee hours of the morning, in your element, painting your acid dandelion/stars, your butterflies, zebras, and moonbeams for many moons to come, the artist as transformed by his own art - a true original.

HOPELESS | SUB CITY

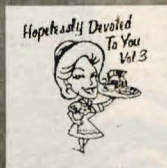
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SUB CITY



AFI (*A Fire Inside*) started out as most bands do. Four bored kids in a small town who decided to pick up some instruments. However, since then they have evolved into something much more. To attempt to put this band into any specific musical genre would be futile. They have successfully broken musical barrier upon musical barrier to form a sound that is truly unique in all respects. Singer Davey Havok possesses the unique ability of singing as soft as a whisper and as ear pounding as a jackhammer all within the same song. His lyrics, at times, can be likened to an old Robert Frost poem. To say that Jade Puget is good at guitar doesn't even scratch the surface. His guitar work fits with Havok's vocals like bread and butter, constantly cooperating in harmony. The pounding of rhythm of AFI can all be attributed to Hunter on bass and Adam Carson on drums. It's enough to give you an ear-gasm.

Thanks to good old Alexander Graham Bell, I got my chance to talk with the front man of AFI, Davey Havok, via telephone. I might add that I was pleased to find out that he was a very personable, friendly guy. Amidst stories of AFI's beginnings, and his opinions on the world at large, he also unknowingly shared one other thing with me. He confirmed that there is indeed a fire that smolders deep within the very heart of AFI, a fire that cannot be quenched.

SLUG: Where do the members of AFI call home?

DAVEY: We all live in the same house in Berkeley, California.

SLUG: Tell me about AFI's beginnings. What were things like back then?

DAVEY: We were in high school in Ukiah, California. We were bored, there was skateboarding and punk rock so we decided to start a punk rock band. It was really hard. We didn't know how to play our instruments, but we played anyway. When we finished high school we broke up for about six months. During that time some kids were saying, "Look, your seven-inch has sold like crazy at the record store." We were like, "What? Why? No one likes us." They convinced us to



do a reunion show around Christmas time. It was the first time I ever remember people singing along with our music. It was so amazing. We decided this is what makes us happy and this is what

we love so we stuck with it.

SLUG: AFI definitely has a style all their own. What influenced you to take the musical direction that you did?

DAVEY: It was really natural for us. As we grew and continued as songwriters we eventually fell into our own style. We don't have much regard for whether our songs are considered punk rock, or hard core, or metal, or cock rock. It's just a matter of song writing for us. What AFI has become really couldn't be anything else.

SLUG: Let's say I'm a fan that has never seen your live show before. How would you describe it to me?

DAVEY: Our live show is a very intense exchange of energy between the crowd and us. We really just go out on stage and give it 100%. We let everything out and in turn the crowd does the same. It is a really fun experience. We have some of the best fans we could ever ask for. The fans are so excited, understanding, and loyal. It is such a great energy.

SLUG: I hear your newest album *The Art of Drowning* debuted on Billboard at #174.

DAVEY: Isn't that insane?

SLUG: Yeah, what do you think about that?

DAVEY: That is so crazy. I mean, it's completely surreal. The thought of ever being on the top two hundred of Billboard never entered my mind. I still think back to the days that we recorded our first 7 and put it out and we thought, "Wow, we have a 7!" To be on Billboard is really such a great feeling. It would be one thing if we were all over the radio and MTV and we charted. It would make more sense. I'm not exactly sure how it happened but it's fuckin' awesome.

SLUG: What do you think about *The Art of Drowning* as compared to your other albums?

DAVEY: It's really my favorite album that we've done. We worked so hard on it and I really think it is our most complete work to date. It really shows all sides of our band. There is so much emotion in the album and I think it kind of exudes that.

SLUG: I'd say your lyrics have a melancholy feel to them at times. Would you consider yourself a sad person?

DAVEY: Well, yes and no. I don't let sadness rule my everyday being. However, there is a lot that I recognize in this world about myself as well as others that really does sadden me. A lot of my lyrics focus on that. I think for the most part people ignore a lot of things that are going on around them as well as a

lot of things about themselves that really allow for the destruction of our society. At the same time, I

think a lot of the despondent people in this world are so because they do realize what is going on and they do recognize that. I think it's something that should be embraced rather than ignored.

SLUG: What do you think about organized religion?

DAVEY: I think religion can be very positive for certain people. It can be very supportive and helpful

to get people through. At the same time, most of the greater organized religions (speaking for the western world) are so flawed, hypocritical, and confused. A lot of people involved with them are just so extreme, overwhelming, and insane. It really puts a bad taste in my mouth.

SLUG: I'm with you on that one. I spent time in Catholic school.

DAVEY: Oh yeah? How many years did you do?

SLUG: Four.

DAVEY: I did preschool through 8th grade. I made it through even with my 8th grade teacher sitting down my parents at parent teacher conferences and telling them she thought I worshipped the devil. My poor Catholic mother was completely distraught (laughs).

SLUG: What would you say is the biggest problem we face as a society today?

DAVEY: I really think it's people's selfishness and irresponsibility. I think there is huge lack of respect for one's self and others in society in general. People either act without considering repercussions or without caring. And I think a lot of the time it is without caring. It's really destroying everyone.

SLUG: You have to make it to Utah on next year's Warped Tour.

DAVEY: Oh, is that where you are? Utah? I thought I was calling LA for some reason! I love Salt Lake City. It's one of the best places we play. Is *The Heavy Metal* shop still open?

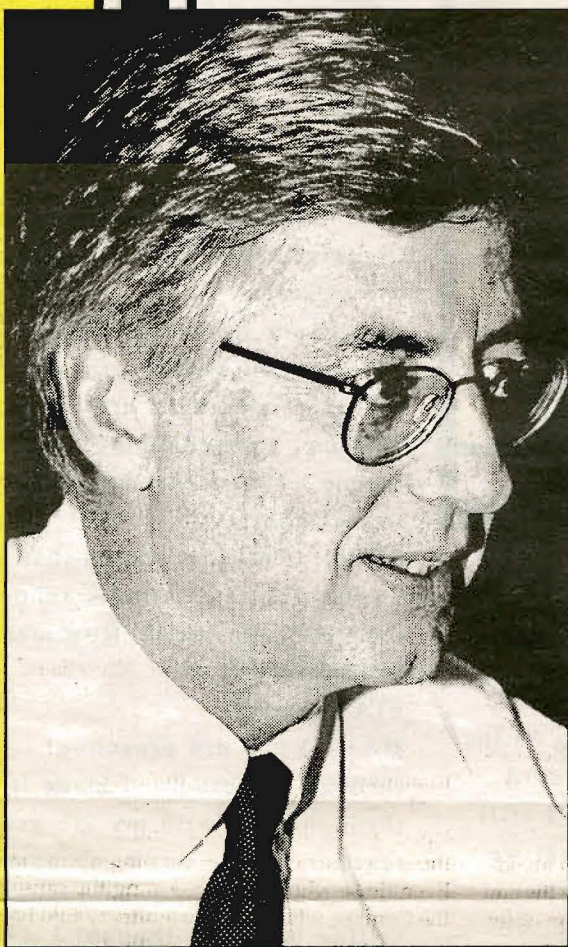
SLUG: Yeah, it is.

DAVEY: Well, we're going to do a tour with *Rancid* and *The Distillers*. After that I think we're going to try to go overseas a little bit. Then we'll go on another U.S. tour by ourselves. I'd love to do *Warped Tour* again this summer.

Shifting Gears

SLUG Converses with the Mayor

On July 27 *Revolution* Magazine-sponsored "Pleasure Tour" visited Salt Lake City. *Revolution* is a new "dance music" oriented, nationally distributed publication and the "Tour" stopped at Club Axis in Salt Lake City's new "Gateway District."



DJ Pete Heller was the featured attraction. There isn't anything unusual about such an occurrence. Nationally- and even internationally prominent DJs stop at Club Axis all the time. *Revolution* published an account of tour experiences in the November issue of the magazine. The Salt Lake City stop received a noteworthy mention.

A paragraph titled "Mormon country" reads: "Utah's a funny old place and Salt Lake City is even funnier. No building in the city is supposed to

be higher than the central Mormon temple, and the whole grid-plan is built around it. And you can only get a beer in a select few establishments and then only if you're a member. And you can't have more than one drink on the table at a time. So you need to down that vodka tonic before you can rack up another Bud. There's hardly anyone on the streets at night. And anyone you do meet looks like something out of *The Stepford Wives*. Spooky."

I asked Salt Lake City Mayor Rocky Anderson to read that paragraph as an ice-breaker before beginning our conversation, which took place in the official Mayor's Office located in the historic Salt Lake City and County Building. Think of SLUG attempting such a thing with the previous mayor. Not a chance in hell, and as you will read, Mayor Rocky Anderson, as much as he pisses some people off, is sincere about his efforts to rebuild the downtown portion of a city previous administrations pretty much destroyed. The original reason for requesting time with the Mayor was to explore the question, "Is it illegal to have any fun in Salt Lake City?" As you will read, other areas far more important than "fun" came up.

Our conversation took place just one day prior to the Salt Lake Organizing Committee's announcement that instead of changing liquor laws to accommodate 2002 Winter Olympic visitors they would instead "educate" the world on Utah liquor laws. As the *Salt Lake Tribune* reported in the Thursday, October 26, 2000 issue, "To that end SLOC has made a huge commitment to educating out-of-state visitors about the state's sometimes frustrating alcohol do's and don'ts..." A tough job perhaps? Please refer back to *Revolution*.

Anderson read the paragraph and said, "That's too bad. I hate to see that. We're trying to change that, but a bit at a time."

SLUG: "But how do you change it? That's the perception everywhere."

Anderson: "You know, I could take anybody around and they'd say our night life is one of the best in the country. There are people who rate these kinds of things. Club Axis was rated one of the best three nightclubs in the country. *Rolling Stone*, I think, said it was the best nightclub between Chicago and San Francisco. We have great live music at the Zephyr.

We've got really good restaurants, once you figure out how to get in them. If you go in and ask some stranger to sponsor you, it's not a problem. Our downtown is more and more lively all the time. When I came into office we had ordinances that were written as if somebody intended to make everything as quiet and dull as possible and we're changing that. We've changed the sign ordinance so that everything doesn't have to be flat against the boring flat buildings down Main Street. You've probably already seen like the flags that are out and what they're doing with it. Old Navy...I think you'll start seeing more perpendicular signs, the sort of thing that gives more life to a city. We had an ordinance that made it almost prohibitive to put outdoor dining on the sidewalks. We changed that to not only take the punitiveness out of it and the discouragement, but to encourage outdoor dining. I think the fee was \$350 before and I've reduced it to \$25 and made a public offer that I'll pay the fee if restaurants will move out to the sidewalk.

"We've got a lot of vendors out in kiosks that never were before. You see all these taco vendors; we've made that much easier. We are in the process of redrafting an ordinance that allows the exhibit and sale of art. In fact we've had an 'Arts in the Parks' program all summer, Saturday and Sunday in Liberty Park. We're hoping to move that downtown so that the artists can show and sell their art, because about the only people who ever get to show their artwork are in 'arts festivals' where it goes through a jury selection and most of these people just don't qualify. They don't get selected. Also street performers. Instead of citing street performers I want to encourage it in different parts of the city. It brings a lot of life and vibrancy to a downtown area. I mean, just making things more open. You know, eccentrics give a life its flavor and its color. We've had certain people on our City Council, we've still got at least a couple, that I think they don't want anybody to be any louder or have any more fun than they have. Frankly, I don't think they have a lot of fun.

"We've also got to fill the buildings. You can't have a good pedestrian experience if you're walking along and everything's great and then all of a sudden you get three boarded-up stores. That's when people stop walking. You've got to do that in-fill development and I've been working really hard to make sure that we focus all of our efforts in our central core downtown area and that we get that in-fill development. Rather than putting everything into a Gateway and then, what was even way worse than that was that sprawl mall out west of the airport. I mean, that would be disastrous for our downtown. So I killed that. It was a huge fight, as you're probably well aware. I think what it takes is having a strong philosophical commitment and making sure that everything fits with that philosophical commitment. I have a strong enough philosophical commitment, and I'm tenacious enough to make sure we turn things around in this community so that by the end of my term (He picked up *Revolution* and slapped it back on the table) you're not going to be reading this kind of description of Salt Lake City."

SLUG: "Are you looking for independent businesses, locally owned businesses, or more chains downtown? The first one to open was Old Navy."

Anderson: "Well, Old Navy is a good flagship anchor for that block, but with an anchor like that you can really encourage local independent businesses to come down. I think in the old Prudential Federal building next to that, by the way the developer that had that building where Old Navy is also owns the next three buildings down. This is a man with tremendous vision and a whole lot of guts to come into this community and make that kind of investment. Now with Old Navy, we can bring a lot of independent businesses down and even have some business incubator space where people can lease some relatively small spaces and try to start their business and start it growing."

SLUG: "So you do have that kind of space?"

Anderson: "Oh yeah. They would love to have that sort of thing down there."

SLUG: "Is it there now or is it something you're

working on?"

Anderson: "No, we're working on it. There are no leases for that. Morton's Steakhouse is also going to go downstairs in the Prudential Federal building. Anything you can do to start bringing people down and they get used to coming back onto the Main Street, which they will because that's what people love. They love the mix, the sense of community. They love the spontaneous interchanges. Instead of going out to the mall and running into everybody that looks and acts the same, everybody that's dependent on their automobiles, come down to the downtown. There's a far richer experience and it's something I think people really hunger for now."

SLUG: "I just saw in *Billboard* magazine that House of Blues is talking to West Valley City about building an amphitheater. Why couldn't Salt Lake City have a large amphitheater?"

Anderson: "We're going to have an amphitheater over on the Library Plaza, at the Library Square. I think it's about a 300 seat amphitheater, but there's also going to be, on the east side of the library square block, a high-rise city office building and then a bunch of housing. I advocated very vigorously, starting with the architect and the library directors, to get all of those buildings off of that block so that we could have open space, and so that we could have a cinema complex and a stage that would accommodate some three to four thousand people for outdoor concerts. That, in my view, will be the heart of the city, truly a town square and a gathering place."

SLUG: "Back to the liquor laws, and I'm just asking for an opinion because there's really nothing we can do about it. It seems to me that all of the arguing over beer at different places for the Olympics is ridiculous because who wants to drink an ice-cold beer when it's minus ten degrees outside? I would rather have a Jaegermeister."

Anderson: "Good point. You're not going to have Jaegermeister stands, but would you like to have the choice? Do you really want to tell people from outside the state that we're not going to allow a choice? And by the way, Anheuser Busch is a 15 million-dollar Olympic sponsor. They like me."

SLUG: "The whole thing seems ridiculous because it is the Winter Olympics. It's too cold to drink beer in the winter."

Anderson: "Ah, we have mild winters. I've swilled a beer or two in my life during the winters."

SLUG: "You've done a lot but there's still, and again, I'm looking for an opinion and maybe ideas on how the people could change things, you still have a problem with a centralized entertainment district like a lot of other cities have because the liquor laws only allow two bars per block."

Anderson: "Our whole downtown is very chaotic, very confusing. You'll have a restaurant here, a bar here, we used to have theaters downtown, we've got Broadway now, the complex, but things are scattered. We don't have districts per se. You've got two malls, which were exactly the wrong thing to do in the downtown area. You've got huge sidewalks that are ridiculously out of human scale. Now we need to set about creating districts, planning to do that in-fill development. Doing everything we can to enliven the streets and the sidewalks. We can do a lot. We can open things up and let things happen organically. A small businessperson coming in and being given a leg up with some tenant improvement loans, facade renovation, and maybe a small business revolving loan — the city's got all of those tools available. In past years they were largely, although the money was available, they were largely squandered. The opportunities were largely squandered. They weren't marketed aggressively. We've created brochures both for our small business revolving loan fund, housing rehabilitation loans...the kinds of things that are available from the city...we now go out at every meeting, we tell people that these things are available. We have materials that describe what opportunities are there. We're pushing these programs. We're telling people come to us, and borrow the money or apply for certain grants that are available, to try and promote these goals we have for revitalization of our

Slug Interviews Rocky Anderson

by: Jay F. Kennedy

photography: A.H.B

downtown.

"We opened opportunities, as I said, for performance artists, for kiosks, for people who want to open businesses and have a more interesting store front. To make it successful people have to take advantage of those openings, including outdoor dining. That's been hugely successful. We've got more outdoor dining now than we've ever had in this city and it gives a completely different flavor to our downtown area. The dining experience, when you're there dining outside, feeling a part of the city, is a very different experience as well. I'd like to see eventually the creation of a district. Third South really offers that opportunity for bike lanes, for trees, for more parking, perhaps in the middle of the road. Take one lane out on each of those, have a one lane road going down, it would give it a completely different feel. Then I think we need to take an area like that and, of course grandfathering businesses that are already there, limit the businesses in that district to locally-owned, independent businesses so that there's a local feel and flavor to it. Carmel [California] has done it citywide. In terms of formula restaurants. You won't find a McDonalds in Carmel, at least in those areas where they zoned out formula restaurants."

SLUG: "Third South is a perfect place, but still, you can't make it an entertainment district because you're up against the liquor laws."

Anderson: "Ah, I think in terms of how many bars you can have on a block, it isn't going to really limit that necessarily. I mean if you have a couple of restaurants a block and theaters, nice clothing shops, small book stores - that kind of thing. I don't think you want just a whole block of bars necessarily. But we're not talking about just bars either. We're talking about clubs, we're talking about fine restaurants that would also be included in that."

SLUG: "The reason I keep hitting on that subject is because a lot of the local musicians in Salt Lake are constantly complaining that there isn't anyplace to play, or there isn't anyplace for kids to go see live music, and it stops Salt Lake, along with a lack of radio airplay, from actually breaking any acts out nationally."

Anderson: "You know, there are plenty of opportunities for people to start clubs, have live music, just go for it. You've got an administration that's totally supportive. I used to play lead guitar in a band."

I think the Mayor has proved that he has a vision to bring Salt Lake City back from the abyss. Basically he opposes the faceless and promotes a human element in urban development. What about this drug stuff? I didn't ask him about D.A.R.E. funding, a controversial issue which is easily explained away by remembering the sight of meth-heads wearing their old elementary school D.A.R.E. t-shirts while on the way to jail...D.A.R.E. didn't work, it's that simple.

SLUG: "We had breakfast on Sunday with a man who just got out of jail. He said sixty to seventy percent of the people in jail were in for drugs. Should we favor drug treatment over drug enforcement?"

Anderson: "Absolutely. The polls repeatedly show that the American people are way out ahead from the politicians on this issue. The politicians are cowards. They, most of them I think, know the truth. They know what a disaster our approach with regard to drugs has been. They keep doing the same old thing over and over again because they're afraid they're going to get punished politically if they don't. We're wasting billions of dollars as a nation every year on a failed drug policy. One that

concentrates mostly on source control, going to the source of the drug, and interdiction. Which, if those efforts were successful, we would have fewer drugs and higher costs on the street. Instead we've got more drugs than we've ever had at lower cost and greater purity.

"We know it hasn't been working. We know that when we send a billion two, two hundred million dollars down to Columbia to fight cocaine it's not going to make one ounce of difference in terms of how much cocaine is on the streets in this country. But what will make a difference in terms of the human tragedies, from abuse and addiction, is providing effective, honest prevention programs, good public health education and good treatment programs. It's just amazing that we keep spending billions of dollars where it doesn't do any good. And yet, half of the people that are seeking treatment for drug problems in this country cannot get into a treatment program."

"The Clinton administration is spending more on this so-called 'War on Drugs' than they're spending on the Commerce, Interior, and State Departments combined. We have in the last 20 years increased the number of people incarcerated in this country, in jails and prisons, more than ten fold on drug related offenses. We went from 45,000 to almost half a million people for drug related offenses. Sixty percent of inmates in our federal penitentiaries are in on drug related offenses. Many of them have been sentenced under minimum mandatory sentence statutes. There has been a real federalization of what had always been before Nixon's time considered state matters. It started out for crassly political purposes and has continued on for crassly political purposes."

"Twenty five or thirty thousand dollars a year per inmate to keep people incarcerated versus the cost of good prevention, for treatment, it's a no-brainer. I've also been quoted in the media, including most recently the *New York Times*, which didn't quote me, it paraphrased me, saying that I had advocated decriminalization of marijuana. Absolutely false. I've never said that. I said that, in response to a question as to whether I advocated the legalization of drugs, I said perhaps the decriminalization of marijuana is something that ought to be discussed. The reason I said that is because there's no excuse for ever sending someone to jail or prison for possession of marijuana. That's an absolutely absurd, excessive response, but... I am in favor of addressing these matters in the criminal justice system if we have a rational response. Like drug court, like better education, like treatment and in essence I guess that would be de facto decriminalization, if at least for the first or second offense perhaps, if we had a more constructive, positive way of dealing with the issue. I still have some problem with defining criminalization of marijuana when no one, as far as I know, has ever died as a result of marijuana."

"We send 400,000 people to their graves every year as a result of tobacco and probably over 150,000 because of alcohol abuse. My parents died of emphysema and I spoke at the funeral of a very dear friend of mine last year who had a lot to offer who died as a result of emphysema and tobacco addiction. But hell, we have tobacco companies buying people's elections for them in this country, and buying legislation."

SLUG: "How about low power FM radio? You could have a Salt Lake City radio station."

Anderson: "I'd rather have public access television. That's something I'm more focused on."

SLUG: "You're working on public access

television? Tell me a little more about that."

Anderson: "What I'm hoping for is that public access television would be incorporated into a community cultural center at the current library facility once the new library is constructed. That's what we're working toward now is making it a community cultural center. We'd like to have a small part of that be a public access television facility so that it's accessible. Anybody coming in can see the production, can experience what they're doing in real time."

SLUG: "Would you use some of those local access cable stations that are filled with infomercials now?"

Anderson: "I don't know how. I hope so. I don't subscribe to cable so I don't know how it works. I never watch television. I think we should all just turn our televisions off."

SLUG: "Last question. Nader, Bush or Gore?"

Anderson: "I've been a real fan of Al Gore's ever since I read *Earth In the Balance*. I think that he truly would be the best world leader we've ever had in addressing the global environmental crises. In the scheme of things there is no more important issue. I think a lot of us don't realize that we are in the middle of a huge environmental crisis. I just came back from Australia, a wonderful country, but melanomas are the leading category of cancer in the country and it's because of the destruction of the ozone layer."

For years children in Queensland have been required by law to wear scarves and hats back and forth from school. I think that is an incredible tragedy, when we can't go out into the sun without worrying about the destruction of the ozone layer and getting cancer from exposure to the sun. That's man-made. We can do something about that. Of course the greenhouse effect is very real. Those who deny it, at least the scientists, are mostly working for oil, gas or coal interests. He [Gore] won't campaign on it. If you read the introduction, or at least toward the front of the book, Gore describes how in 1992 he tried to address these things during his campaign. Everybody was yawning. They said, 'oh he's completely off message.' It wasn't resonating with the American people and so we haven't heard any of that during this campaign."

"I don't fault Gore for that, he's got to get elected and if he comes out talking about something that isn't of interest to anybody it's not going to happen. But I think once in office he would be a tremendous leader in dealing with those issues."

"On the other hand, in states like Utah where it's not even going to be close and we have an Electoral College which really deprives us of the principle of one person one vote in presidential elections; I think people

should seriously consider voting for Ralph Nader. Because if he gets five percent of the vote there will be matching funds in the next election and what Nader and people in the Green Party have to say needs to be addressed. They need to be part of the dialogue. It's a crying shame that he wasn't able to participate in the presidential debates. Ross Perot in 1992 added a very important element to those debates and I think put a balanced budget on the nation's agenda when neither of the major political parties would have done that."

"So what do we do? We end up having 'shadow conventions' like the one where I spoke in Los Angeles during the Democratic Convention. Because neither of the major political parties will address fundamental issues like the 'wealth gap' in this country or campaign finance reform in meaningful ways, or the so-called 'war on drugs.' You know, it's interesting. Everybody thinks John McCain is this real hero when it comes to campaign finance reform. He was one of the people that killed the proposal after President Clinton instructed the Federal Communication Commission to enact some new rules that would have required free or greatly reduced free political advertising, or advertising at greatly reduced cost to level the playing field for those who were trying to get their message out during elections. That would have been a tremendously democratic thing to do."

"I saw it in Nicaragua in 1983. Free and equal access to television and radio for all, there were seven parties running at the time. Even those who were advocating the cause of the Contras, which in this country would have been considered sedition at the time, all of them got free and equal access. That can only be good for a democracy rather than leaving it for those who can go out and get the money from the pharmaceutical companies and the major media companies who have so much at stake. Anyway, McCain helped kill that proposal. The only one who has been really consistent when it comes to campaign finance reform, I think, has been Ralph Nader. That needs to be addressed. He needs to force the hand of one or both of the major political parties so that we can accomplish those reforms. That's a long answer to your question."

A second SLUG: "What about the homeless shelter? Is that going to be moved?" Obviously the homeless shelter isn't attractive to Gateway developers."

Anderson: "Nah, I don't see it being moved. I think that, over time, we're going to see decentralization so that there's more transitional housing, there are more support services throughout the community. And certainly adjoining communities need to do their share, which, frankly they don't right now."

That is Rocky Anderson, Mayor of Salt Lake City. He obviously loves the city and he is passionate about his efforts to accomplish positive change in the city. He is just as passionate about his positions on national issues. He is also a registered voter. Are you?



The West Memphis Three

An Exercise in Injustice

By: Jeremy Gardenas

FREE THE WEST MEMPHIS 3



Justice is blind. Justice is impartial. Justice doesn't take into consideration ethnicity, sex, religion, sexual preference, or appearance. In a perfect society, our justice system would accord equal dignity to your opinion whether you were the town jackass, or a Nobel Prize winner. Unfortunately, the justice system doesn't always work. When you factor in the human predisposition to judge by appearance rather than merit, you always gamble as to the outcome of a case. Walk into court on drug charges looking like a drug addict or dealer, more than likely, you will be spending time at the 'Gray Bar Hotel'. Walk in well dressed, hair cut, and shoes shined, and you've just upped your chance of acquittal by about 40 percent, in my opinion. Remember, this is a jury 'of your peers' and chances are your 'peers' are well-dressed, respectable, and sure as hell don't like looking at your six inch 'liberty' spikes and t-shirt that reads: *What Are You Looking At Fuckhead?* I can almost guarantee it.

The jury can't help it. They have been tasked with judging you for a serious offense, and you look like a serious offender. It makes their job very easy. Even **Eminem** and **Dr. Dre** know that, and subsequently they wear suits to their court appearances. Anyway, according to the basic principles of the legal system in the United States judging you by appearance is wrong. Evidence should prove you guilty, (by 'you' I mean all of you fancy readers) not the way you look, not your reading habits, not even your propensity for wearing black and listening to **Motley Crue's 'Shout at the Devil'** while you masturbate over pictures of **Ricky Martin** in your bedroom. These things are character side notes, and may prove that you are eclectic. Hell, maybe even a weirdo, but they don't necessarily prove that you are a criminal. (Although I'm not sure about the masturbation and Ricky Martin statutes in your town.) In the case of the 'West Memphis Three', the character issues, media frenzy, and possibly the prejudices of jury members clouded, and ultimately convicted, the cases of three young men who are quite possibly innocent of what they have been accused. The issue of "Beyond a Reasonable Doubt" was, it seems, pushed to the side and the ability was given to a jury to convict based upon character rather than evidence. For those of you who don't know what I've been ranting about, here is the case outline. You decide for yourself. It seems like any rational person would have this 'reasonable doubt' thing that I am talking

about, and I am confident that you will be able to discern for yourself. For further information, try the following: www.wm3.org or at your local Hollywood Video store: *Paradise Lost: Child Murders at Robin Hood Hills*

Case Synopsis:

The Suspects

Damien Echols, 18, said to be the 'mastermind' behind the murders **Jason Baldwin**, 16, said to be the associate killer, and **Jessie Misskelley**, 17, the confessor to participating

in the murders (we'll outline that below)

The Crime

The crime occurred on May 5, 1993. There were three victims: Steve Branch (8), Chris Byers (8), and Michael Moore (8). All three boys were friends, and were playing in the late afternoon after school. The crimes occurred in, or near, the Robin Hood Hills area in West Memphis, Arkansas. All three victims were found in the same area, a river near where they were last seen. The area surrounding where they were found was heavily wooded, and visibility was very low. The victims were found in the water. All were 'hog' tied with their shoelaces, and thrown into the river. One victim had been mutilated. His genitals were removed, he had multiple contusions on his head and chest area, his death was attributed to blood loss rather than drowning. The other victims had injuries indicating that they had been repeatedly struck in the head and chest region; however, cause of death was listed as drowning. One victim had what appeared to be a human bite mark on the left side of his face. The surrounding river bank area had no indications of blood evidence, fiber evidence, DNA, or footprints.

Connecting Suspects to Crime

After one month of investigation by the West Memphis Police Department there were no suspects listed. Police asked **Jessie Misskelley** to come in for an interview on 'a hunch' and assured him that he was not a suspect. He was interviewed about his friend **Damien Echols**, because of Echols reputation in West Memphis for being a 'devil-worshiper'. Echols, Misskelley, and Baldwin were all known in the rural community in which they lived for wearing black clothing, and listening to 'heavy metal' music. All three had



The Supersuckers strike a pose to help with the WM3 benefit show.

long hair, and were believed to practice occult rituals.

Misskelley was interviewed for over 12 hours. Of this 12 hours only 30 minutes of interview was recorded. Misskelley was also given a polygraph examination, which he passed. The detectives interviewing Misskelley informed him that he had failed the polygraph. Misskelley's IQ is 72, barely above functioning level for the standardized

test. At no point during the interview was Misskelley informed of his Fifth Amendment Right to remain silent. After 12 hours of interview, he confessed that he had been witness to the crime, and that Echols and Baldwin were the murderers. All three were arrested.

The Evidence (and subsequent questions that might disprove evidence.)

1. Confession by **Jessie Misskelley**

a. Misskelley's functioning level by standardized tests was found to be at the level of a ten year old child. He was not questioned by a person specializing in mentally handicapped suspects, nor was he informed that he had passed the polygraph examination.

b. Inconsistencies in the confession including: time of murder, material used to bind victims, and nature of victim's pre-mortem (before death) injuries.

c. The 'confession' came after 12 hours of interrogation with less than 30 minutes of the interview having been recorded.

2. Testimony by two acquaintances that state they saw Echols and his girlfriend walking in the vicinity of Robin Hood Hills on the evening of the murders.

a. This testimony could be considered to be circumstantial, and only contributes to the prosecution's timetable for the murders.

b. The two 'acquaintances' are known to dislike Echols, and have had previous altercations with him.

3. Testimony by two teenage girls who state that they overheard Echols confess to the murders.



a. While under oath the two girls could not remember exactly what Echols had said, could not remember how far away he was from them when he 'confessed'. They were also differing in location and time that they heard the admission when interviewed separately. The evidence was still ruled admissible.

4. Fibers were found in Echols home that were

similar to fibers in victim's clothing.

a. The fiber evidence was ruled inconclusive due to the commonness of the material. The clothing that the fibers came from could be bought at any Wal-Mart.

5. A hunting knife was found in a lake behind Jason Baldwin's house.

a. It took police divers less than one hour to find the knife after an 'anonymous' tip. The knife was also found many months after the investigation had begun. The knife was ruled inadmissible, but was still shown to jury members as an example of the type of knife that 'might have been used' during the murders. A forensic pathologist later stated during his testimony that it would be difficult, if not impossible, to inflict the kind of injuries that had occurred to Chris Byers with this knife, because it was too large. The nature of the injuries were too precise and meticulous to have occurred with this large of an object.

6. Testimony of Michael Carson, a teenager who had been incarcerated with Baldwin, who stated that Baldwin had confessed to him about the murders.

a. According to Carson, they had not been friends, or even acquaintances, but the topic had come up in casual conversation. A counselor at the facility later stated that he had spoken with Carson about the case, and his response was that he was going to 'get' Baldwin for doing such a terrible crime. The jury was not allowed to hear Carson's testimony, but it was used as evidence of the commission of the crime.

Now, we have the evidence, the testimony, and the trials. Three young men in West Memphis, Arkansas are found guilty despite the holes in the prosecution's case. Two of the young men are sentenced to life in prison plus 40 years. The third is sentenced to death. All three are still incarcerated. All three have spent the last seven years locked up. The cases are still pending appeal to the Arkansas State Supreme Court. All three cases were denied appeal at the District level by the same judge that presided over the initial hearings. I don't know folks, to me it seems as though there is a 'reasonable doubt' when you look at the evidence against these boys. Add the fact that there were also alternate suspects who were more likely to have killed these victims, and you get a pretty big mess. Bottom line, you have one guy on death row for seven years, and two serving time in maximum security. Justice hasn't worked for the victims, and it sure as hell hasn't worked for the accused. Here's a quote to close it out:

"These boys didn't get a fair trial. They got picked for wearing black clothes, and having long hair. I am fundamentally opposed to the death-penalty, and as Lenny Bruce said, "In the halls of justice, all the justice is in the halls." Perhaps a jury is composed of 12 men and women of average ignorance...but in our system of justice, the best client for a lawyer is a scared millionaire. The worst thing in our criminal justice system is to be broke or different." -Tom Waits

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BLUE SKIES

by J. D. Zeigler



It was a messy, mean-spirited, he-said/she-said divorce. When the smoke cleared, Chuck had lost everything – the house, the kids, the car, all his money. If he hadn't had racked up those damn DUI's, he might have at least kept his job as weatherman on Boston's highest rated news program (WBZ – Home of the Red Sox). But his ex had used his drinking "problem" for leverage in court (whatever happened to no-fault, he wondered?) and the area's newspapers couldn't resist such juicy gossip.

Like Chuck's station manager said, as he was firing Chuck, "Chuckmeister, you're the best weatherman in the Northeast. Hell, you're the only guy who called the Great New England Blizzard of '96, but your life's too goddamned interesting for a TV meteorologist."

Worst of all, because of all the negative publicity, the Weather Channel canceled a scheduled job interview with Chuck. Apparently, the only meteorologist who'd called the Great New England Blizzard of '96 wasn't good enough for them because he liked to unwind with a couple of scotches after every broadcast. That hurt Chuck more than losing custody of little Cody and Ariel. It had been his one shot at going national.

With his new reputation as a lush rather than as the guy who called the Great New England Blizzard of '96, there wasn't a station on the East Coast that would touch him with a hundred-foot pole. Desperate for work and with no family left to tie him down, Chuck applied for jobs on the other side of the continent, in cities he'd never been to, where no one knew him. His luck ran in its usual direction, downhill, until he interviewed in Salt Lake City at KSL, a station owned by the Mormon Church.

Moved by some spirit other than scotch (for a change), he lied like a rug to the station manager. "My mother was LDS," he fibbed. "I want to return to my roots," he elaborated, and, "I can't wait to see the Temple," adding, "I'm the guy who called the Great New England Blizzard of '96, you know."

Propelled by dishonesty, his luck ran uphill. Before Chuck could say "Church of Jesus Christ of the Latter Day Saints", he had a new job in a new land.

But he didn't like it. The rent on his tiny apartment was as high as it would have been in Boston, his pay was lower, and his savings non-existent. His DUI's followed him over virtual pathways to the Salt Lake DMV, where he was denied a driver's license, forcing him to get around town on a bicycle like a kid. And, although it wasn't as difficult to get a drink in Salt Lake as he'd feared, it was still a hassle. Plus, his post-show double (sometimes sextuple) scotch was out of the question at teetotaling KSL. Nightcaps had to wait until he rode his bike back to his lonely bachelor digs in a decrepit building on Avenue B.

However, the thing Chuck detested most about Salt Lake was its weather. "Itsh not weally weather," he cried into his booze on bad nights, "Itsh juss climate. Same goddamn weaffer patterns week after stinkin' week!"

He was a man born and bred to interpret the nuances of Nor' Easters and other vagaries of New England weather, and found Utah's marathon run of sunny days harder to bear than his divorce. Night after night he smiled soullessly into the camera and chanted, "Sunny, hot, and dry for the rest of the week." Life without weather soon lost its meaning and Chuck went into an alcoholic tailspin.

But he managed to limit his binge drinking to weekends, and his straight-laced employers didn't know about his 80 proof blood. So, one hot Saturday afternoon, Chuck lay, shit-faced again, on his back, in the stubby poor man's grass of Pioneer Park, and watched a rare cloud float across the sky. The cumulus moved west to east, its vapors assuming various human expressions as they rode high altitude winds. Just before it evaporated in the desiccated August air, Chuck thought he saw soft white mists of sadness swirling above him.

"Poor little cloud, it didn't want to die," he thought in maudlin sympathy as he passed out for the second time that afternoon.

When he woke up again, it was evening. The sun, framed by low stratocumuli, was a red ball hovering over the shallow turquoise waters of the Great Salt Lake. Peering around the corner of Union Station at the colorful view, Chuck noticed that these particular clouds looked happier. As well they might, he thought. Crepuscular stratocumuli were the showgirls of the sky. Every sunset was a Vegas review. Swaying on his feet, Chuck flirtatiously blew the gaudy clouds a kiss.

"G'night ladies," he mumbled before peddling his unsteady way home.

The bells from the nearby Catholic Cathedral woke him early the next morning. Confused and hung over, believing he'd heard Monday morning's alarm ring, Chuck leapt from bed and ran clumsily to the apartment's small balcony to check the sky out of long habit.

"Shit," he muttered under his breath, "Another sunny day!"

But, as he was turning away from the beautiful weather in disgust, he noticed a narrow band of altocumulus arranged in a mackerel pattern. They seemed so friendly, like familiar faces in a foreign land, that Chuck waved happily at them. Heartened by the sight of even minimal weather (and by the realization it was only Sunday), he went into the kitchen and pulled his first six pack of the day from the fridge. Then he lay down on his narrow patio and communed with the sociable clouds while he guzzled his cheap but cold beer.

Maybe it was the third six pack, or maybe it was a revelation, but the orderly altocumuli spoke words of ancient wisdom to Chuck as they hovered preternaturally above him that morning. By the time he got up to empty his bladder, KSL's weatherman had acquired mysterious and arcane knowledge of the living atmosphere and its children, the clouds. The National Weather Bureau, with its pathetic science and pitiful technology, would forevermore be a blunt Neanderthal instrument of prediction to Chuck.

He was a changed man, except for his compulsive craving for fermented liquids, and the very next day he put his newfound enlightenment into action. "Gonna be a hell of a storm come Wednesday," he warned while taping his portion of the evening news.

"Cut!" screamed his producer. "Chuck, you can't say stuff like that on air," he scolded primly. "And where'd you get the notion it's going to rain? The printouts from the Weather Bureau call for sunshine throughout the weekend."

Chuck regarded the man with bloodshot, though sober, eyes. "Trust me," he said, "I called the Great New England Blizzard of '96. Severe storm blowing in Wednesday afternoon. No word of a lie."

The producer, who hated confrontation, sighed and compromised, "OK, if you give the Bureau's report first, you can add your own opinion as color. Just don't flippin' swear again."

"Fine," agreed Chuck, giving in since he was not entirely out of touch with reality, although he mentally added, "Dickhead!" His producer was another thing he hated about life in Zion, but it was nothing he couldn't fix at the Port O' Call after work.

And that's precisely where his producer and station manager saw him much later that evening when they stopped at the light on the corner of 400th and West Temple on their way to a post-broadcast supper. Chuck had made a strategic error and picked a seat near a window. Furthermore, he had drunk away much of his coordination, which caused him to lean on the glass in order to maintain an upright, if listing, position.

His shocked superiors immediately realized that no Mormon mother raised the drunken, lying, low-down, so-and-so pressed against the pane across the street from them. When Chuck arrived at the station the next day, he was greeted with a two-week severance notice and the admonition to "get right with God".

"But I called the Great New England Blizzard of '96," he protested.

"Just do the weather, Chuck. You're going to need those last paychecks," answered his producer flatly.

So Chuck did the weather that night with one foot out the door and the other on a banana peel. Figuring he had nothing to lose, he put his prediction for Wednesday's weather ahead of the National Weather Bureau's.

"I'm telling you to batten down the hatches, but the bean counters in Washington are calling for blue skies," he snickered derisively.

Typically, to avoid further unpleasantness, his producer let him get away with it, while uttering a silent prayer for a quick and devout replacement for his wayward meteorologist.

But, later, after the station manager had watched the six o'clock news, he called security and had Chuck escorted out of the building. "And don't come back!" he shouted angrily at the surprised weatherman.

"Who'll do the eleven o'clock weather?" queried Chuck, as two burly BYU dropouts pushed him into the elevator.

"Anybody but you, you crazy booze hound!" answered the manager.

That night, Chuck drowned his sorrows so deeply that, when he woke up late the next morning, he was still inebriated. Somehow though, he managed to stumble to the balcony and cautiously squint at the painfully bright mid-morning sky.

"Guesh the freakin' Weather Bureau was right," he hiccuped mournfully, for there were no amiable clouds in the immaculate blue sky. Feeling like he'd lost many good friends and one lousy job, Chuck finished off the last three inches of whisky left in last night's bottle and went back to bed.

Discomfort woke him several hours later. The weather had turned humid and the sheets stuck damply to his sweating body. Chuck rolled onto his back, temperate of mind once again, but with a throbbing hang-over that felt like a pressure drop in his brain. Gingerly, he sat up and instinctively looked out the window. Dark clouds, maniacally evil gangs of cumulonimbi, were rolling over Salt Lake Valley like a pack of Hell's Angels invading Mayberry. Their profane threats thundered from the Wasatch to the Oquirrns.

Well, this was more like it! Chuck forgot about his aching head and rushed to his patio where he had an unobstructed view of sky. There he saw buxom mamata, like the outlaw girlfriends of dangerous bikers, their breast-shaped billows hanging low, riding behind the first wave of storm clouds.

This is it, thought Chuck excitedly. All signs and portents were in place! The formation of a wall cloud with a hook and downward rotation was all that was needed to redeem his reputation as a cosmically favored weatherman. And, indeed, coming from the west was a monster anvilhead, the color of black steel and sporting a nascent funnel!

As the storm spun across the flats of North Salt Lake, the cyclone swelled to Fugita 2 proportions and touched down west of Downtown. After demolishing a couple of nightclubs, it moved toward the City's center where it blew the windows out of arrogant high rises and took a life. Churning eastward, it spared the LDS Temple, unintentionally confirming the faith of the many pilgrims who cowered there, then moved uphill in the direction of the Avenues neighborhood. A voracious thug, the tornado sucked up full-grown trees and several quaintly renovated houses.

"Nice job!" Chuck praised the approaching front as the twister missed his apartment building by a mere hundred yards. He watched enthralled, as the tornado, sated at last, rose back into the sky, its dark vortex winking a jaunty good-bye to him on the way up.

"Ha! That ought to show those chumps at KSL!" crowed the triumphant ex-meteorologist, and he made plans to call the station and demand his job back as soon as the phones were working again. Then he reconsidered.

"Screw that, Chuckmeister," he said to himself, "You're the only guy who called the Great New England Blizzard of '96 and the Salt Lake City Tornado of '99. Call the Weather Channel, champ!"

And he poured himself a drink to toast the blue skies in his future.

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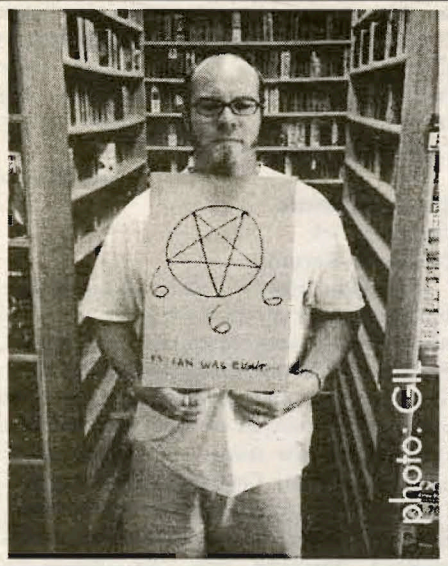
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Who the Hell is this man and Why does he look so familiar?

Jared Hooper is one of the Salt Lake music scene's most prolific figures. Mention his name around the 9th and 9th area and people will know who you're talking about. He's focused the majority of his attention on hardcore metal, while attracting people of all ages to his style of music. I sat down with him to discuss his involvement in the Salt Lake Music scene.

Jared began his involvement with music in 1988, about the time he started high school.

"I grew up going to shows at the *Speedway*, *Pompadour* and [Club] *Starz*. That was back when there were more diverse people and bigger crowds that went to shows than are involved now. So, for ten or eleven years now."

His interest came about from skateboarding, and going to see bands play, which in Jared's view goes hand in hand. Jared continues, "Friends would go to shows

and I would go with them. I never thought about being a part of a band. I was just a spectator there to see the music. A few years later I started playing. I started the same way everyone else started: You go see it and then you begin playing yourself."

"What's funny is now...I don't even listen to hardcore. I haven't listened to hardcore in ...five or six years. I still continue to play it because it's good live and it's good to see and to play. But that's the last thing I'll listen to."

Although Jared may no longer spin hardcore music in his CD player, he has become what may seem like a permanent fixture on the Salt Lake hardcore live music scene.

"I've seen a lot of things change and a lot of cycles of the scene come and go." I ask him what changes and he replies, "The kids seem to be younger and people talk about the violence. There shouldn't be violence at any time. But back in the day it was ten times worse. No one thought twice about it. They didn't have the hustle with the police and the club owners like they do now, so you had fights at a show and that's it. You made sure that no one got blood on your shoes and you turned around." Interestingly enough, he was never in a fight because he never cared to get into one, but he says that fighting has destroyed the image of the Salt Lake Hardcore scene. He goes on to comment about how scrutinized shows are now and how it's all become targeted at "straight edgers."

Hooper recalls his first partner in music, Local Legend, **Mark C Jackman**. "At the time he had this thing going called *Skozey Fetsich*. This is a long time ago. And *Skozey Fetsich* was Mark C Jackman. The rest of us were there at his request that we help him. It was just weird. I wouldn't want to stereotype because I'd end up calling it the wrong thing and Mark C would laugh at me."

Current influences in his music? "**Reality** was my favorite band back then. The bands in this town are a big influence on me now, in our all-age independent scene. There are so many good bands it just blows my mind! Groups like **Lyndal Control**, **Sandkicker**, **Summer Of Killing Flies** and **49 Hudson**. There are two new hardcore bands that renew my faith in the scene. They would be **Burden Of Creation** and **Abhor The Fallen**. They just remind me of what it was like to play for the first time before I started getting jaded about music." He goes on to mention **Clear**. "We played along with them and they were our peers. That was probably the band I was closest to, besides my own. You can't mention the hardcore scene in Salt Lake without mentioning **Clear** or **Lifeless**."

Jared Hooper is currently involved with Her **Black List Disaster**, and a new project called **Iodina**. Don't miss both bands opening up for **enemymine** November 24th @ *Kilby Court*. I can't wait to see Hooper pull off a double gig. Support local music!



Covers?
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Black Eyed Peas
Bridging the Gap
Interscope Records

Ahhh...Yeahhhh!! This be dope shit, love. Y'all need to chec' this gruve thang. I usually don't get into hip-hop, but this joint is phat. Old school stylin' is what these guys are all about. Like Doug E. Fresh, Run DMC, and Grandmaster Melle Mel. Some one told me recently that this is west coast hip-hop and that the east coast style is all that gangsta shi'e. If that's the case, then fuck that east coast noise. If west coast style is killer stuff like De La Soul, Jurassic 5, A Tribe Called Quest, and Spearhead; then I love the west!! This disc has got so much groove; mixes of funk, jazz, and electronica thrown together with some fat beats. To test this out further, I put this on at one of my famous patio parties and watched as my friends jumped up and began to shake their booties down. Even if you have hang up's about hip-hop, I guarantee satisfaction by this platter of killer funky and groovy chill music. These guys definitely bridge the gap between different musical styles; especially by including organic guitars and bass. Now how many rappers and MC's

would have the balls to do that to their heavy sample laden music? Not many. Get this disc and find out what a musically superior hip-hop masterpiece is all about.

-Kevlar7 aka. Digyal7-in the house!!

Strung Out
The Element of Sonic Defiance
Fat Wreck Chords

The melodic So-Cal punk band **Strung Out** is back with their newest EP, *The Element of Sonic Defiance*. This time they take their music to a new level blending hard-core, punk, and a touch of emo into a truly unique sound. Jason's vocals are filled with passion just as they've always been. The guitar work by Rob and Jake is outstanding with a very technical sound to it. It definitely goes beyond the

simple three-chord punk of yesteryear. Last but not least, the fast paced rhythm, provided by Chris (bass) and Jordan (drums), polishes it all off. The bottom line is this: If you're a **Strung Out** fan and you're in the mood for something different, follow this simple three-step process:

1. Get off your ass
2. Go buy *The Element of Sonic Defiance*
3. Listen and enjoy

-Shane Farver

Dandy Warhols
Thirteen Tales From Urban Bohemia
Capitol Records

The British keep invading our shores musically every few years—from the Beatles, the Stones, The Who, Led Zeppelin, Oasis, and finally, from Portland, the British-sounding **Dandy Warhols**. The songs on *Thirteen Tales* don't invade with the blitzkrieg of Led Zep, or some of the Stones' tunes, but wind their way into your mind more slowly, like a hypnotic, psychedelic dream, more like the Stone Roses. Heavy themes are essayed, like "Nietzsche," "Mohammed," and being "Godless," but also the "Cool Scene," and being "Bohemian Like

You." Isn't that what everybody wants to be? It's easy to dis on the "Brits" for trying to better us at the rock'n'roll that we invented, but this rises above the standard Britrock formula, because it's heavy without being heavy-handed. And true to form, they return here for another invasion **November 11** at DV8. In August they went thrift store shopping with SLUG. What kind of adventure will they have this time?

-Brian Staker

Victoria Williams
Water to Drink
Atlantic Records

On her latest release, **Victoria Williams** further explores her vocal idiosyncrasies that she is known for, as well as her highly personal alt-country songwriting. Topics like "Grandma's Hatpin," seemingly trivial yet made by the songwriter into a revelation of personal history, are typical of her songwriting. The title track is a Jobim tune, which is a new direction, and an intriguing one, for her. Touring with her husband, Mark Olson, former guitarist of the Jayhawks, Williams is as charming and down-to-earth and a bit beguiling, if not more so, in person than on recording tape. Her October 30 Zephyr Club show was the best show of the month that hardly anyone attended. Highlights included her dog joining the band on stage, and material that ranged from her folksy originals to bluegrass-tinged numbers to covers of "Autumn Leaves" and the Jobim, which proved her voice surprisingly expressive in the jazz idiom. Williams and the Creekdippers played two long sets with no opening act, and didn't need one.

-Brian Staker

Insane Clown Posse
Bizzar
Island

What the fuck gives, Bozo? Apparently, these clowns have gone into the business of making retarded music for idiots? They succeed beyond measure on this slice of shit! I wouldn't even use this for a coaster! They "Gives No Fuck" and they wanna fuck your mom and they's "Homiez Baby's Mama" too. I have lost all patience with this perpetrating. If there was a God, dorks like this would not survive into adolescence. Do yourself a favor and don't even try to hear this wack-ass noise. And if you do, don't say I didn't warn you. You heard it here first.

-Shame Shady

Radio 4
The New Song and Dance
Gernblandsten Records

This is truly an awe-inspiring record. By far the best release of the month, it ceases to amaze me in its creativity. **Radio 4** has a tight progressive indie sound that is not marred by an overkill distortion formula. The best way to describe their musical style is a groove driven punk sound without all the distortion. In fact, it's easy to see who influences this group heavily: Gang of Four. Without trying to blatantly rip-off the Gang's innovative sound, **Radio 4** incorporates that bands style, while furthering the Gang's musical ideas. Fans of the old indie noise band Garden Variety will want to check out this disc, because the bass player of GV is a member of this group. It's cool to see a band taking up the reigns of the Gang's funk driven punk and putting it to good use, while making it the new song and dance for a scene that needs an injection of new musical ideas. This album is a must, seek it out and add it to the racks of your music collection. By the way, **Radio 4** is coming in concert in November, this is a must see show by far. Interested? Check out: Dig?

-Kevlar7

Sarah Cracknell
Kelly's Locker
Instinct Records

An excellent EP that collects songs left off the US version of her solo "Lipslide" release, this recording boasts the Saint Etienne singer's first two self-produced efforts. First up, the gorgeous Cracknell-penned "Judy, Don't You Worry."

The real gem here is the EP's fourth track,

her lush cover of the Charmel's/Stax b-side, "Sea Shells," which sounds custom-made for Cracknell's heavenly 60's-era voice. Other highlights of the eight tracks here is the original UK version of "Home" and the brilliant "How Far." Essential.

-Son of Damian

Emmylou Harris
Red Dirt Girl
Nonesuch Records

Emmylou Harris' new release doesn't break any new ground since her 1995 landmark Daniel Lanois-produced *Wrecking Ball*. *Red Dirt Girl* has similarly moody, atmospheric production, and several songs from this could have easily fit on *Wrecking Ball*. This time out all the songs are written by her except the Patti Griffin-penned "One Big Love," with its groove that would sound more in place on WB. In attempting to not make another *Wrecking Ball*, the record that emerged seems to not have quite as strong an identity. But this record still serves to install her voice itself as one of the most distinctive ones in American popular music. Like the best singers it's an instrument unto itself, like the lead-in song, the "Pearl," it's a jewel that becomes more and more polished with age; to use that too-often abused cliché, a "classic."

-Brian Staker

The Trey Gunn band
The Joy of Molybdenum
BMG

I cannot think of anyone who would seriously like this crap. They sound like new-age prog-rock, if there is such a thing. Not even good enough to be in a low budget porno flick.

-mike

Slender
Haunted Radio
Guapo Records

Kick ass rock n' roll for all the fans of greaser rock. Another one of my favorites for the month. Here's the story of this killer band, the lead singer and bass player are from Provo, Utah. Yes indeed!! Natives! Anyway, apparently these guys got their butts out of Provo and migrated to San Francisco and to a real music scene; there they met the guitarist and the drummer was later drafted into the band. This album was produced by Blag Dahia of b fame, who also has guest spots on this disc. The greaser anthems are all here. A girlfriend who only loves him when she's drunk or ".08", a sexy greaser girl he meets at a Deadbolt show, in "Dirtmap Mama", and a plumber who sells sex on the side and then is converted by Jehovah Witnesses, in "Plumber John". There is also a remake of Johnny Cash's "Big River." Excellent album and a must for fans of Supersuckers, The Donnas, and Social Distortion. By the way Guapo Records is a Utah label and their press kit is pretty damn impressive, very professional. Cross your fingers and pray that Slender returns to their home state to set a stage on fire.

-Kevlar7

R.L. Burnside
Wish I Was In Heaven Sitting Down
Fat Possum

R.L. Burnside is PUNK! That is to say R.L. Burnside is unconventional. R.L. Burnside is a very old blues man expressing unconventional, unique, innovative and fresh, PUNK blues. What is humble and real and immaterial is the blues. My very soul screams out a big 'thank you' to independent label Fat Possum for finding guys like R.L. Burnside and Junior Kimbrough, for putting out albums from these forgotten men of the blues. For they are what is cutting edge in blues today, they are the guy's time forgot. That too is PUNK. Yeah, sure some of the songs have been mixed up dance-like. They all groove, reeking of sweat and spit and blood and dirt. The blues coming out of R.L. Burnside is as real as dirt. It is something to touch and smell and breath, something to lay on and roll around in. It is about living and dying and scratching out a life. The older the blues man the more real it is. This blues man has been living the blues longer than punk rock has been alive and died. R.L.'s stories run so deep and rich through his blood and skin that scars are all

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through his blood and skin that scars are all that is left. A life of blues living just carved itself all over and inside of him. These blues naturally dig their way to the surface, like a deep sliver you get rubbing by rough old wood, yet these blues are too real to let go of. R.L. keeps right on delivering. Suggested listening includes "Hard Time Killing Floor," "Got Messed Up," "Nothin' Man," "See What My Buddy Done," and "R.L.'s Story."

-Loosie Groove

Selby Tigers

Charm City

Hopeless Records

All of the members of this band hail from Selby Avenue in Saint Paul, Minnesota, which they call the "unpopular geeky brother to Minneapolis." And they fly the geek flag proudly. The press kit comes in the form of a little xeroxed "press yearbook," and the album cover's brightly-colored design seems inspired by Elvis Costello's *Get Happy!* What is nerdy and what is hip? Indeed, that is a question for deep and protracted thought. But instead just listen to *Charm City* and be charmed. It's the same city from which hail the Muffs and other groups that are just in it for fun. Arzu D2 sings, "I'm not the droid you're looking for," and the rest of the songs are similarly silly. The Selby Tigers are nerd rock that actually rocks, for a change.

-Brian Staker

Mat Maneri Quartet

Blue Decco

Thirsty Ear

On the rare occasion that I listen to jazz, I listen to that kick-back, smooth, remind me of sitting at a bar drinking some whiskey smoking a cigarette type of shit. This c.d. made me feel like I was a Ritalin deprived child, having a nervous breakdown, after coming down from a two-day cocaine binge. What the fuck were these guys thinking? It was like listening to a bunch of introductions to songs, but the songs, (if that's what you call them) never started. Definitely not easy listening. Avoid this torture device at all costs.

-mike

V/A

Disarming Violence

Fastmusic Records

Q: What do you get when you cross 25 punk bands with PAX, an organization dedicated to stopping gun violence?

A: One kick ass compilation CD. Bands such as NOFX, Blanks 77, Youth Brigade, All, Agnostic Front, and many more all got together on this CD to make some noise and support a good cause by raising awareness about gun violence along with PAX, an organization that coincidentally means peace in Latin. So, if you want to get barraged with a steady stream of punk rock and you're not too keen on the idea of people shooting each other go pick up *Disarming Violence*.

-Shane Farver

Enemy Mine

The Ice in Me

Up Records

Enemy Mine is a band with a pedigree: Mike Kunka from Godheadsilo and Danny Sasaki from Mocket, with Ryan Baldoz from Some Velvet Sidewalk combine forces to lay sonic landmines. This is hard metal the way the major label groups only wish they could sound. They refer to this album as "Slint Bizkut," and that reflects the cross-pollination of influences as well as ironic humor of the band. If you like the Melvins or Caustic Resin, check this out. This is ice that burns, man. The band makes a return visit to Kilby Court November 24.

-Brian Staker

Downset.

Check Your People

Epitaph Records

Holy shit!! I thought this band was history. And I'm so glad they're not. *Downset* has returned and are better now than ever before. This band was one of the original forces behind the hip-hop/hardcore scene that's being overrun by the saccharine induced

mainstream bands out there now. In fact, rumor has it that Downset was the band to have influenced Zac de la Rocha into forming Rage Against the Machine after *Inside Out* split up. This band released two of the most amazing abrasive records ever put on Mercury Records. Especially their last disc, "Do We Speak A Dead Language?", which was a solid milestone to the power and edge of hardcore. It has been awhile since Downset has been on the scene. Now they are back with a vengeance. This album takes their music a step further up the masterpiece level that they were on before. Solid guitar changes that accent pummeling rhythms, which drive home an aggressive melody in each and every solid musical track on the disc. Even if you don't really like hard loud music, I guarantee that this disc, or even any of their other discs, will blow you the fuck away. Now they are on Epitaph records and rightly so. Hopefully, this label will give them more support than Downset has had before, so that they can now take their rightful place in the music scene.

-Kevlar7

File underwater

Fluid

Baby factory

Throughout this album the singer sounds like Axl Rose trying to sing with a broomstick shoved up his ass. The only good song is the last one, not just because it's the last song, but because it's the only song where the singer isn't pretending to sound pissed off. Listen to this album once, then throw it in the nearest Dumpster.

-mike

Björk

Selmasongs: Music from "Dancer in the Dark"

Elektra Records

From it's choppy/blurred artwork to the succinctness of it's 7 songs, "*Selmasongs*" (Björk's soundtrack to her tour de force performance in "*Dancer in the Dark*") is a brilliant marriage between music and cinema. Like the character she so completely owns in the film, her skilled musician's hand touches these songs with both beauty and a knowing sadness.

"Cvalda," a tune which introduces Selma's "musical" daydreams, features a short vocal performance from co-star Catherine Deneuve, while the ballad "I've Seen It All" is reinterpreted from the film as a haunting duet with Radiohead's Thom Yorke. Equally stunning is Björk's reinterpretation of the film's "Scatterheart." It is her keen producer's ear that elevates these short songs from a mere "soundtrack" to truly stunning listening. "In the Musicals" is an instantly-likable tune reminiscent of Björk's "It's Oh So Quiet." Like the haunting film these songs were written for, "*Selmasongs*" lingers in the mind long after one is done listening to it.

-Son of Damian

Jesus Rides A Riksha

(self titled)

Poser Moses Productions

Well Palmer, Marvin, Kevin, and Todd have released another disk. This one is self-titled and it has five slamming tracks on it. They've added Don Gallegos to the lineup so Todd and he can bring a thicker sound to the tracks. Track one, 'Bogged on Polly' has a funk taste for an intro and then turns into a swift punch in the mouth. The mix on the disk is a bit too digital for my liking but you can definitely hear every part, as in track one. Kevin's bass rig could shake apart a building and just might cause your CD. player to fall off the shelf. My favorite track is 'Mommy'. Apparently the J.R.A.R. wrote it after an experience with their former manager in Vegas.

The duality of the guitars are most apparent here in track four. It's a much heavier sound than their last album 'Afro-Magnon Man', largely due to the addition of a second guitar. This is a mighty fine EP.

-B.Lense

Pennywise

Live at the Key Club

Epitaph Records

Like I really need to inform anyone that reads this magazine who Pennywise is; if you

don't know, then you are truly either A) a dumbass, B) a retard, or C) think that Blink 182 is a real punk band. If you answered to any of these, then congratulations!! You have earned the right to take both barrels of my shotgun straight into the face. Way to go!! Anyway, for all the rest of you, this disc kicks ass. Get it. When all of the live albums from punk bands began to hit the streets a few years back, I kept wondering when the two greatest live punk bands ever were going to cut their concert discs. Well, Face-to-Face put out theirs a while ago and now Pennywise have gotten up off of the keisters and put their live platter out. All the priceless moments of their shows are here on this recording. Abuse and egging on of the crowd by Fletcher, pummeling rhythms that seem to increase in speed and aggression, and funny comments and narration by the lead vocalist. The eighteen tracks on this disc are an excellent play list that spans the band's records, including one of their oldest tracks "Final Chapters". The tracks Pennywise play make up some of my personal favorites from the bands recording careers, like: 'Perfect People', 'Pennywise', 'Straight Ahead', 'No Reason Why', and 'Unknown Road'. If you like these tracks and of course 'Bro Hymn', then you will definitely want to rush right out on your skate and spend your hard earned pennies on buying this disc.



-Kevlar7

K.G.B.

Space Cadet e.p

Dreamworks

This disc is so fuckin' cool that I had to steal the copy of their full-length (Just the head please!) I just found it on the shelf while I was searching for the promo shit on these guys. These boys are bringing the grease from the East, but don't hold that

Future loop foundation

Live From the Middle of Nowhere.

Allegro

Typical techno/house/dance/club SHIT. The only time to listen to this type of crap is when you are cleaning your house while smoking meth. This type of music is so boring, I just wanted to shoot myself. Plus there's some wannabe ragamuffin rapper fuck that does the karaoke thing on some of the songs, just to make things worse.

-mike

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"Caught Your Act"

METAL MELTDOWN

Friday, October 13 DA PHAT SQUIRREL

This is the first time I'd been to Da Phat Squirrel since it was the Holy Cow.

I never really liked the Cow because there was always too much bootie-quakin' and jockos goin' on for my tastes. However, Da Squirrel is once more under new ownership and there's some renovations underway. Let's wish them all the best in their efforts to improve the joint. For starters maybe they could do something about the name!

Metal Meltdown graced SLC with their vainglorious antics and turned an otherwise bust of a night into a magical tragedy. For

those of you who don't know shit about shit, Metal Meltdown are the original cock-rock troubadours.

They wrote the angst-drenched anthems of three generations of dirt heads and nobody knows who they are. Bands like AC/DC, Kiss, Van Halen, Poison, Motley Crue and Twisted Sister have all recorded their songs and they have yet to see a fuckin' dime! They're another harsh example of a talented group of players getting raped by the evil music industry. At first I thought it had to be a joke. No one person could have wrote all of those guitar solos. But when the guitarist rip out a flawless "Eruption", I was convinced! The singer's voice has taken some strain over the years, but his accent is rather endearing. The drums and bass keep the machine thumping. Support these dudes in their efforts to salvage the recognition due them.

-Shame Shady

DEEP EYNDE (L.A.), ENDLESS STRUGGLE
Saturday, October 14, BURT'S TIKI LOUNGE

As you are all aware, Endless Struggle are some raging punk mother-humpers! Tonight was no exception. They play in the vein of GBH and Discharge with all of the bristles and spikes to go along. One of the coolest things about an Endless Struggle show is their loyal and rabid following of friends. It's like a party at your friend's band's practice space. Everybody's getting drunk and feeling good and know all the words to every song and stand up front pumping their fists, raising their glasses and singing along. If you haven't checked them yet, get on it!

The Deep Eynde came all the way from (Hel)L.A. to entertain us, and I had to wonder if they are retarded or what. If you missed it, you're a sorry excuse for a loser. You could tell they come from a place where personality is integral in sticking out amidst a riot of competition. These fiends make no bones about their Misfit inclinations, to the point where one is tempted to hold it against them. In fact, some did. They did it well though and

had the ghouls groovin' and droolin'. That singer was doing some freaky moves and shit and I have to give him props for having nuts. He also sported a cool-ass red mohawk and fangs. (?) They busted out a cool version of the Misfit's "Halloween", and that "Jet Boy Jet Girl" song that I can't fuckin' remember who did. Scope these guys out next time they slither in.

- Shame Shady

AGAINST ALL AUTHORITY, CITIZENFISH, BEEFCAKE w/ E.C.O. & NINE IRON
Wednesday, October 25 KILBY COURT

Punk rock is alive and well in SLC and being championed by the people at Kilby Court! It's so appropriate that it's located directly behind what used to be the Pompadour and then the Starrz Club. Almost 200 punks turned out for an amazing show and I didn't know any of them. It was good to see the tradition continuing. Things haven't changed all that much. Kilby still puts on some of the best shows you'll ever see. No jive.

Unfortunately, I missed the first two bands. One of them was visitors, Beefcake, from NewYo'. I spoke with the drummer around the fire after the show. He said that they've been on the road for about five weeks, and they've been together since 1993. He also said they were really good and I'd better try harder next time to catch their set. If anyone has any info on locals Nine Iron, please get it to me.

E.C.O., kinda reminded me of Billy Joe singing with Blink spun on Red Bull, but they were pretty cool anyway. They play that So Cal pop-punk genre invented by NOFX, and commonly passed of as the punk sound these days. My complaint about this style is that the nasally vocals sound kinda self-deprecating and humorous, and lack the inherent ferocity essential to punk. They play "All I Ever Wanted" by Depeche Mode better than D.M. ever did. It cracked me up when Judd felt compelled to apologize for "promoting" their show with Flatus (from Jersey) later that night at Burt's. It's so nice to see that there are still so many rules for being punk.

Citizen Fish proved that punks just wanna pit! These ex-Subhumans came all the way from England to show this new generation how we used to do it, and they ate it up. There was a mad pit but everyone was doin' it up old-stylee and no one was getting hurt. At one point it escalated into a punk-rock version of a break-dance competition, complete with the challenging and insulting and some rather impressive moves! I was trippin' on how culture evolves. The bummer was that when he talked about pollution, depletion of resources, capitalist evil and cultural boundaries the kids all took it as a comedy act. Citizen Fish are so punk that they had to ask from the stage for a place to stay! Ah, those were the daze...

Against All Authority (A.A.A.) proceeded to fuck everyone up and I don't think they even got high! These guys played a blazing set of their own very original brand of hardcore. These guys have been doing it to you since 1992 and deserve your immediate attention. I talked with Danny (singer/bassist) at the fireside while he dried his socks (How punk is that?!). He was cool enough to answer a few questions, even though I think I pissed him off when I gave him shit for not urging the kids to vote. In fact, none of the bands did, and I found this pathetic in an election year. We talked about the tour and his influences and the latent apathy that's rampant in each generation of punks. They've been out for about 7 weeks and had a couple to go. I wished them luck and they left for Laramie, Wyoming. -Old'sCool

LESS THAN JAKE

Borders & Boundaries

Produced by:
Steve Kravac
& Less Than Jake

Mixed by:
Bill Stevenson
Stephen Egerton
Jason Livermore

Borders & Boundaries

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CENTURY MEDIA : This is turning out to be a great month for metal. Somehow, Century Media seems to have cornered more than their fair share of the highly anticipated albums for the month. Forget album of the month, or even



album of the year, **Nevermore's DEAD HEART IN A DEAD WORLD** just may be one of the albums that defines the best that metal had to offer for this decade. Yes, it's that good. **DEAD HEART**, a follow up to the darker and moodier **DREAMING NEON BLACK**, finds Nevermore as a four piece with the departure of Tim Calvert (guitar). Jeff Loomis, the remaining and original Nevermore guitarist fills the void with his amazing technical play. Vocalist Warrel Dane has easily topped any of his past recorded performances with his ever expanding range (check out Warrel's "nod" to Rob Halford during parts of track two, "We Disintegrate"). The entire band, from performance to song writing, has upped their skill and playing intensity all the way around. Another of the "highly anticipated" is **AND THEN YOU'LL BEG** from Canada's extreme metallers **Cryptopsy**. This band mixes seriously extreme play and skill with surprising finesse. The only concern about this band coming from the "street" is about Mike DiSalvo (vocals), added before the band's last album, **WHISPER SUPREMACY**. There seems to be a 50/50 split on who fit the band better - Mike or former vocalist Lord Worm. Personally, I don't know if the pendulum will start to swing in Mike's favor with the release of **AND THEN YOU'LL BEG**, it will depend on personal preference. — Once again Sweden can do no wrong within the world of metal, as evidenced by the latest from **Carnal Forge, FIREDEMON**. A worthy follow-up to the band's **WHO'S GONNA BURN, FIREDEMON** rages with the same aggressive intensity. One of the greatest attributes of this band is that their heaviness never relents. Although they play extremely fast, parts are written in each song that temper the speed, giving the speed purpose and counterpoint. This is pure metal.

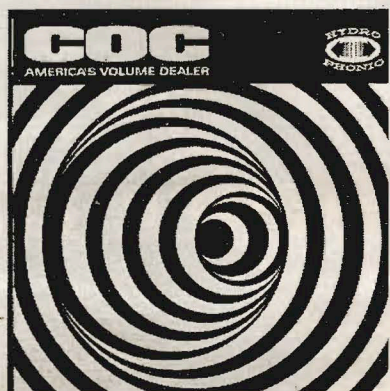
RELAPSE : I can't, I won't stop listening to the new **Dying Fetus, DESTROYING THE OPPOSITION**, their follow-up to **KILLING ON ADRENALINE**. My family and friends had to organize an intervention just to get me to take food. Who can think about eating once the "killing" begins. Although there will be no intake of food until this release has been fully digested, the guitarists of this band (Sparky Voyles - guitar, John Gallagher - guitar/vocals and Jason Netherton - bass/vocals) bake, fry, broil and slice n' dice their fretboards with extreme prejudice. Kevin Talley's drumming performance has neared an inhuman capability for brutality. **DESTROYING THE OPPOSITION** is great.

METAL BLADE : Twelve years since they started their unholy crusade, **Immolation** will be releasing their fourth album, **CLOSE TO A WORLD BELOW** on November 7th. This band's death metal style with black metaltinged lyrics creates as much mood as aggression. Their intricate style of play will envelope you and Immolation's evil presence will busily bargain for your soul. — Are you kidding me? **Six Feet Under's** latest album **GRAVEYARD CLASSICS** is 12 cover songs. If you thought Chris Barne's ridiculous, zero-range singing style was bad before, wait until you hear him sing the song "Stepping Stone". The only track with any semblance of vocal range is #10, "Blackout", and that's just because John Bush (Anthrax, Armored Saint) sings some of the vocal parts.

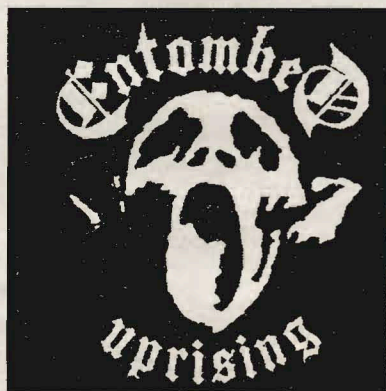
NECROPOLIS : **NECRONEMESIS** is by far the best album to date from the band **Usurper**. While anyone denying the Celtic Frost influence that creeps into Usurper's sound is just fooling themselves, this band has

found their place in metal with **NECRONEMESIS**. Usurper revels and thrives with a base, raw metal sound. Check out King Diamond's very cool vocal contribution to the title track. — Former **Dark Angel** guitarist Jim Durkin has formed the three piece, **Dreams Of Damnation** and is releasing the six track, **LET THE VIOLENCE BEGIN**. This band mixes the current death sound with the thrashing metal sound of the late '80s and early '90s.

SANCTUARY : **WISEBLOOD, Corrosion Of Conformity's** release of '96 was the first time in the band's then 13 year career to sport the same line-up as the previous album. Well, hot damn, they've done it again! **AMERICA'S VOLUME DEALER**, the latest from **C.O.C.**, is album three for the lineup of Pepper Keenan (vocals, guitar), Woody Weatherman (guitar), Mike Dean (bass) and Reed Mullin (drums). **AMERICA'S VOLUME DEALER** is another of the many great albums from this band. The song writing infuses a gritty, Southern backbone into a heavy rock approach, the same direction that **COC** has been following since '94's **DELIVERANCE**.



METAL-IS : **D.D. Verni** (bass), **Bobby Ellsworth** (vocals) and **Tim Mallare** (drums) are back with new guitarist **Dave Linsk** (Can you believe how long Bobby Gustafson has been out of the band? 10+ years!) for the latest **Overkill** album, **BLOODLETTING**. This band isn't exactly re-inventing themselves, actually, more the opposite. If anything, **Overkill** is returning to a heavier, more brutal "HORRORSCOPE" ('91) sound. This band writes and plays good, solid metal. **Overkill** is a "mainstay" in the metal world and **BLOODLETTING** is proof that this band is here to stay. — **Entombed** just might be "back". After thoroughly perplexing and confusing their fan base with the albums **WOLVERINE BLUE, TO RIDE SHOOT STRAIGHT AND SPEAK THE TRUTH** and **SAME DIFFERENCE**, metal (no, not mental) clarity is calling the shots again. **UPRISING**, the latest from **Entombed**, is beckoning of a sound that was once laid to rest by this band. This release features a heavier, rawer and more over-driven sound than their last few albums. While **UPRISING** has been out in Europe already, three bonus tracks have been added for the U.S. release.

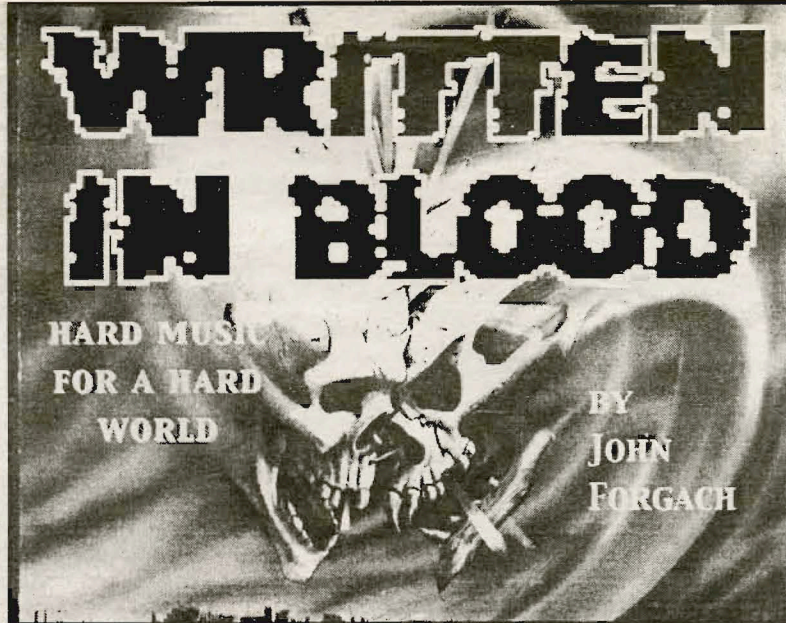


NMG : You might be asking yourself, "Whatever happened to Kelly Shaefer?" Or, at this point, you might even be asking yourself, "Who is Kelly Shaefer?" Mr. Shaefer fronted (vocals, guitar) the band **Atheist**. **Atheist** recorded three albums from 1989 - 1993, and since their break-up have achieved near cult status due to the band's influence and the still lingering demand for their albums. **NMG** will be re-releasing the **Atheist**

catalogue, with the band's first album, **PIECE OF TIME** out now. Since **Atheist**, Kelly has been singing for his band **Neurotica**. The band's 1998 debut, **SEED**, was produced by Brian Johnson of **AC/DC**. Recently, **Neurotica** released **LIVING IN DOG YEARS**. Fortunately, this rocking, hard album is no "dog". Kelly has both strengthened his voice in both ability and style, and is incorporating more vocal melodies within the songs. This is a very solid album.

ROTTEN RECORDS : "Hatecore" is the tag the band **Damaged** has given to themselves. The **Damaged** style of hatecore is the product of 17 years of the band's history, incorporating death to grind and everything in between. Past releases include **DO NOT SPIT, BACKSEAT DEMON ENGINES** and **TOKEN REMEDIES RESEARCH**. The latest from **Damaged**, **PURIFIED IN PAIN**, is simply amazing. This is one of the most varied, but also one of the tightest extreme metal albums that I've ever heard.

KOCH : **Doro** fans gather around! I'm calling on **Doro** fans because I don't think anyone else is going to be into this. **Doro** [Pesch] fronted the band **Warlock** back in the 1980s, and has since recorded as a solo act. During the '90s, **Doro** found an audience mainly overseas. Her new album **CALLING THE WILD** will be the first album directed towards the



U.S. since sometime in the early 1990s. A whole slew of guest musicians appear on the release, but for the most part the performances come across as "sterile". Most of the drumming is basic 4/4 time, and I didn't hear much coming from the guitarists. If anything, look forward to the **Doro / Lemmy Kilmister** duets - if, of course, that's anything to look forward to. — According to what I've heard from the black metal crowd, is that the band **Cradle Of Filth** has totally "sold out". I guess that's not all that surprising. Once a band changes musical direction, makes forward progress and their albums have any sort of production value, that seems to be enough to lose the respect of the black metal elitist. That may be ok, because maybe it's time for **Cradle Of Filth** to expand their audience. Their new release **MIDIAN** just might be the album to do that. **MIDIAN** has a heavier death metal sound, but the biggest improvement to the **COF** sound comes from the burying of **Dani's** (vocals) squeaky voice in the mix. His death

DORO

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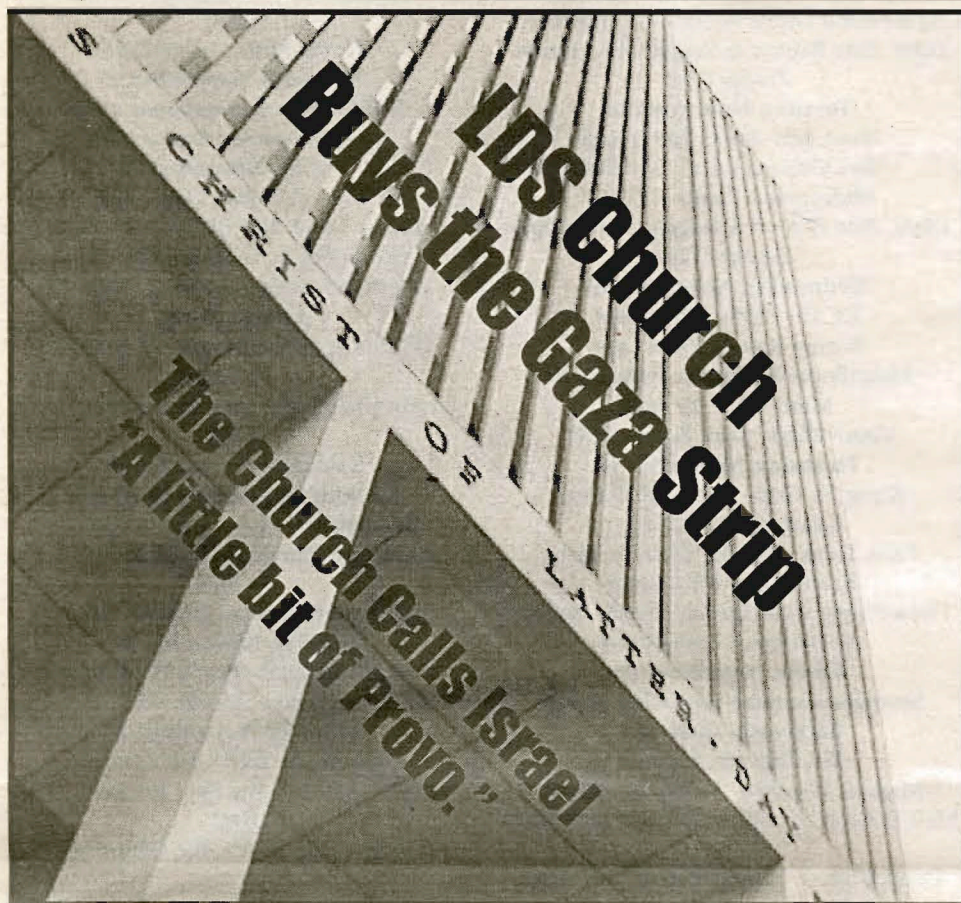
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It's News to Me

by Phil Jacobsen



New Rules of the LDS Owned Gaza Strip

No shooting, no car bombs, no smoking, no using the Lord's name in vain, no suicide bombing attacks, no Molotov cocktails, no killing 12 year old boys, shirt and shoes required, knee length shorts and skirts a must, no rags on faces, 10% Tithing upon exiting, no protesting, no talking, REVERENCE, fold arms, don't think, no burning tires, no jeans with holes, no Holy Wars, if you have more than 12 rocks in your position you are assumed to be a "rock thrower," no rock throwing! (pebbles can be considered rocks, so be careful if you get a pebble in your shoes (note: shoes and socks are required-no open toe sandals)), it's not illegal to sneeze, it is illegal to praise any god (Allah included) that is not sanctioned by the Mormon Church, wait one hour after eating before entering, vegetarians may or may not be welcome (under review), loud music--NO!, Hymnals--YES!, everyone must have blond hair and vote Republican. Above all, Enjoy!

Visitors Welcome

Extra! Extra!

The LDS Church Tried to buy Orrin Hatch's way into the White House "We tried," said Gordon B. Hinckley. "We failed. And it cost a lot. So please pay 12% tithing next year."

See Page 31

The Israelis and the Palestinians woke up to a new neighborhood this morning, when it was found out that the Church of Jesus Christ of Latter-Day Saints purchased the Gaza Strip. Signs were posted up and down the strip detailing the new laws that would be enforced and the conduct that was to be expected. And, in a showing of unification, each sign ended with the simple phrase, "Visitors Welcome."

"To be quite honest," Gordon B. Hinckley, the President of the Mormon Church, said. "We thought it was kind of funny to watch these two groups of people fighting over a piece of land that in reality is rightfully ours. And now we own it." Mr. Hinckley thought the whole Gaza Strip thing was "funny" because, "on one hand you have the Jewish people saying 'We're the chosen people' and then on the other hand you have the Palestinians popping the Jewish people in the heads with rocks saying, 'No you're not, we are.'"

Hinckley continued by saying, "And here we are, the Mormons (have you heard about us? Would you like to hear more?) sitting in Utah, not casting stones, not firing guns, and not even setting off car bombs and we know that we are Number One, the True Chosen People, of Team God."

The LDS Church Public Relations Director, LaDell Christensen, is now calling the Gaza Strip "A little bit of Provo! In Israel!" Christensen said that when the LDS Church first decided it was going to purchase the Gaza Strip they told everyone it would be a public place where Jews, Palestinians and Mormons could have picnics, play twister, pin the tail on the donkey, and drink punch, "like in Provo."

Christensen said that the best part is "in Provo, we don't throw rocks."

But, once the Gaza Strip became under the ownership of the Mormon Church, there were some problems. Even though it was originally packaged as a "fun place where everyone could meet," the new Gaza Strip doesn't fulfill the promises made.

"We've been living on the Gaza Strip for centuries," Sigal Ashley said. "And now we are kicked out of the strip even if we smoke a cigarette. It's just not right."

Other rules that the Mormon Church changed without the knowledge of the Israeli or Palestinian government include: No shooting, no car bombs, no using the lord's name in vain, no suicide bombing attacks, no rock throwing, no Molotov cocktails, no killing 12 year old boys, shirt and shoes required, knee length shorts and skirts a must, no rags on faces and 10% Tithing Required.

To promote this purchase of the Gaza Strip, the Mormon Church is running an ad campaign that says, "The Mormons. We Believe in Peace. A piece of Israel, a piece of Palestine, a piece of Salt Lake City, a piece of Boston, a piece of Missouri and a 10% piece of your money pie."

The LDS Church Buys Thanksgiving (Excerpted from the Ensign)

"How many holidays do the Catholics have?" Thomas Monson asked at this year's LDS General Conference. "Jewish people have more holidays than Brigham Young had wives. Even those Damned Pagans get Halloween. It's time the Mormons owned a holiday. And that's why we have decided to spend your tithing money on a holiday. I'm pleased to announce that the Mormons now own Thanksgiving."

"Buying a holiday is important to The Church@ because it lets people of other faiths know the Mormons are more than a Salt Lake City religion. We are a world religion. We are a holiday. The Macy's Thanksgiving Day Parade will now be called, "The Macy's Thanksgiving Day-brought to you by the Church of Jesus Christ of Latter-Day Saints. The Mormons.-Parade."

"Other subtle changes that people will notice are: Thanksgiving (by the Mormons) is now held on the fourth Monday of November. It will be like a big Family Home Evening--For the World! Wine will be replaced with green Jell-O. And every football game shown on TV will have Steve Young as the commentator."

"Most importantly, by buying a Holiday, we show the World that we have more money than we know what to do with. And the poor, if they can't afford a turkey, we'll buy them Spam."

The Slug Fun Corner

Match the word on the left that **BEST** describes the person on the right (Each Clue Only Has One Correct Response)

Ralph Nader's Running Mate	Gayle Ruzicka
Bitch	Janet Reno
Needs to be or once was burned at the stake	Winona LaDuke
Homophobe	Belinda Carlisle
Ugly	Gayle Ruzicka
Singer in the Go-Go's	Gayle Ruzicka
Utah's Nazi Woman	Gayle Ruzicka
Needs to get laid	Gayle Ruzicka
Attorney General of the United States	Gayle Ruzicka
Looks like a Man	Joan of Arc
Right Wing Zealot	Gayle Ruzicka
Once said, "Darn it" and has never forgiven herself	Gayle Ruzicka
Led the resistance to the English invasion of France	Gayle Ruzicka

The LDS Church Buys the Salt Lake Tribune, The City Weekly, The Catalyst, Slug, The Event and Time Magazine

"If we can't control your mind. We'll control your Press."

Story Page 39

November Daily Calendar

Sunday, November 5

Highball Train- *Burt's Tiki Lounge*
 Lovelife, Off Balance- *Kilby Court*
 Nova Paradiso- *Zephyr Club*

Monday, November 6

Cruel & Unusual- *Burt's Tiki Lounge*
 Roomful of Blues- *Dead Goat*
 Juliana Theory, Ashtray Babyhead, My
 Density- *Kilby Court*
 Ekoostik Hookah- *Liquid Joe's*
 Alison Mooror- *Zephyr Club*

Tuesday, November 7

Lesser Evils Day?—Rock the Vote!
 Blues Jam- *Burt's Tiki Lounge*
 Goat Jam- *Dead Goat*

Elliot Smith, Teddy Thompson- *DV 8*
 Maren Ord & Peter Breinholt- *Johnny B's*
 (Provo)

World Inferno Friendship Society- *Kilby Court*

J. Mascis, Intl Noise Conspiracy- *Liquid Joe's*

Triggerlocks- *Zephyr Club*

Wednesday, November 8

Dynamite Boy, No Use For a Name, One
 Man Army- *Brick's*

Maladjusted- *Burt's Tiki Lounge*

James Shook & the Resolutions- *Dead Goat*
 Buried Alive, Death Threat- *DV8*

Diffuser, HomeGrown- *Johnny B's (Provo)*

Mock Orange, Sunday's Best, the Intima,
 Hellboy- *Kilby Court*

Joan Baez, Stacey Earle- *University of Utah*

Mind Set, Override- *Ya'Buts*

Phunk Junkeez- *Zephyr Club*

Thursday, November 9

Laughing Man- *Burt's Tiki Lounge*

Outer Site- *Dead Goat*

Rascal Flats- *Westerner*

Rugburn- *Ya'Buts*

Quadraphonic- *Zephyr Club*

Friday, November 10

Dave Clark Band- *ABG's (Provo)*

Thunderfist- *Burt's Tiki Lounge*

Magic Red & the Voodoo Tribe- *Dead Goat*

Nova Paradiso- *Getty's*

Nectar's Way- *Mulligan's (Park City)*

Nine Days, Vertical Horizon- *SaltAir*

Slender & Martinis- *SouthTowne Mall*

Third Wind, Optimist Prime- *Ya'Buts*

Gamma Rays- *Zephyr Club*

Saturday, November 11

Sean Neves- *ABG's (Provo)*

Swank Five- *Burt's Tiki Lounge*

Lisa Marie & the CoDependents- *Dead Goat*

Dandy Warhols- *DV8*

Slow, Electropop, Jenny Jensens- *Kilby Court*

Soul Patrol- *Mulligan's (Park City)*

Aquabats- *The Warehouse*

Ether- *Ya'Buts*

Shemekia Copeland- *Zephyr Club*

Sunday, November 12

B.B. King, Shemekia Copeland- *AbraVanel Hall*

Highball Train- *Burt's Tiki Lounge*

At the Drive In, Cursive, Murder City
 Devils- *DV 8*

A3, Mocean Worker- *Zephyr Club*

Monday, November 13

Rugburn- *Burt's Tiki Lounge*

Offspring "Conspiracy of One" CD release
 party with free

Skate nite & giveaways- *Connections Skatepark*

Eddie Kirkland & the Energy Band- *Dead Goat*

New Found Glory, Fenix TX, Lefty- *DV 8*

Djate, Pato Banton & Reggae Revolution-
Zephyr Club

Tuesday, November 14

Blues Jam- *Burt's Tiki Lounge*

New Orleans Juice- *Dead Goat*

Widespread Panic- *E Center*

Djate, Pato Banton & Reggae Revolution-
Zephyr Club

Wednesday, November 15

E.C.O.- *Burt's Tiki Lounge*

Karma Kanics- *Dead Goat*

MoonBoots & Friends- *Kilby Court*

Mind Lock- *Ya'Buts*

Grooveberry Jam- *Zephyr Club*

Thursday, November 16

Kung Fu Grip- *Burt's Tiki Lounge*

Gearl Jam- *Dead Goat*

Paris Texas, Vaz, the Wonder Years,
 Sandkicker- *Kilby Court*

Floco Punga with Special Guests- *Ya'Buts*
 Al DiMeola- *Zephyr Club*

Friday, November 17

Sturgeon General- *Burt's Tiki Lounge*

Backwash- *Dead Goat*

Bill Engvall- *E Center*

Michael Winslow- *Johnny B's (Provo)*
 Melt Banana, Sunshine, Furious Fire- *Kilby Court*

Derek Dyer's "Liquid People" art show
 with bands

Essential Elements, Gerald Music, DJs,
 more- *The Warehouse*

Ricochet- *Westerner*

Creedence Clearwater Revisited- *World Cup Opening, Park City*

Disco Dridders- *Zephyr Club*

Saturday, November 18

Unlucky Boys-

Zach Parrish Blues Band- *Dead Goat*
 Peter Murphy- *DV8*

Michael Winslow- *Johnny B's (Provo)*
 Bryan Bowers- *University of Utah*

Jesus Rides a RikSha, Decadence- *Ya'Buts*
 Disco Dridders- *Zephyr Club*

Sunday, November 19

Highball Train- *Burt's Tiki Lounge*

Caustic Resin- *Zephyr Club*

Monday, November 20

Five Minute Major- *Burt's Tiki Lounge*
 Greg Piccolo & Heavy Juice- *Dead Goat*

Dismemberment Plan- *Kilby Court*

311, Zebrahead- *SaltAir*

The Clean- *Zephyr Club*

Tuesday, November 21

Greg Piccolo & Heavy Juice- *Beatnik's (Ogden)*

Blues Jam- *Burt's Tiki Lounge*

Bobby Walker with the Back Alley Blues
 Band- *Dead Goat*

Murphy's Law- *Kilby Court*

Everlast, The Wallflowers- *Kingsbury Hall*
 Red Bennies, Captured By Robots- *Ya'Buts*

Love Apple- *Zephyr Club*

Wednesday, November 22

Code 9- *Burt's Tiki Lounge*

Sauteed Mushrooms- *Dead Goat*
 Dio, Doro Pesch, Yngwie Malmsteen-
SaltAir

Royal Bliss- *Zephyr Club*

Thursday, November 23

National Turkey-cutioner's Day

Coco Montoya- *Zephyr Club*

Friday, November 24

Mr. Whoopee- *Dead Goat*

Enemymine, Her Blacklist Disaster,
 Hammergun, Iodina- *Kilby Court*

International Buy Nothing Day—see
 adbusters.org.

White City Rastafarians, DJ Jahsolid-
Ya'Buts

Grady Champion, Johnny Winter- *Zephyr Club*

Saturday, November 25

Straight No Chaser- *Dead Goat*

Sugarpants, Moon Family- *Getty's*
 Little Sap Dungeon, Rubber Faction-
Ya'Buts

Coco Montoya- *Zephyr Club*

Sunday, November 26

Highball Train- *Burt's Tiki Lounge*

Erosion- *Zephyr Club*

Monday, November 27

Mindlock- *Burt's Tiki Lounge*

Terry Hancock & the Soul Rockers- *Dead Goat*

Cypress Hill, MxPx, the Offspring- *E Center*

Jacob Fred Jazz Odyssey- *Zephyr Club*

Tuesday, November 28

Blues Jam- *Burt's Tiki Lounge*

Goat Jam- *Dead Goat*

Rockateens, the Drunks- *Kilby Court*
 Royal Fingerbowl- *Zephyr Club*

Wednesday, November 29

In Effect, Never Never- *Burt's Tiki Lounge*
 Elsewhere- *Dead Goat*

Camden, Audio Armada, My Density-
Kilby Court

Blue Hour- *Ya'Buts*

Tony Furtado Band- *Zephyr Club*

Thursday, November 30

Edgar's Mule- *Burt's Tiki Lounge*

Gearl Jam- *Dead Goat*

Michael Brecker Quartet- *University of Utah*

Slapdown- *Zephyr Club*

Friday, December 1

Teen Idols, Gammits, Hospital Food, Teen
 Tragedies, ECO- *Kilby Court*

Eric Heatherly- *Westerner*

Runaway Truck Ramp- *Zephyr Club*

Saturday, December 2

Highball Train- *Burt's Tiki Lounge*

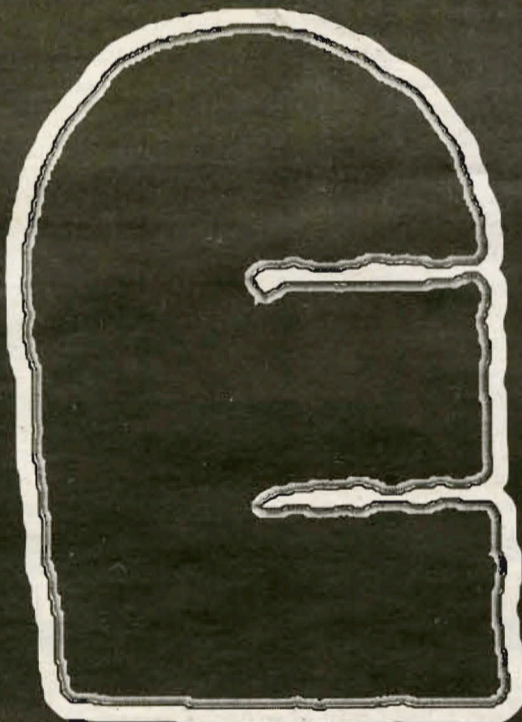
Runaway Truck Ramp- *Zephyr Club*

Sunday, December 3

Martin Sexton- *Zephyr Club*

Monday, December 4

Cruel & Unusual- *Burt's Tiki Lounge*
 Martin Sexton- *Zephyr Club*



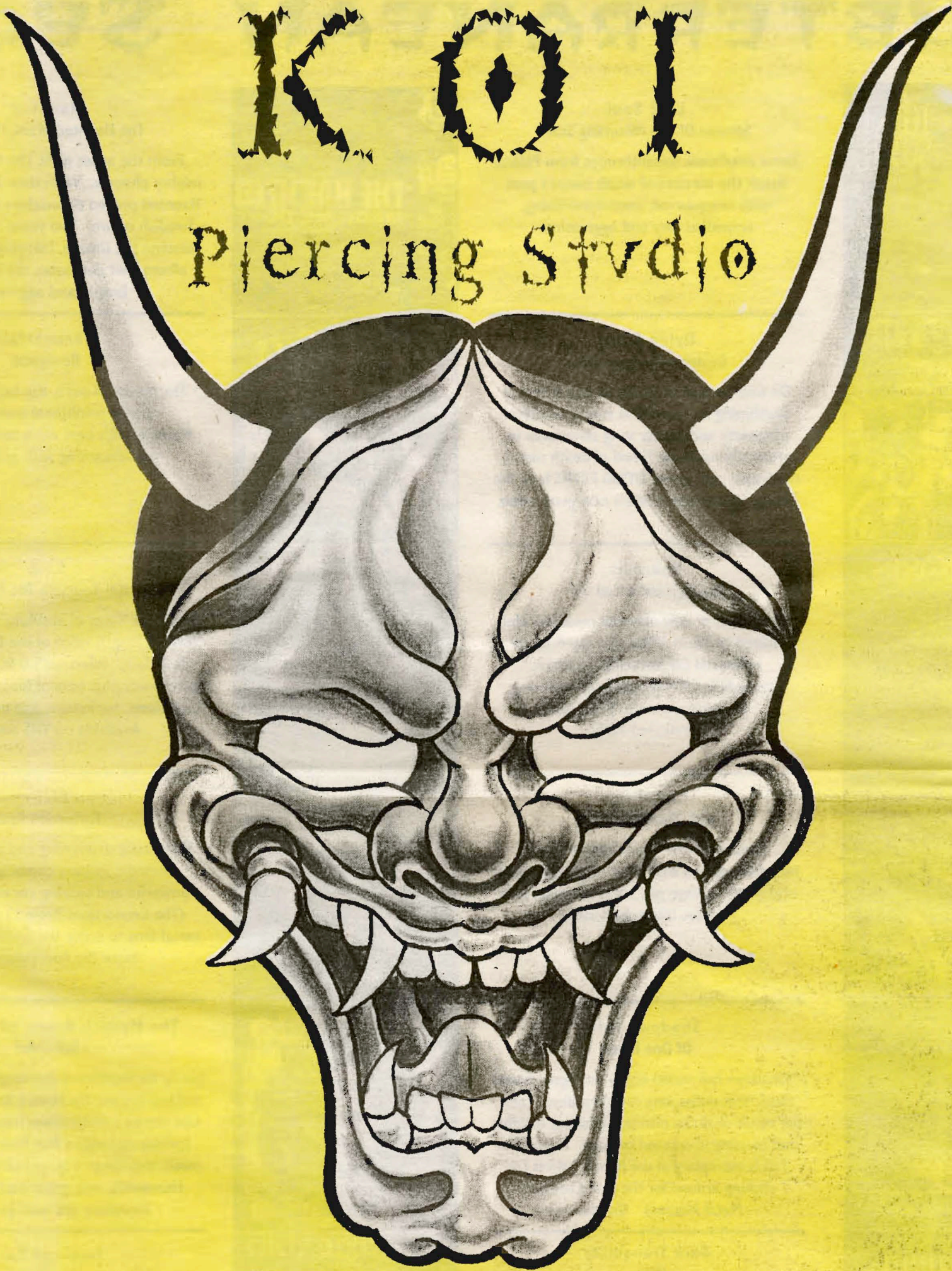
Epitaph

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Submissions for the SLUG Calendar are
 due by the 1st of the month. Fax to
 487-1359 or email
 dickheads@slugmag.com.
 You can't B-lame us if you don't send it in!

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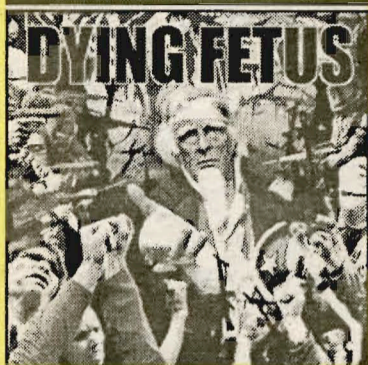
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SUBTERRANEAN SECT



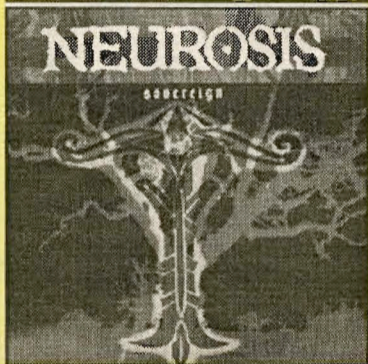
Lost Soul
Scream Of The Mourning Star.

These mayhemic misanthropes from Poland break the barriers of death metal's past with unequivocal, uncompromising, unbridled fury and aggression.



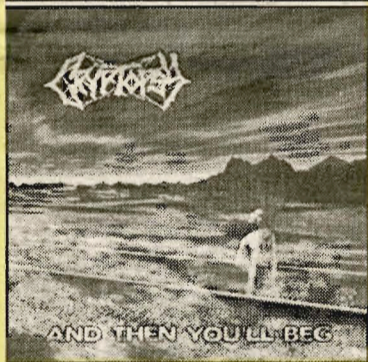
Dying Fetus
Destroy the Opposition

On tour as part of Death Across America! Combining an innovative mix of technical virtuosity and catchy song structures to create the ultimate blend of death metal, hard-core, and grind, DYING FETUS lead the charge of extreme music's new generation.



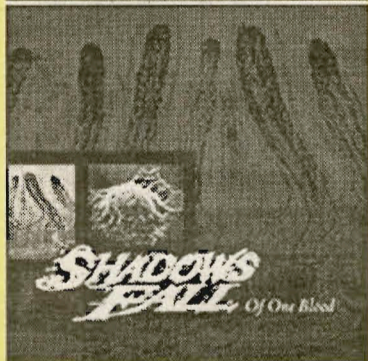
Neurosis
Sovereign enhanced CD

33 minutes of new material recorded and mixed by Steve Albini - released as an enhanced CD featuring a massive psychedelic CD-Rom program including exclusive access to previously unreleased MP3s.



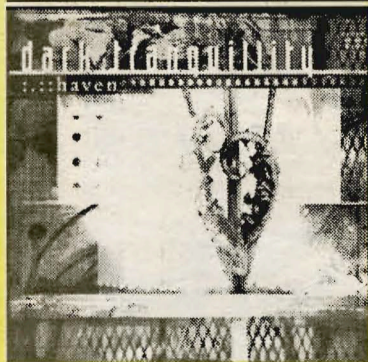
Cryptopsy
And Then You'll Beg

These over-the-top Canadian death metallers return with their most aggressive and angry release yet, set to pummel your senses into submission



Shadows Fall
Of One Blood

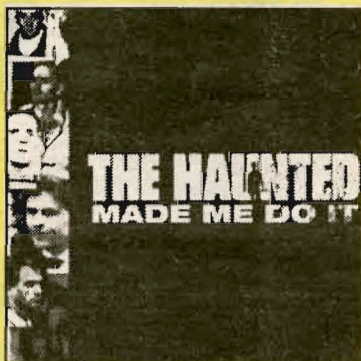
"(Shadows Fall make) highly intelligent heavy music that defies easy categorization ... and the result of all the mixing, matching, melding and messing is damned brilliant. If Shadows Fall is exemplary of the future, I think I'm sticking around for the next Century!"
- Metal Maniacs On tour now!



Dark Tranquillity
Haven

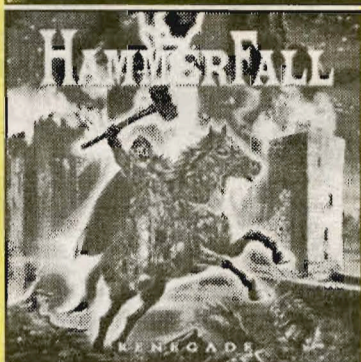
Sweden's most melodic death metal outfit return with the next chapter of their commanding evolution. The band emerges full circle as they return to their heavier, aggressive roots while continuing to explore their trademark penchant of creating exquisite melodies and memorable compositions.

On Tour now!



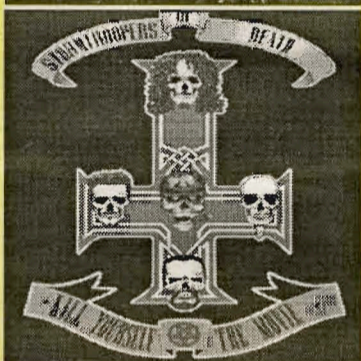
Haunted
The Haunted Made Me Do It

From the ashes of At The Gates arose a mighty phoenix...With their 1998 debut, The Haunted proved themselves the heirs to the Swedish crown. Two years later, our kings assume the throne, carrying with them an album that detonates the boundaries of beauty and aggression.



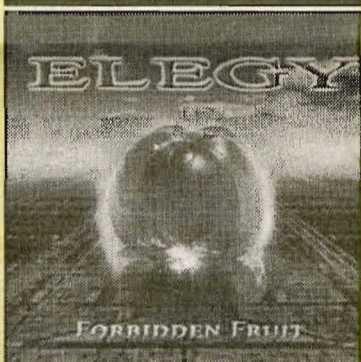
Hammerfall
Renegade

The purest of pure, the best of the best, totally traditional heavy metal! Hammerfall's best work to date will have you screaming with metal pride!



S.o.d.
Kill Yourself: The Movie

From the Kings of absolute terror comes a new full length video of the Bigger Than the Devil Tour. Hilarious S.O.D. antics and all the classics plus tons of footage from shows, interviews, backstage, and everywhere else. Available on VHS and DVD.



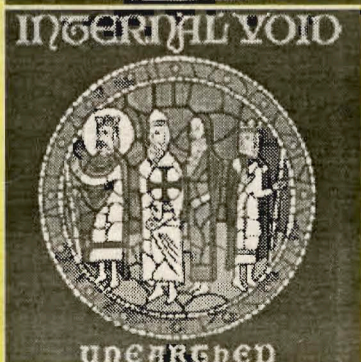
Elegy
Forbidden Fruit

Bombastic drumming and aggressive, yet melodic, guitars combined with the powerful and soaring vocals of Ian Parry (The Consortium Project) will tempt all metal fans to enter the Garden of Eden and taste the Forbidden Fruit!



The Mystick Krewe of Clearlight
Self-titled

Led by the founders of Eyehategod, Jimmy Bower and Joey LeCaze, The Mystick Krewe of Clearlight take you on a sludge/doom inspired jam-a-thon. Sprinkle that with a little New Orleans' street music, to produce a heavy instrumental gumbo. Hammonds, twin guitar leads, drum solos. Everything you want in a jam.



Internal Void
Unearthed

The Cult Doom legend returns!!! Ultra-heavy DOOM rock with killer riffs. In the veins of other heavy brethren like the Obsessed, St. Vitus, Sabbath, COC. Doom or be Doomed.



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