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SLUGS magazine

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RAFFLE PRIZES AT THE SHOW

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MAY 2002

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PRESENTS



May 12

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May 26

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Dear Dickheads,
My boyfriend Shannon and I were unlucky enough not to see Tenacious D this week, thanks to the fuckers Saltair calls their security staff. After many attempts of trying to find a spot where I could see the band (I am only 4'10) I decided to approach the security guard working on the stairs and asked him if he could recommend a spot. His response was, "Over There!", which translated into, "get the fuck out of my face. It's not my problem." When I asked him if he could be more specific his response was, "I don't care where you go but you can't stand on these stairs." As a last resort I asked him if I could at least walk up and down the stairs a few times to catch a minute of the show. He ignored me. So, I proceeded to walk up and down the stairs. On my second trip down I was grabbed by a second security guard and thrown out. As far as I could tell I was the only one evicted from the show even though I was surrounded by hundreds of underage drunks and pot smokers. What has become of our local live music venues? I get tired of going to the same bars week after week and yet I am afraid to leave my zone of safety (for good reason). Fuck Saltair and their security. I don't care if the Pope goes on tour. I won't return! I urge you all (especially the vertically challenged) to join my boycott.

-Charity

Dear Dickheads,
My compliments to Angela Brown and staff on another great issue. I really enjoyed the interview with Ian MacKaye and the insight it offered into his opinion on the local straight-edge scene, as well as JD Zeigler's shorts. I, too, will mourn the loss of Salt City CDs. Over the past two years, SLUG has, in my opinion, grown immensely in becoming more topically diverse, well-edited and thoughtfully designed. It seems like I see copies of SLUG everywhere, as well as the SLUG name in representation of great local events and activities. SLUG has always been the voice of the local underground but it seems that voice is getting louder and more defined under the helm of Brown. Very smart, cool stuff happening. Thanks,
-Pam O.
Wait...you forgot to mention that you are offended by The SLUG Princess!

Dear Dickheads,
I thought that I should clarify a few things that appeared in the UGGLIES' letter in the last issue in

regards to the organization that I have recently begun to represent in SLC. Apparently they have absolutely no clue who or what Saint Jayne's is. Firstly, it's possessive, not plural. Secondly, it's spelled Jayne, with a Y. It is intended to be an androgynous spelling.

Furthermore, Saint Jayne's is not a band, nor is it exclusively female. It is an organization of artists, writers, musicians, etc. of all sexes (not predominantly female, either). I appreciate that we actually have gained some sort of name recognition; regrettably that recognition is inaccurate in the UGGLIES' case.

Now I want to respond to more generalized aspects of the UGGLIES' tight-assed letter.

Dear UGGLIES: Don't you guys think that perhaps you are overreacting just a little bit? Is the very institution of "Dear Dickheads" offensive because of its overt phallic nature? Lighten up, kids. Sexualization is a fact of life, and some aspects of it may be offensive to you personally, but SLUG does not refer to Ms. Buchanan patronizingly. While I'm at it, I object to you referring to women as "girls." I'm betting that most of you are of legal age and have long since ceased to be legally girls; why must you insist upon putting that patronizing term in your very title? Jesus, take a stiff drink and a good look at reality. The SLUG Queen title is satirical. Whether or not Jenn is an intelligent woman is irrelevant, but evidently you guys aren't too clever yourselves and don't have any fucking sense of humor, either.

-Camilla Taylor

Saint Jayne's director
and General Teacher's Pet

Dear Dickheads,
Your response to my letter to the editor last month was informative.

Although I'm not an idiot and do indeed realize that advertisers often target young males with "hot chicks" in their ads, I appreciate your attempt at an explanation. Thanks. I also greatly appreciated your condescending homework assignment to rent "The People vs. Larry Flint". I guess I'll be getting a passing grade on that one because yes, I saw it when it was released.

I have to say, it was odd of you to try to dismiss my original question by throwing the 1st Amendment in my face. You act as if the fact that I would dare to question what's so "underground" about semi-nude chicks means that I'm somehow an ultra-conservative rabble-rouser who's out to destroy the right of freedom of speech and press. Please.

However, I do think you misunderstood the intent of my letter. As I stated, I have no problem with naked chicks and dudes and I certainly did not mean to

imply that your magazine needs to be censored. You can put as many sexy chicks (real or cartoon) as you want in your magazine. No problem. Naked ladies may not speak to me, but then again SLUG (like most mainstream media publications) doesn't seem to be that interested in its intelligent female readership.

My original query was centered around the fact that, although SLUG is purporting to be "underground", there often doesn't seem to be much difference between the way

in which the female form is treated by SLUG as by virtually every mainstream media outlet. Because of that fact, it often takes a while before I pick up an issue and read. I know that y'all could give a shit about that, but I just wanted to let you know. Thanks for hearing me out,

-Tawnya

Dear Dickheads,
I'm writing in response to the UGGLIES and their tiresome, misguided, whiny soapbox letters. Girls: have you nothing better to do with yourselves? Get a goddamned hobby or something, because this is getting ridiculous and you sound absurd. If you have such a problem with SLUG, why not fill your own rag full of your high ideals and quit crapping all over somebody else's blood, sweat, tears, and newsprint (so unmanly?) Chances are, your circulation would be rather low due to your serious lack of both a sense of humor and of reality. As a woman, a feminist, and a supporter of the underground music scene (as loosely defined as that is), I'm irritated by you constantly getting your panties tied up in knots over something as inconsequential as the political correctness of the SLUG Queen. Maybe it hasn't occurred to you that the whole idea of the SLUG Queen is satirical (that's just my impression). She's a (very sexy) parody of the same ideas you spend so much time obsessing about. Crown your own damn queen, and make her stand for whatever the hell you want, but quit bothering decent folks with your misdirected harping. In short, shut yer pieholes, cuntheads. SLUG is not the Enemy (and neither is SLUG editor Angela Brown, CREATOR of the SLUG Queen, who was on YOUR list of rocking females).

-Katherine Allred,

Local Bitch Sick of UGGLIE Cuntheads Giving Us All A
Bad Name

dear dickheads,
i'm not asking for censorship...i'm asking for representation.
the slug queen doesn't represent me...and it's not because she's "too damn sexy." i'm just as fucking sexy. i'm sexy when i have the courage to get up on a stage even when i know the bartender thinks i'm a joke. i'm sexy when i help raise money for the rape recovery center and the house of hope. i'm sexy when i walk into a music store and start playing drums. i'm sexy when i'm eating a veggie burger. i can't help it. talk+action=one sexy bitch.
this isn't about sex and jealousy...and this isn't about Jenn personally.

this is about feeling alienated from your magazine because yr too busy trying to piss off mormons to realize that you're part of the machine.
trying to challenge the mainstream ideal with your own "subversive" beauty queen is still playing by mainstream rules. why not be above the mainstream all together?

did you know (you must) that there hasn't been a real-live, non-cartoon girl on the cover of SLUG since (at the most recent) October of 2000? Probably longer. even corporate magazines manage to throw a few women into the mix every year.

so, thanks for the condescension, but i don't think i'm preaching to the choir.

-tracy

U.G.G.L.I.E.S.

Tracy-
Did you feel representation when SLUG did a local profile on your band last October? How about when we asked Chubby Bunny to play a localized showcase at the Urban Lounge (November 2001)? Did you feel the love when you accepted your equal percentage of the door? Or maybe you forgot that SLUG is a sponsor of your radio show on Saturday nights. It is so easy for you to point out the negative and difficult to remember the positive. Let me propose an idea: Why don't we agree to disagree? Let's continue to work together instead of against each other. I believe unity is a quality more people in this local scene need.

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SLUG GAMES MEET DOWN



photo by JR

Thanks to all who participated-
see you next season!

SKIERS		MEN'S 17-	
1- Mitch Lemons	61.3	1- Brady Terwilliger	51.6
2- Ryan McAfee	48.8	2- Justin Benee	46.1
3- Travis Purrington	48.5	3- Alex Andrews	43.2
MEN'S OPEN		WOMEN'S OPEN	
1- Greyson Millard	59.5	1- Emily Broadwater	45.0
2- Chris Taylor	55.4	2- Shelly Thomson	44.5
3- Brandon Christiansen		3- Erin Neilson	40.6
53.3		4- Nanette Morgan	37.3
		5- Jenna Waite	36.5
		6- Jenny Dixon	34.1
MEN'S 18+		WOMEN'S 18+	
1- Riley Page	53.3	1- Laura Warren	38.5
2- Cameron Griffiths	49.6	2- Shidasha Holmstead	39.1
3- Bennett Schreyer	45.8		

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WHAT WE LISTENED TO WHILE CREATING THIS ISSUE (IN NO SPECIFIC ORDER):

- Girls Against Boys- You can't fight what you can't see (Jade Tree)
- The Weakerthans- Left and Leaving (Sub City)
- The Magnetic Fields- 69 Love Songs Vol. 1-3 (Merge)
- Flipper- Sex Bomb Baby (American)
- 20 Miles - Keep It coming (Fat Possum)
- The Kill - Extended Play (Stereo Records)
- Mary Timony- The Golden Dove (Matador)
- The Sore Losers- Heartachin' (U55 Records)
- Bottom- Feels So Good When You're Gone (Man's Ruin... R.I.P.)
- INC- A New Morning, Changing Weather (Burning Heart)
- BMRC-S/T (Virgin)
- Atom & His Package- Redefining Music (Hopeless)

Hello All! First and foremost I would like to say thanks to Mark Scheering and SLUG for starting this thing we call Localized! They have created a great thing here. If you don't know what Localized is well, let me tell you. It is a showcase once a month to show off up and coming local bands who need to be seen and heard. This takes place on the second Friday of every month at Urban Lounge. The fact that there are people out there who want to help build the local music scene is something we all should support.

When asked to start writing for SLUG after Mark left, I thought, well I'll give it a go. Since I have been involved in this city's music scene for a damn long time, I am honored to take the wheel and show y'all some of the best music coming out of this little city we call home. The two things I like more than anything in this world is a nice hot cup of coffee and the other is Rock-N-Roll! Once again thanks to all who have let me come in and step up to bat. Enjoy.

If you haven't heard of **The New Transit Direction** you've been missing out on some of the most amazing music being written around this city. These are some of the nicest people that I know and also one of the best bands in this city. They have a chemistry between them that seems to make their style all its own. We met in their space and chatted about who they are and what they think about what's going on in Salt Lake.

SLUG: So how are you guys doing?
Josh: Good.

SLUG: About how long have you been together?
Dan: We have been a band for about three years.

Andy: Yeah off and on for about three years. We had Levi (currently in **The Kill and Hammergun**) with us for the first year. Then we didn't play for about eight months. We started playing again as a three piece. Then Jake joined about a year and a half ago.

SLUG: What do you enjoy, and dislike about playing in this city?

Josh: I think right now Salt Lake is only having greater and greater things happening to it.

SLUG: Would you say Salt Lake might be the next hot spot?

Josh: this city has so much potential.

Jake: There are so many good bands coming out of this city right now.

SLUG: What would you like to see more out of Salt Lake?

Jake: More people coming out to shows would be great. I mean the more people coming out to shows, would mean more people having a good time.

SLUG: What are some of your influences? The bands that made you who you are?

Dan: Most of my influences are East Coast bands like **Kerosene 454, Jawbox, Fugazi,** and **Burning Airlines.** Bands like that. I'd say we fit in that category of musical style.

SLUG: So math rock?

Andy: I don't know if we are quite math rock.

Josh: There is Math involved.

Andy: It's kind of funny, but bands like **The Police,** old **U2** have definitely influenced my playing style.

Josh: **Sprit Assemble!**

Jake: That better be on paper!

SLUG: So how would you describe **New Transit?**

Josh: Probably like hard core metal with an edge!

Jake: Medieval Bubble Gum Pop!

SLUG: So put on the chain-mail and relax.

Andy: I think the good thing about us is that we don't fit into one specific style of music. Like each song is a different song. Like "Anonamism" might sound like a pop song, then "Conditions" might have more of a darker feel to it.

Jake: Like **Metallica,** So we speed! We also thrash but not at the same time.

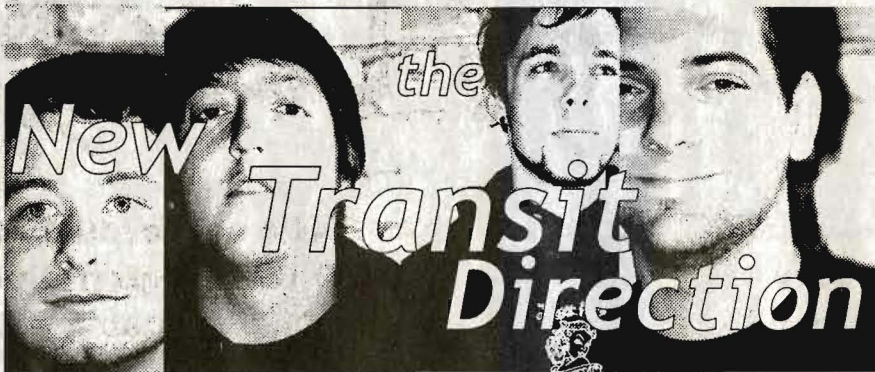
SLUG: If someone would want to see you where would you call home?

Josh: in my opinion I would say Kilby.

Andy: If there is one place to see **The New Transit Direction** it is definitely Kilby. I think the last five times we have played there those have been some of our best and favorite shows. We always have tons of fun there. But I would also say **Todd's** as well.

SLUG: So would you say your live show is more like **Sly Stallone** in *Over the Top?*

Jake: Most definitely!



photos by Emily Allen

A common interest in music tends to bring people together and that's what we have here with **V-Vast.** All hail from somewhere outside of Utah. But are now living in, and loving it. I caught up with V-Vast for some coffee and cards to talk with them about their music and being a band in Salt Lake. What comes next is from that time we spent drinking coffee and engaging in small talk during the power outage.

SLUG: How did V-Vast come about?

Mike: It started in South Dakota. Shane and I brought it to here to 13th

South Self-Storage. We practiced in that tin box. It sucked ASS! We ran into Bliss skateboarding and Shane and Bliss fell in love. I don't know-how Bomber got into the band.

SLUG: Who are your influences?

Mike: **Zeppelin** and **The Clash**

Bliss: **Fred Erksline** of **Hoover** and **June of 44**

Mike: **Cathedral**

CONTINUED ON PAGE 20

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The Jackmormons are from Salt Lake City. Bassist **Junior Ruppel** founded SLUG. The Jackmormons have toured all over the world and have pockets of devoted fans scattered as far away as Italy and as near as Logan, UT. This is without question one of the most successful bands to ever graduate from Salt Lake City's "club" scene. These guys play music for a living and they make a fair amount of money doing so. I'm going to list a just a few of Jerry's quotes from our recent telephone conversation; hopefully this will give the reader some insight into the Jackmormons leader.

Joseph released a solo disc, *Everything Is Beautiful*, in 2000 and the record label immediately went bankrupt (the disc was also released by a German label in Europe). He has a variety of recordings that aren't currently in print. He expressed his frustration over the entire mess that is his back catalog. "I'm ready to start my own label and start releasing some of this shit on my own and let them take me to court in Portland." When I asked why he hasn't started a record label in the past he replied, "I didn't feel confident enough that I would be in a position to be able to weather any kind of a legal battle. Now I think I have one or two friends that would be willing to back me on something like that"

Paul Kelly recently opened for **Purdy Mouth** W.V. at the Zephyr in Salt Lake and a radio station in Atlanta did an on-air interview with Joseph, followed by an interview with Kelly. Joseph was in heaven as he related to me, "Paul Kelly is one of my heroes. He was a big influence on me." Joseph also admitted to a previously unknown influence, "The other night we played with the Silos and I got to get up and play "Tennessee Fire" and a couple of other songs. Their record Cuba had this



huge influence on me." Admittedly SLUG readers probably aren't aware of Kelly or the Silos but Joseph also claimed the **Afghan Wigs** contributed to his song-writing style. He's a little more diverse than most realize. World music is a recent favorite, but not all world music. He said, "We're talking about making T-shirts that say, 'Just cause it's indigenous doesn't mean it's good.'" And he went on with "I know so many musicians my age that have no fucking clue as to any kind of music beyond what the immediate thing they do is. It always drives me crazy."

Visit http://www.jerryjoseph.com/ontheroad_6.shtml and check out Joseph's "Best of 2002." You will be pleasantly surprised.

Joseph mentioned that he would like to return to school, that he only finished the ninth grade and then he revealed something else. "I got a GED when I was incarcerated. It was a condition of me getting out. It was a really heavy school for boys, Provo Canyon

School...right after I got out the American Civil Liberties Union shut it down."

The Jackmormons played at Bud World during the 2002 Winter Games. Some LDS gentlemen were slightly concerned over the band's name. Jerry said, "It's the first time that ever happened. It was Junior that was like, 'dude you're at Bud World.' We were laughing." How about more on the Olympics? Specifically security? "We drove a van underneath the Bud World with no security check. And I'm a fucking Arab man. I'm Lebanese and I look Lebanese. We were totally laughing. We're like, 'yeah, it's just us. We're in the band.' And they're like, 'go ahead.' 'And we have this extra box here that some guy named Abdul asked us to bring in and leave. He said he'd pay us 100k.' One of those times I was wearing a Hamas, you know one of those Palestinian headdresses, specifically Hamas, and no one said anything." How about that security?

Jam-bands? "Junior doesn't know that many notes." "You can call us a jam-band all day as long as jamming in one chord constitutes a jam-band I guess we're guilty of it. I always thought we were more aggressive than our peers." "We did a show the other day where we had a Portland band called the **Pinehurst Kids** open for us and we're huge fans of that band. We came out...played a rock set and I came off stage and the guy was like, 'You know man, I'm really sorry. I had no fucking idea. I would never have been caught dead at one of your shows. This is one of the best rock shows I've seen in years.' It's too bad we get written off so quickly, genrefied."

Jerry Joseph & the Jackmormons will perform at the Zephyr on May 31 and June 1st.

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Do you ever wonder how local bands spend their day? Do they work at Albertsons, bagging groceries and pushing carts? Is their place of residence infested with roaches, rats and mold? Maybe they spend all their time practicing with the band and playing shows, only to lose their fifth job in a year due to hangover tardiness. Or, maybe just the opposite.

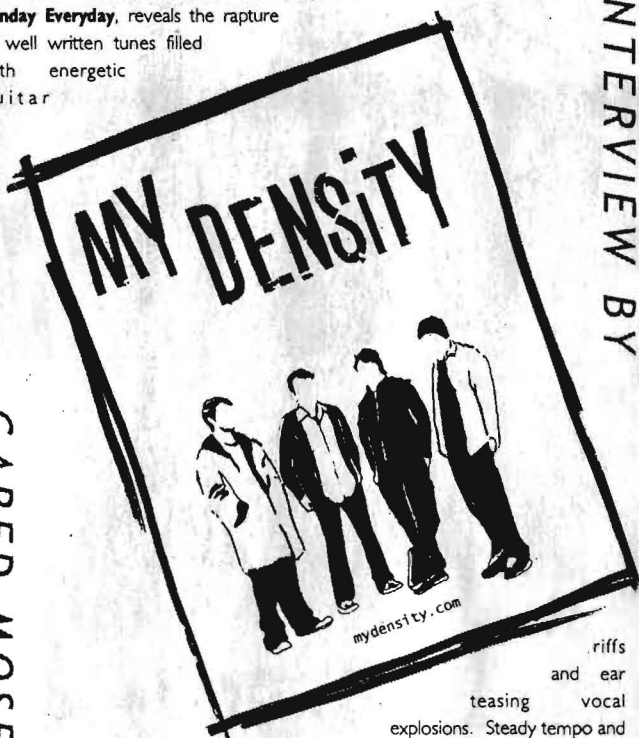
My Density is an interesting example of promotional energy. While admitting that they prefer to keep a comfortable distance from the numerous tight-knit clicks of the SLC scene, they stress the importance of inserting their involvement equally and without prejudice. They believe in the idea of hard work, and seem to have it together a little better than one might expect from a local band. The path they've left behind is one of productivity.

I met *Scott Worley* (guitar/#2vox) a few months back. We bumped into each other at a restaurant and somehow struck up conversation about local music. He was persistent with the idea of exchanging information for the purpose of future communications. Not being entirely used to others being more pushy than myself, I was forced to think quickly, realizing the importance of encouraging this behavior rather than pushing it away. Within time, I'd met them all, finding this to be the band's collective demeanor.

Their recently released four song EP, **Sunday Everyday**, reveals the rapture of well written tunes filled with energetic guitar

INTERVIEW BY

GARED MOSES



riffs
and ear
teasing vocal
explosions. Steady tempo and
rhythmic fluctuations are pervasive
throughout their performances. By playing for the

University of Utah's Red Magazine 100th issue party, and opening Idaho State University with Henry Rollins, they've put themselves in a position to carve a steady groove in the national college circuit as well as with the SLC family.

The upbeat rock and roll they play is not just a stage show. Each one of their personalities reflect a positive teamwork effort, and with their lengthy list of accomplishments, one can't help but wonder how they stay lighthearted with each other.

With *Stefan Marsco* filling the management shoes and *Courtney Blaire* the promotional end, *Mike Caviness* (Vox/Guit), *Nick Cornia* (Bass), *Nick Foster* (Drums) and *Scott* are all left to do their thing as artists. Ask them what keeps them busy, they'll respond, "Handing out free stuff (CDs, stickers, etc), regular road trips, and meeting others with similar interests."

My Density will be entering the studio in the upcoming summer months to record a new full-length record. If you'd like to catch these guys live, they'll be at the *Zephyr Club* (300 s. W. Temple) on Wednesday, May 29th, or log on to their website at www.MyDensity.com.

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There are a lot of different reasons to start a record label, from money to love. **Cory Brown** started Absolutely Kosher because he wanted to be astonished. Nothing if not eclectic, the label's releases offer something different at every turn. From the sound paintings of **the Swords Project**, whose songs are like rooms with views looking out on different exteriors to the **Slint**-like post rock of the **Jim Yoshi Pile-Up** to the finely crafted songs of plaintive singers **Franklin Bruno** and the **Mountain Goats' John Darnielle**, an AK release is never boring, and usually fascinating.

people working with other labels, so it wasn't hard to eventually get distribution nationally. As far as regional bands, it's just natural to work with people you see nearby. With Franklin, I knew him and saw him around, and one day just asked him to put a record out."

the question, but I feel like us having this conversation is just to get people to listen to the music."

OK then, what is it about a band that makes him choose them for the label? "I can't possibly con-

Right now, I work with three San Francisco

ABSOLUTELY FABULOUS

"The label started in 1997, when I moved to San Francisco to work in record distribution for a label here. I started seeing bands playing here. I saw the band **Pee**, and fell in love with them. I asked them, if I put out records, could I put out their records, and all of a sudden I had a label. I sold some of my record collection, saved up, and borrowed money from my family to finance it."

"**Virginia Dare** was another Bay area band we released early. The **Pee** release led to **Thingy**, which was pretty exciting, with **Rob Crow** from **Pinback**. It was great to release something by somebody I was such a big fan of. And then the great

singer-song-writer **Franklin Bruno.**

"What do the Absolutely Kosher bands have in common? I tried for a diverse array. There is no 'label sound.' I like the idea of trusting a label's opinion about music. You follow releases, and it's great if you like a few things. Instead of looking for the same thing over and over. I've found people to be really open-minded. Because I worked in distribution before, I know

bands: **the Court and Spark**, **Jim Yoshi Pile-Up**, and **Xiu Xiu**. **Jack Hayter** is from London, and his upcoming release is my first international one. Now we're all over. How would I describe the style of some of our artists? I have a hard time describing things in a few sentences. I spend a lot of money to get people to listen to these bands, and I find it counterintuitive to reduce them to a description. Instead, I give out free CD samplers to anyone who

magic that makes me invest all of my resources. If the music I release enriches people's lives, then I feel good. I look for that spark between myself and the music, also a connection between myself and the people making the music. I talk to everyone I work with and make sure we're on the same wavelength about expectations.

Indie-label profile by Stakerized!



tions. Nobody's getting rich here."



Corey & Trish of AK



emails me at fatkid@sirius.com. I don't want to cop out on

"I look for high quality. Innovation is great, but to convey something, and make it real, and be able to make music that inspires, that's what I look for. I work with a lot of diverse personalities, really idiosyncratic. Most demos I get are friends of friends of friends. Like the **Jim Yoshi Pile-Up**, they were friends of my friends. I was stunned, just stunned by what they were doing. **The Places** too, is another band whose demo just blew me away. When I listen to these bands, I'm amazed that they create music in a vacuum. I

look for the spark that makes me think, why doesn't everyone have this. I have the urge to make people know about this stuff."

"Upcoming releases include a reissue of



the first album by **Veltro**, 1997's *Information Changer*. It's beautiful, spacey, electronic music. Then there's **Practical Wireless**, the first solo release by **Hayter**, guitarist from British band **Hefner**. His solo work is very different, he's got a really remarkable voice: gravelly, penetrating and reedy. His folksy arrangements include a cover of the Only Ones' lost new wave classic "Another Girl, Another Planet." "Another recent addition is Franklin/Damielle's project the **Extra Glens**, which is what happens when two great songwriters put their heads together."

"This is kind of a big year. I have

"...Innovation is great, but to convey something, and make it real, and be able to make music that inspires, that's what I look for..."

a lot of releases planned, already by this time as many as all last year. The label is growing and expanding. New groups include **Bottom of the Hudson** and **Two Guys**. My goals are a combination of things. It's not just putting out more records. In the music business, it's pretty common to work on new releases, and ignore the back catalog. There's a three-to-six month window for new stuff, then you move on. I find that a difficult pill to swallow. I think my instincts are generally right. I don't abandon the back

catalog. I just try to bring people to the records we released. As far as goals, I'd like to sustain the label and myself, and make some money for my bands."

"We try to tour, but even college radio is becoming cluttered, and difficult to get press notice. As far as critical acclaim, the **Mountain Goats** have done the best, but I can't take credit for it. That's a no-brainer. *The Coroner's Gambit* was a great album, and he already had a following. The album that has blown up the most was **Court and Spark's**, *Bless You*. They were on NPR, and *No Depression* magazine. For a second album, it's done incredibly well."

As far as the name of the label,

"I'm Jewish, so that's partly why I chose Absolutely Kosher. Records ultimately belong to the bands, along with the artwork and the music. I don't interfere: my only input is whether I release it or not. I wanted my own imprint on the label. I like its vaudevillian bravado. It's a little ethnic, but tongue-in-cheek. Then there's the other meaning, a stamp of approval."

Find out more at absolutelykosher.com.

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Shawn "Elf" Walters

by Steve Goldsmith

Imagine for a second that you are so good at what you do that the entire world knows who you are. Now shrink that world down to the population of Pennsylvania, where Shawn Walters moved to Salt Lake from, and you begin to understand the amount of people who know him for what he does best, ride his bike.

I didn't want to call it BMX because I didn't know what kind of reaction I would get from Shawn, but he said "I'm proud to call it BMX, though most people wouldn't understand why anyone would ride a 20" bike, they think it's a kid's bike or something." Paperboy jokes aside, Elf, I mean Shawn does some crazy shit with his bike, crazy enough that Van's shoes takes him around on the Triple Crown Series to build the jumps, and Terrible One makes frames for him.

As for the skateparks being built (many not allowing bikes), Shawn mostly rides Sandy, mainly because of the new bike/skate shop he's helping Tim Hall build right by the park called 50/50. But Shawn is a street rider, "I'll watch snowboard videos and find out where the rails are...I've lived here for 7 years and still find something different to ride everyday."

Don't expect bikes to go extinct any time soon, people like Shawn, Matt Beringer, Mike Aitkin, Tim Hall and a lot of others are putting Utah on the map. "Tons of people are moving here from other states because Utah has everything," Shawn said. "The scene is good here, people are seeing that now."



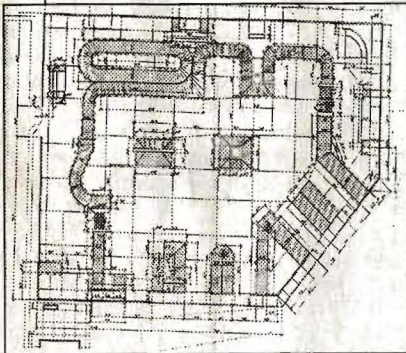
Photo Richard Caramadre



Living in Skatepark Hell

a rant by the grumpy old hermit

Skateparks are popping up in America like tumors on a lab rat. Soon Orem will be added to the list here in Utah, joining the ranks of Logan, Sandy, and many others simply not worth the mention. It's happening all over again, the 70s. I'm sorry but it's too late to be down with the Z-boys, and there will never be another Del Mar, but wherever there is a skatepark, the kooks will not be far.



Kooks come in every shape, color, or generation. A great example of this is the Park City skatepark on any given weekend in the summer, every kind of kook known to man crawls out of the woodwork, hurling themselves into underestimated risks, and overestimated fashion. Now this assessment may seem to be a superficial attack with no other purpose of killing someone's joy, guess again my kooky friend.

If by some chance you are reading this and are offended by any of it, you are a kook. If you are an old slash-dog (you know who you are) and think that because you've been skating since '82, you should have a skatepark named after you (or at least the same line of tricks you've been doing for 20 years), you're a kook. If you're some kid who thinks that looking and living like Greco or Boulala (Johnny Thunders did it the right way) is the fast-track to skateboard stardom, you're

a kook. Pretty much any one who skates, or gets dressed up to skate, for someone's attention other than their own is simply a kook.

Now don't get me wrong, some of my best friends are kooks, as I am sure some of yours are too. Hell, even I've had my kooky moments (beanies with visors, baggy assed pants, but mostly it was the "who saw me land that" kookiness), though I am wiser now for the wear. But don't blame the kook, think of them like dope fiends in search of the next fix that will get them off in their friends' eyes. Together I think we can beat this thing, if we all just do our part. First, smash the shit out of their video camera (very similar to a crackpipe), the repair bill should be enough to clear their swollen heads for a few months. Second is stop congregating in the areas where kooks are- e.g. Sandy Skatepark. Now I know

this is the hardest part since, heaven forbid we actually go look for something to skate that hasn't been handed to us



on a silver platter. Wah, security guards and cops. Third is to cancel their subscriptions to 411 and Transworld (... "Just As Deadly"), these are simply kookiness in print form, corrupting the kids like no Mtv ever could.

In the end, everything that skateboarding can be or should be is the skateboard itself. It didn't come with instructions, so stop looking for them. Ride it on things that weren't made for it, don't worry if so and so already did it. Nothing should matter when you ride it, not the style, not even the tricks. And for fuck's sake, stop the cat-walk fashion show bullshit, leave it for the bladers. On the bright side, the pants are getting so tight on the little Thunders-punks that we have no worries of them ever reproducing.



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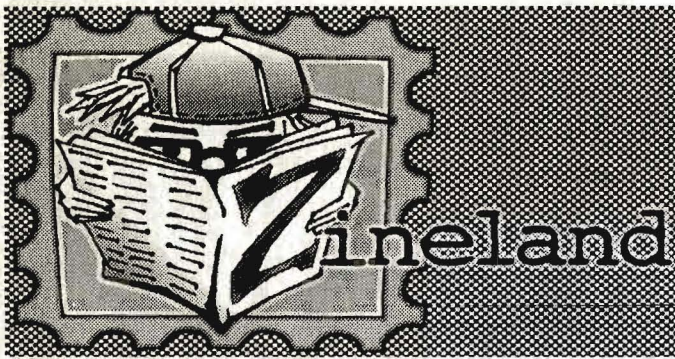
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BY STAKERIZED!

So many zines, so little time. I'll just cut to the chase and get to the good reads. As always, if you don't like it, make your own fucking zine, and send me a copy to review.



Scram #15

This zine's cover has a cool comic book design by Gene Sculatti, author of the Catalog of Cool and other tributes to hip stuff like Bond movies and garage rock. Speaking of hip, Daniel Clowes reveals what was left out of the screenplay of Ghost World. "The Rebel Report" cites all the mainstream attempts to cash in on "that rebel attitude." Yes, you too can be a bad boy. Sculatti interviews Gary Usher, who wrote songs with Brian Wilson. The grade school music teacher who created the Langley Schools Music Project tells how he got 10 year old kids to sing "Help Me Rhonda" and "Space Oddity."

Things are rounded out with CD reviews and an A-Z guide to shortest lived TV series, like numerous attempts at Sanford and Son spinoffs and The Jerry Reed When You're Hot You're Hot Hour.



While You Were Sleeping #17

This is a bit slick for Zineland, but has a lurid fascination that makes it a must-read. Ever wonder what happened to Soleil Moon Frye? Here she's hanging out with the guy that smokes a lot of pot on That 70's Show, Danny Masterson. The issue's theme is Theft, and one of the most ironic fashion spreads I've ever seen shows the inside of dressing rooms and how to get away with it. David Cross talks about life after The State, and speculates on why the release of Run Ronnie Run is still being delayed. Is Andrew WK the long lost bastard son of Gibby Haynes? Look at the photo and decide

for yourself. And last but not least, a mother-daughter prostitute team.



Paranoia: The Conspiracy Reader #28

The great American pastime isn't baseball, but conspiracies. This particular malaise isn't indigenous to the Western Hemisphere either, but goes back as far as there have been governments. Roman Empires feared the Christians. The Papacy feared the Templars. Kent State was a "magical" sacrifice planned by Nixon to safeguard the Vietnam War (huh?). More recently, the major TV networks agreed to hush up the truth about the new war, the author of a George W. Bush expose' committed suicide (see Shredding Paper), and Bush has his hand in the drug empire cookie jar. It's all fascinating

reading, since some of it is likely true. Learn about the "all-seeing eyes of the Global Occult Government." It doesn't stop with our little orb, either. "Symbolism of Nibiru, the Planet of the Crossing" goes a little far afield, as the author says, "give me a little leeway." Sure, whatever. But then in another article, the controlling effects of the media spectacle are something we are coming to take as a given.



Cool Beans #14

Cool Beans is one of the coolest zines of all time, with themed issues and a CD included every time. This month is the Drugs, Alcohol, and Sobriety issue, something a few of you should relate to. The "Intoxication Compilation" includes Poor Rich Ones, SF pop indie pop band Dealership, the brilliantly named Loners With Boners, and previously unreleased tracks from Rob Crow of Pinback, indie raves Hood and Xiu Xiu, and Daniel Johnston's side project Danny and the

Nightmares. Textually, there is an outstanding interview with William Burroughs months before his death. Band interviews with Rob Crow, Hood and others include extensive discographies. "One Day in the Imaginary Life of Sammy Hagar," well I'll let your imagination run wild on that. "Rob Dayton Does Drugs" essays every known substance. Guess what his worst vice is? The evil coffee bean.



Shredding Paper #12

This zine usually focuses on music, but this month it's "Bin Laden & Bush: Separated At Birth?" Since SLUG readers aren't especially well acquainted with reading books, excerpts from the controversial Bush bio "Fortunate Son" are particularly handy. Some fun facts: did you know that Geogy Porgy killed a protected species on a hunting trip? Once he said he couldn't remember a day he didn't have a drink? Not only that but he was arrested for drunk driving. He managed to obfuscate questions of drug use. Also included is an interview with the author by publisher Soft Skull, who

reissued the book after St. Martins pulled it. Yosseff Bodanowsky's book "Bin Laden-the Man Who Declared War On America" is also excerpted offering an intriguing look at someone who could have been a billionaire, but took another path. Perhaps the most enlightening thing is a feature tracking Bin Laden's money back to Bush's business holdings. On the musical side, there are the usual dozens of reviews.



Stop Breathing #8

Does the world really need another music magazine? Stop Breathing does it a little bit better than most, with insightful interviews with the most interesting people, like Jim O'Rourke, Magnetic Fields, Red House Painters and Pedro the Lion. Photos illuminate the subjects as well, instead of just being publicity poses. So the mag gets quotes like "I kind of like to think that 69 Love Songs doesn't do anything meaningful. I can't imagine how any of my music could help improve the human condition"-Stephin Merritt. Even the CD reviews are longer than those in most magazines, so they don't resort to sound bites.



The Wire #217

The British guide to experimental music features a Sonic Youth special this month, with interviews and a guide to what they consider the "essential" recordings. Never mind if they leave out Thurston's "Psychic Hearts," if you're a fan you'll want to pick this up. Also the plethora of reviews of everyone from John Zorn to Marc Almond to Rocket From the Tombs to Kenneth Anger films to books on graffiti. Anything experimental, whether it's electronic or symphonic, musique concrete or metal, is mentioned. Even though the editors show

their avant snobbery at times, the mag can be an intro to a whole new world of sound.

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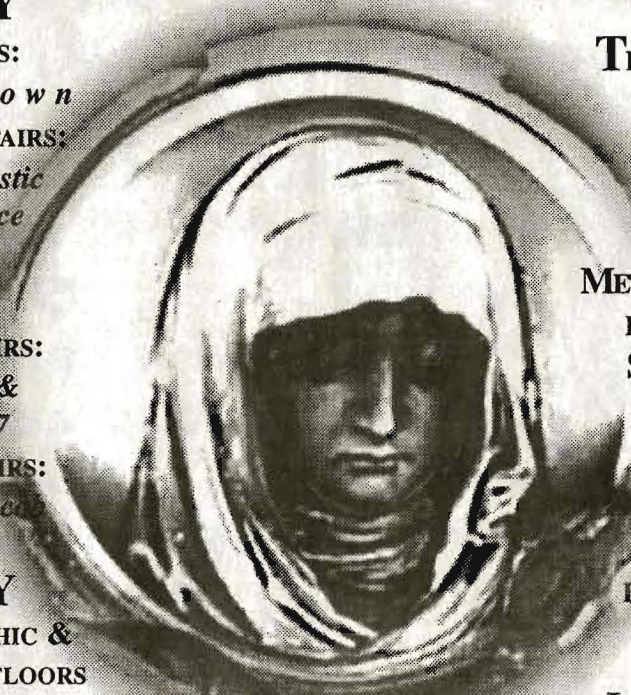
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Bliss: At our last show some girl came up to me and compared us to Zeppelin.

Mike: Phil Collins.

SLUG: How would you describe your sound?

Bliss: We all have our own sound but we have elements of pop, hard rock and some blues.

SLUG: So V-Vast would be a melting pot of sound?

Bomber: we are the melting pot of rock-n-roll.

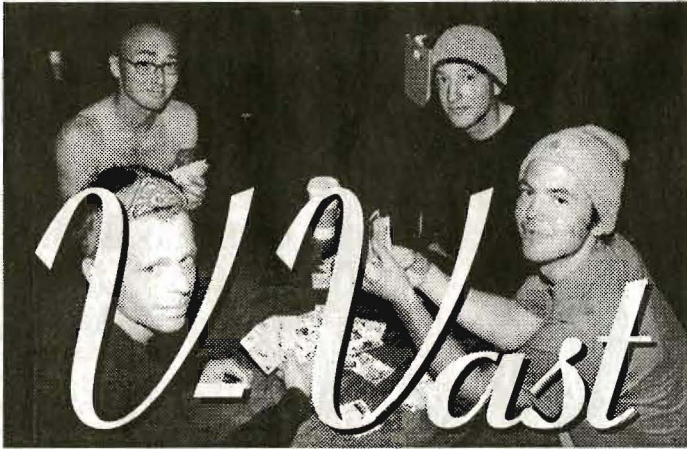


photo by Emily Allen

SLUG: What would you like to see out of Salt Lake?

Bliss: More kids dancing at shows.

Mike: More naked people!

Bomber: I would like to see more bands from here go out and tour. And go rock the country. I know this city can do it.

SLUG: Would you say that it a welcoming scene here?

Mike: Most definitely.

SLUG: What local bands do you like right now?

Bliss: I would say **Form Of Rocket**, those guys are great. Also **The Stove**, **Tolchock Trio**. With the labels that are coming out, there is more to come from here.

SLUG: Is there a record in the works for you?

Shane: In early June, it should be out on **Alpha Male Records**.

Hope to see you all at Localized this month.. Come check it out, At The Urban Lounge on Friday, May 10th. With the New Transit Direction, V-Vast, and The Item.

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Peter sits in Montreal preparing for the tour; collating the songs that he wants to do for the show, looking at arrangements, picking out elements that he wants to include. In a matter of days rehearsals will begin and the tour will soon follow.

"I think it's going to be more cinematic than the last tour. I'm not sure yet of exactly how I'm going to approach it. But largely I make those decisions spontaneously as we are rehearsing and I work a lot with the lighting director. But obviously as usual I am working with no real budget here so I don't have a lot of options, which is what makes me come up with very simplistic ideas that really work. I was toying with using a lot of prepared film imagery, but that was going to be difficult."

It is strange to think that a decade has passed since the release of Peter's widely successful *Deep* album, its successor *Holy Smoke*, and the eventual disbanding of



PETER MURPHY

BY RYAN MICHAEL PAINTER

the *Hundred Men*. Those ten years have seen a shift of audience. The casual fan was distracted, pulled away, leaving the record sales and concert attendance to the dedicated select.

"I am working at my very core audience, which is wonderful and I'm not complaining at all. When I tour it is always a relationship with my core audience, which is a very powerful relationship."

Following the separation from the *Hundred Men*, Peter moved to Turkey and a period of silence followed. Despite rumors, Peter insists that this wasn't a period where he gave up writing music. He had simply moved into a new culture and needed a few years to absorb what was happening around him. One year after moving to Turkey, the writing for *Cascade* began.

As a long time fan of **Michael Brook**, who first appeared on *Cascade* and also plays on a few tracks on *Dust*, I asked how their working relationship developed. Peter remembers hearing Michael's collaboration with **Clan of Xymox's Peter Nooten** and Michael's subsequent solo release *Cobalt Blue*, but it wasn't until he heard Michael's work with the legendary **Nusrat Feteah Ali Khan** that Peter had ideas of collaborating with him.

By luck, or fate, Peter met Micheal while at Real World Studios and invited him to play on *Cascade*. Fate, luck, or a "pure intuitive" as Peter calls it, was the same sort of circumstances that brought *Dust* into being. Peter's wife, a Turkish dancer, was listening to some music by **Mercan Dede**, a Turkish artist who had moved to Canada. Peter instantly connected with it and enjoyed the idea of an Eastern Man in Western Society. Soon after, the phone rang. It was Mercan.

Mercan and Peter set aside a ten-week period in which to record *Dust*. In the past, Peter has gone into the studio with complete demos to which he would add melody. This isn't a bad way to go about things, but this album was to be completely different.

"It was hard work, but it was easy. There was a sense of ease and certainty to it. I spent the first ten days in the studio writing from the voice, so the album was basically written in ten days. Mercan was amazing in placing really subtle, sparse electronica elements over which we invited

the various guests to play on it." "The album is rich, deeper and deeper, but also less obscure. There is a sort of magnificence, power in the album, with complete and challenging elements that **Bauhaus** had. On one level I wouldn't want people to react like it is a light album, it isn't at all. I'm really happy I've got this album under my belt and out of my system. It was probably the easiest album I've ever made."

It was also an album that might not have been made if



circumstances had been different.

In 1998, the impossible occurred as **Bauhaus** reunited. Peter had been receiving phone calls from the various other members, and even though his instinct was that they were doing it to simply make some money, he agreed to meet with them. Ultimately, they would all realize that it wasn't about money, it was something that they all really wanted to do.

According to Peter, **Bauhaus** didn't break up in 1983 it had simply been left hanging and over time becoming mythical. When the four were in the same room, there was an energy, the same energy that formed the band in the first place. Following the tour, Peter wanted the band to stay together, to record a couple more albums. It didn't happen so Peter moved on.

"I don't need **Bauhaus**, but **Bauhaus** had something particular."

After the **Bauhaus** tour Peter was in London with a studio booked and an album worth of demos set to record. Unfortunately that was the week **Red An** went bankrupt. That album remains in demo form tucked away waiting for its time. Now it is time for something different.

"I think that this album is going to throw a curve to a lot of people but I think it is probably the best Peter Murphy album yet. I'm not trying to deny my work in any way by making this album. *Dust* is keeping the liberties I have as an artist. The secret of movement is to never stop."

The result of Peter's movement is a beautiful album full of atmosphere, wonder and emotion. It has **Dead Can Dance** sound with more focus placed on the vocals than the stylized Eastern instruments. Fear not, there are elements of Peter's past running through the undertones. Often I'm reminded of *Should The World Fail To Fall Apart* but I can't exactly explain why. It is far more realized than what I expected after hearing the two new tracks on the last tour.

As for the inclusion of new versions of "My Last Two Weeks" and "Subway (Epilogue)," Peter explains that Mercan wanted the opportunity to rework the song after hearing a mix of the **Just For Love** tour. Peter was reticent but ultimately saw it as a bridging point for those of his core fanbase that might not see the connection between *Dust* and the older material.

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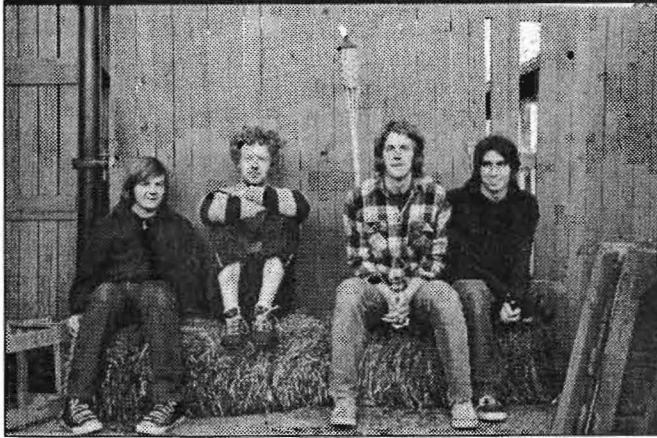
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The Catheters



The Catheters:
Fast, Loud and In Control
 Words by Steve Goldsmith
 Photo by AHB

We get our influences from everyday life, Derek explained as I began to roll tape, the rest of the band struggling to hear me over the noise coming from inside Kilby Court.

The Catheters are touring again; back on the road that brought them here a few years ago as an opener for the Murder City Devils. They are promoting their new Sub Pop release, *Static Delusions and Stone-Still Days*, their first full-length album since their self-titled release on eMpTy Records. More blue collar than anything, The Catheters are the working man's answer to the question: "What ever happened to rock and roll?"

With Brian Standeford on vocals, Derek Mason on guitar, Dave Brozowski on drums, and Leo Gebhardt on Bass, the new album is the result of absorbing everything life has to offer when you're not necessarily living on the right side of the tracks. "Our music is for anyone who knows the feeling of having to go to work to survive," front man Brian sympathized, a fact attested to by their reported 36 hour studio session; laying down the entire record in one sitting. The Catheters aren't fucking around.

Bands like Black Flag, the Stooges and the Dead Boys have obviously influenced The Catheters. The discord, speed and stark reality of existence that made those bands so great is how The Catheters sound, play, and live. Anyone who's seen them live will agree. Though formed in 1995, The Catheters are slowly gaining momentum in the

world of rock and punk, now getting press from just about every corner of the business; loving every minute of it. "We still go nuts when we see our album getting press," Leo proclaimed. The Catheters play with a maturity well beyond their years, which is probably why the critics are making such a big deal about their age, "I think they just can't think of anything better to write about," Dave let loose. Brian then added, "There are a lot of bands out there our age." Maybe so, but I doubt they sound anything like The Catheters do.

Not to be pigeonholed as simple punkers crammed into a van, these sometimes students, full time rockers are like something out of Bukowski's head, subtle in their blue-collar intellect, and banging on everything they play like it's a God damn percussion instrument. Putting down the books long enough to tour America, The Catheters are on a search and destroy mission; first America, then Europe, bringing back what this nations has been missing- rock.

Live fast, die young has always been the battle cry of punk rock, though the new America expects otherwise. We're living longer than ever, more excessive than ever, but can we say we're happier than ever? Are things better than ever? Safety and assurance at any cost has become the new American way, leaving less and less room for everything reckless, everything punk. While the rest of America is safe in their factories, offices or fields, hoping to find some answers to life, The Catheters are in the van, sleeping off the night before, driving their music into tomorrow and, looking for answers themselves. *The Catheters played Kilby Court May 1st with Leftover Crack.*



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**Blues Implosion:
Interview by Stakerized!**

The Jon Spencer Blues Explosion has just released one of their best albums, *Plastic Fang*. It's their first album in 4 years and definitely one of their hardest-rocking. Gone are the experimentations of *Acme* and other albums. Don't get me wrong, it's still the Blues Explosion you know and love, from Spencer's token "Blues Explosion" shout-outs, to the goofy lyrical throwaways

like "I love you baby/I'm gonna dip my head in gravy." Producer Steve Jordan added his expertise with the Stones and others to craft an emphatic set. Guitarist Judah Bauer is the band's Keith Richards to Spencer's Mick, and the power and drive of *Plastic Fang* owes a lot to his inventive, balls-out, punkish yet based on traditional blues style of playing. At the

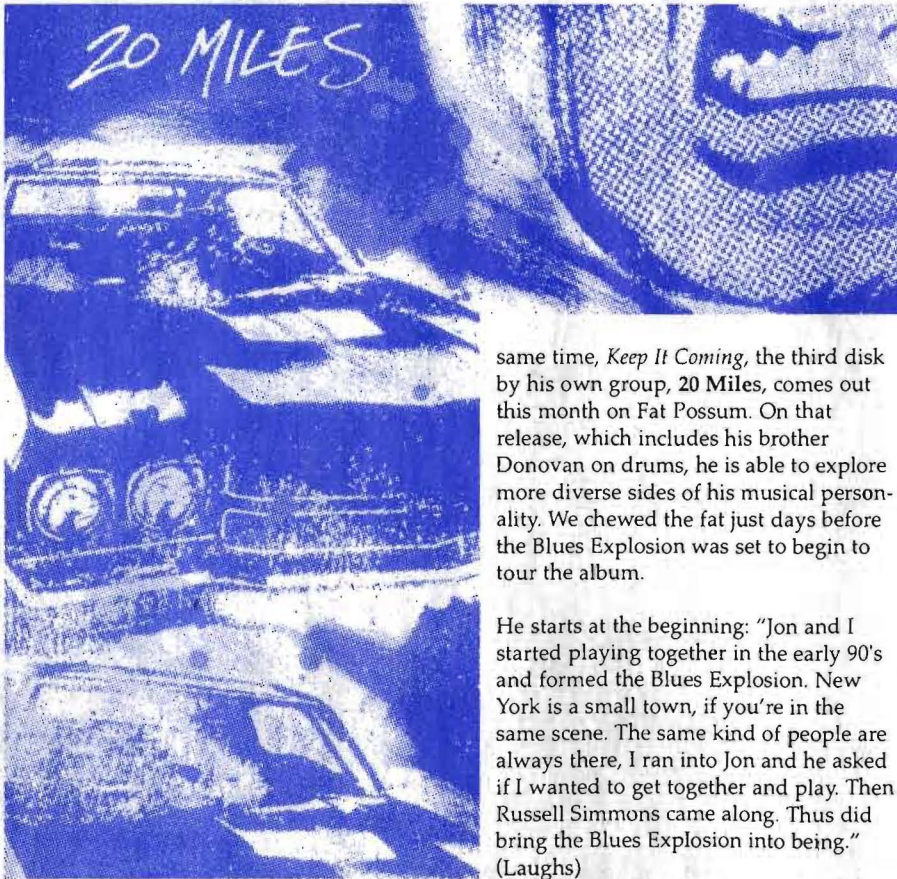
"How have we stayed together so long? I dunno. If the music's good, you got a reason. It's up and down, like having a girlfriend. It's a drag, and then it'll be fun. Every album I do is like the last one. The music has changed. It's still rock'n'roll. Originally we were punk, and I still think we're a punk band after ten years. You mature. Our playing has gotten deeper. At first we were experimenting, but we know what we're doing now. We try to be inspired, find ways to be creative. On this album, we dug in deeper to rock'n'roll. It's much more traditional than our other stuff.

"I write songs with the others, so it's a band effort. Since there's only three of us we're each pretty crucial. I'm the lead guitar. Some songs are more my style, and some are Jon's. I try to fill empty spaces a lot, which I like. My songs are more blues stuff like "Down In the Beast." On "Lonely Wolf" I left Jon alone on that one, he kind of worked that one out. Sometimes it's good to push what you want, and sometimes it's good to stay out of the way. It's an intuitive process of creativity, kind of like sex."

"Our live act is a pretty pagan show. It's about getting down in the house Friday and Saturday night. We're serious about putting on a good show. As far as lifestyle, I gave up drugs years ago, and Jon has a kid. At 30, I'm the youngest one in the band. We're checking out canes (laughs). It's all about the music, not as much about partying any more.

"The new 20 Miles album is out in May, and I usually try to keep the two bands separate. My band is more folk, delta, bluegrass, and other music I like. But on this album, they've become less separate. The Blues Explosion is sounding more traditional. You get on a roll sometimes writing songs, and can't stop. The Blues Explosion influenced 20 Miles on this release, whereas 20 Miles influenced *Acme* (the last JSBX album). I learned alternate tunings, finger-picking, and country style. From Steve Jordan I learned timing, to play behind the beat. That's where the groove is. We all grew as musicians, working with a producer we trusted, or a producer period for that matter. We've been punk, and took pride at not having a producer before. But when you mature, you feel a little better giving up a little control. We concentrate on the music, and he took care of the details. When you're pressed for time it's good to have feedback."

What went into *Plastic Fang* to make it such a great album? "Having a producer, and having support to focus on the music. Also



same time, *Keep It Coming*, the third disk by his own group, 20 Miles, comes out this month on Fat Possum. On that release, which includes his brother Donovan on drums, he is able to explore more diverse sides of his musical personality. We chewed the fat just days before the Blues Explosion was set to begin to tour the album.

He starts at the beginning: "Jon and I started playing together in the early 90's and formed the Blues Explosion. New York is a small town, if you're in the same scene. The same kind of people are always there, I ran into Jon and he asked if I wanted to get together and play. Then Russell Simmons came along. Thus did bring the Blues Explosion into being." (Laughs)

the engineer, **Don Smith**, had a lot of experience with the Stones etc. and paid attention to details like drum sounds. In the past, we were always punk rock, we did everything in two or three takes. This time we paid more attention, sometimes doing 20 takes. Finding the right drum and amp sounds; we switched setups after almost every song. Also, we were more prepared. Other records were more spontaneous, improvised. The arrangements weren't finished until we got there.

"The songwriting I don't think is any different. It's what we did with the songs. Like on *Acme*, we just had a stockpile of songs, then on that album we tore them apart and remixed everything. *Plastic Fang* could have had a hip-hop producer, but when we picked **Steve Jordan**, we knew it'd be rock'n'roll. With each album there's stuff I like and stuff I don't. Jon and Russell are more into hip-hop, but I think rock'n'roll is what we do best."

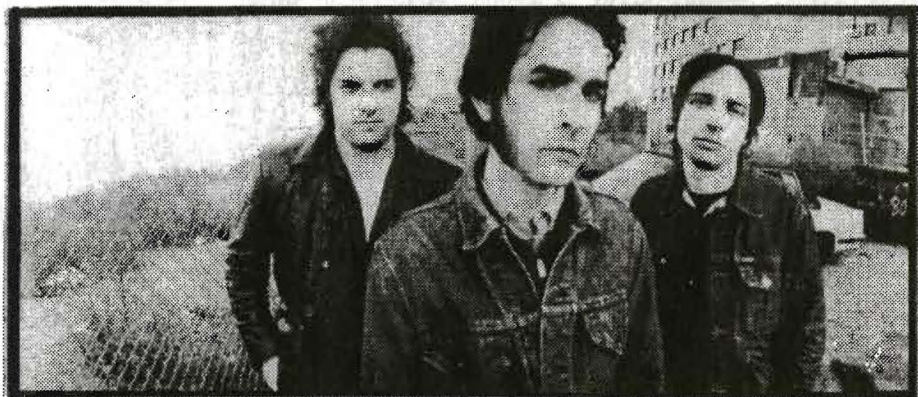
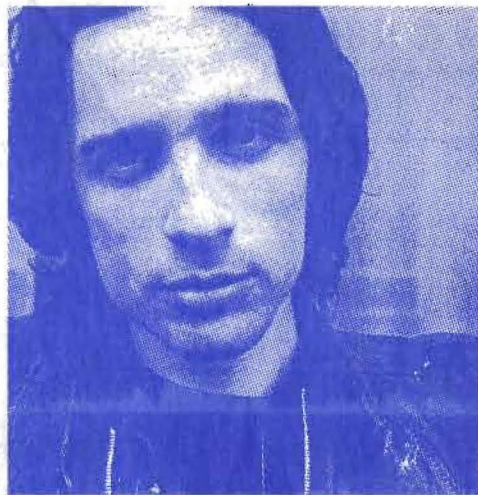
The blues are such a personal idiom; where you draw the inspiration to create your music? "I don't think I draw inspiration from inside me. I grew up in the Midwest; I listened to punk rock. I've always been into blues more as a stylistic influence. It's more coming from outside. My influence comes from punk, but there are aspects of blues that I've incorporated. Like play from the heart. I'd feel pretentious if I tried to play authentic blues. I dunno what other music influences me; I listen to so much music. Delta artists, like **Fred McDowell**, that ringing, open string sound. Like alternate tunings I use; they're all delta tunings, from listening to records like **R.L. Burnside**. On *Acme*, I started listening to bluegrass. I picked up new picking patterns from people like **Clarence White of the Kentucky Colonels**. I love music, but punk rock has this almost anti-music thing. Like music as a weapon. It's weird; you can see how a song is going good, then we'll fuck it up sometimes.

"**Dr. John** added his part to "Hold On" as an overdub. He just hung out for a day. We had a lot of fun. He's friendly, and very humble. He had a lot of stories to tell. Everyone loved hanging out with him and see how cool he was. Maybe some day if I'm around that long I'll be that cool."

What do you say to critics who say all you do is fuck shit up, that it's sometimes hard to take your music seriously? "It depends on what they're talking about. I don't care. I don't feel like that criticism is directed at me. It's just not true. Any shortcomings I can agree with. But I dunno, it's just some

thing... We've got to write a better song. The band has strengths and weaknesses. It's a work in progress. Critical reviews are often the most informative. If you're looking for a melody, you're not going to find it. It's so primal, so rhythmic. There are no overwhelming social messages.

"As far as plans, we gotta tour the record, then when that's done, I gotta stop and focus on 20 Miles touring. The Blues Explosion is such a huge commitment, mentally and emotionally. And physically. When we're on tour, we don't take days off. After that I need a break. All I know is, I'm supporting the record for the next little while.



MINISTRY

by oneamysseven



More than 2 decades have passed since Al Jourgensen unleashed what has become one of the most compelling crossover electronic-metal hybrids around. After joining Ministry in 1986, following the *twitch* tour, Paul Barker and Al Jourgensen have installed their mayhem in the mainstream without losing the gritty angst and harsh aggression made popular during the *Land of Rape and Honey* and *Psalm 69* era's.

Ministry's Paul Barker comments on their most recent adventure working with Steven Spielberg and appearing in the movie *A.I.* "It was fantastic. The sets were incredible and there were tons of people around - completely professional. You figure a director has so much shit to do all the time and he's all over the place. He doesn't necessarily have to meet you and talk to you."

What more can Ministry do after appearing in a big-budget movie with Spielberg, I asked Barker. "I don't think we have reached our peak of success. We'll have to see what happens over the next year's time. I thought the song, 'What about us?' in the film *A.I.* would have more of an impact as far as Ministry is concerned, but it didn't. And part of the reason for that was because Ministry didn't have a

who is making the money on these things. There have been a lot of tribute albums in the last 5 years as a consequence of influential bands being around 15 or 20 years.

You can't be too precious about your art. There are plenty of people who don't like our music. Unfortunately, sometimes you have to take the same stance about people who do like your music. That's great and that's my livelihood and so-forth. In the greater picture - who cares? If the influence of ministry surpasses my lifetime, that would be mind-boggling. Its just pop music for fucks sake."

Headlining the Lollapalooza tour in 1992 surely was a turning point. "I guess what that said to us was, yes indeed - It's the machine that makes a band popular not the music." Paul muses. "Basically we

"It's pop music, for fuck's sake."

new record - we weren't on tour. All that shit adds up. You can't live in a vacuum. I know there will be more."

The obvious evolving sound brings up questions regarding the focus of Ministry. Al comments, "It changes with each individual project and how your life is going at the time. It's really difficult for me to separate a schizophrenic - where Ministry is this intense focus. You know the rest of your world is collapsing at the time and it's whatever's happening at the time that affects Ministry or my part in Ministry. It evolves and it grows." There are not a lot of bands that can scrape the surface of Ministry. They have managed to become popular on MTV and VH1 without actually selling out. Al remarks, "It's difficult because if you can't beat 'em, buy 'em. I know I sold out before I started. Way back in '81 or '82. I can't be bought again. The other side is stupid. You have to follow your own beliefs and instincts. As long as your intent and motive are sincere you can't do any wrong."

I inquired of the influences of an artist like Ministry. Al indicates that he was more influenced by the overall scene as opposed to just the bands. "I was getting really hip into William Burroughs, Timothy Leary, William Gibson. Those Science Fiction authors, y'know to me that is punk. It wasn't limited to the bands. The whole scene was basically an influence."

To date, there are now 3 tribute albums to ministry. "It's certainly flattering," adds Paul. "Of course the cynical side of me is wondering

thought we were doing the same thing, but all of a sudden the metal world latched onto the thing, which is fine. We're going to have our own sound and look our own way. Without sounding pompous or egotistical, we're trying to do what we've always done."

With so many artists from the 80's breaking up and re-organizing their bands, how is it that a band can stay together for so long? "Al and I are kindred spirits. We like and dislike a lot of the same things. We're very compatible in many ways. We're different enough that we can still be enthusiastic when working with the other person."

"I think *Filth Pig* is a fucking fantastic record." Paul says when asked where the high-points have been. "And I think *The Land of Rape and Honey* is a great record. Those are our two best. Obviously, *Psalm 69* was our most popular record."

What's in the future of Ministry? The plan is to record the new album, *Animosity* and have it out by the fall.

I interrogated Al about retiring from the music industry. "I can't. I don't know what else to do. I've had a dishwashing job and a job where they made me pluck the feathers out of a chicken. I fucking hated it though. That's it man - I mean fuck, I've got music flowing through my bones. I would do it anyway regardless."

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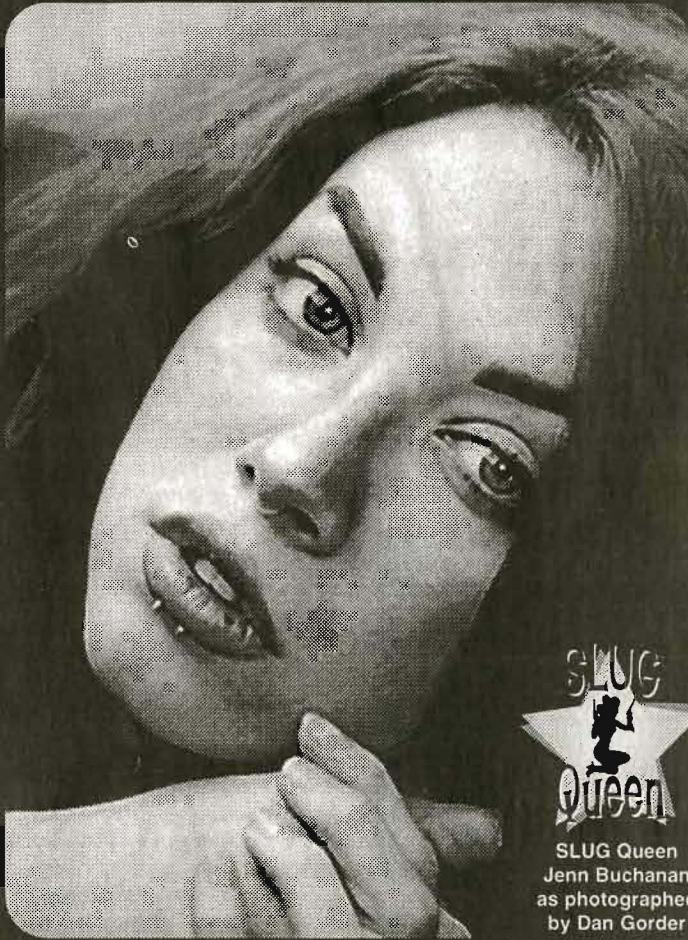
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I'm sure all SLUG readers have wondered what that old guy has been up to? In deed? What a fucking ego. I made a sign. It took a

long time because of my crippled hands and "outside the box" brain. The sign says: "Donate for peace, freedom of the press, the American way, nuclear waste out of Utah and rent. Thank you very much!"

Hillbilly Idol - Eponymous - Slewfoot Records
This here group of five from the Cleveland area is pitched as similar to the Louvin Brothers since a couple of the boys got some hillbilly harmony going on. Now the Louvin boys were some punk rocking fools. They made that record about how Satan is real. They even got burned in a fire when they tried to photo-shoot the cover for it. Kind of like Michael Jackson making a Pepsi commercial. Hillbilly Idol cain't touch the Louvins and they cain't touch the Delmore brothers neither. Perhaps the best vocal harmonizing from Paul Kovac and Dave Huddleston occurs during "She Didn't Even Know I Was Gone" and that particular tune is a cover of...an Ira and Charlie Louvin composition? Paul happens to play some guitar, mandolin and banjo as well as singing and Dave does the same,

though without the mandolin and banjo, but he does play baritone guitar and piano. I gotta mention that there's some accordion and yodeling on the record (my copy is a CD, so that's kind of dumb to write record. Isn't it?) Laurie Lewis is a guest. She's probably more familiar to your parents, that is, if they subscribe to the Intermountain Acoustic Music Association newsletter. Hillbilly Idol also covers a Tim O'Brien song. He's like Laurie Lewis - for your parents and picking faster than a circle pit with football players on meth can start a fight, but he ain't on the record. Too expensive I guess. Overall you'll enjoy the Hillbilly Idol's new release if y'all got any sense at all.

Wilco - Yankee Hotel Foxtrot - Nonesuch
These guys got in a big fistfight with a record label over *Yankee Hotel Foxtrot*. That's hardly a surprise since the singer got in a big fistfight with his partner a few years back and they turned into two commercial failures. Another arm of the big corporate entity decided that Wilco's art was more appropriate for their "art" oriented version of brainwashing the masses, albeit secretly. So Wilco's new record finally came out about a year after every college student with any interest and a dorm-room broadband internet connection had downloaded it and burned copies for all their friends. I guess the record, sorry CD, is pretty good. I listened twice and a couple of the songs made me cry. A couple of others had me calling my club-drug dealer for hugs, or at least a pill that made me want hugs, but the record, sorry CD, ain't gonna fly like Aaliyah. Of course she couldn't fly so good either, or at least her pilot couldn't. Recommended for space cases with a hankering for twang in the midst of the samples.

Uncle Tupelo - 89/93: An Anthology - Columbia Legacy
This record is a compilation of the work that the

guy from Wilco and the guy from Son Volt did before they decided they couldn't work and play very well together. Why not just reissue all the albums? Why make an anthology? What is Columbia Legacy trying to be? Rhino, or what?

The Blasters - Testament: The Complete Slash Recordings - Rhino
Testament is from the folks at Rhino and for a change they couldn't come up with a clinker to include. That says something about the quality of the Blasters output. Remember these guys? Back in the 1980s when punk was punk and not a costume party the Blasters played roots music side by side with punk rockers. My God! They dared take stages with all greased back hair and very few tattoos. Hank Rollins probably loved them before he started lifting weights. Lemmy probably even shared a stage or two with Dave and Phil and Lee Allen. Of course Lee died before he could finally cash in on the nostalgia craze sweeping the nation. I've heard numerous selections from the double disc set on the local community radio station and while I do love "American Music" and "Border Radio" the Blasters had some pretty blatant sexual content buried in the grooves of those old records. Local and internet merchants are trying to hawk them now for half the weekly earnings of a minimum wage slave. "Tag Along," "Little Honey," "Samson And Delilah," "Help You Dream" - yeah, the years just prior to the deconstruction yielded superior crops. Check out disc two. As much as I love the Rollin' Rock stuff, which sold a grand total of 1,000 copies and preceded the Slash debut, *American Music*, the final two Blasters records, *Non-Fiction* and *The Hard Line*, were definitive. Pretty much everything essential is included on the Rhino reissue and it's about time the Blasters history was compiled on a CD or two, as much as I hate modern conveniences.

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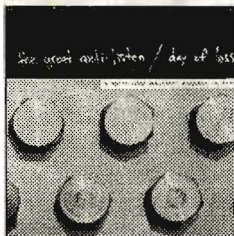


DIE MONSTER DIE, WHAT IS SHALL ALWAYS BE

You should be very afraid. We all should. The Monsters of Punk-rawk are rising from the slime in our own backyard. Die Monster Die is the latest and greatest incarnation of Casa Diablo. Try as he might to put it six-feet under, Huey Diablo's sick little baby refuses to die. Offering a terrifying mishmash of oldschool punk rock, blood, guts and rockin' roll, Die Monster Die have come to settle the score with

all masked bands. Better watch your junk because these freaks are liable to eat the asshole right out of you! With hair-raising yet eerily catchy joints like "Monsters Rise Tonight", "Bag of Limestone, A Crawlspace and You" and "How Many People Do I Have to Kill Before You Know I love You?" this plastic will tickle you kind and then suck your brains out through your privates. Not for the squeamish or faint of heart, these guys have to be seen to be believed. It's alive, master ...Alive!

DAY OF LESS, SNAPSHOT IN TIME



This album is actually a split CD, shared by Day of Less with their labelmates from Rise Records, The Great Anti-Listen. There are only two songs on this album from DOL, so I cannot say that I have truly absorbed the essence of this band, but the small taste I sampled left a pleasant flavor in my mouth. Melodic, emotional rock that's tone ranges anywhere from a small fizzle to a roaring flame. Impressive vocals over what seems a sort of slowed down At the Drive In type melody. I highly recommend checking this album out, or picking up their newest release, Ad Hoc, which is out this month.



THE MAFIA, MONEY MONEY MONEY E.P.

One of the biggest problems with punk rock today is that it sounds so damn good. Every band has nice equipment that they know how to use properly, and recording studios can take the jagged edge off of just about anything. With this in mind, I popped in the first release of The Mafia and was pleasantly surprised. The vocals are incomprehensible, the jacket art is hand-draw at, I'm guessing, about a fourth grade level, the instruments are constantly off-beat, and, overall, the whole recording sounds like something off of the Decline of Western Civilization soundtrack. At first listen, I would guess that the whole record was done while everyone was drunk out of their minds, but looking at the pictures of the band in the liner notes, these kids don't look old enough to drink, yet alone drive. If they stick with it, you might be hearing some really good things out of this band. Let's just hope it's not too good.

VIOLET RUN, EAST OF THE SUN, WEST OF THE MOON, Where's that? Violet Run are the most intense pack of musicians this side of Brooklyn. This highly anticipated debut CD delivers a diverse concoction of melody through pain driven sorrow that could only be performed with

Violet Run's form of musical talent. The first song on this impressively tasteful but truthful where it hurts release begins with a modest pace, but as you progress from track to track you can't help but feel the demons being exercised. It's as though they wrote a biography about you. With each violent pound of the drums and ripping vocals, you feel every scar that covered your heart being ripped open all over again. And even though Violet Run's new CD speaks to your own personal hell, don't let

it fool you- they really don't care about helping you through your "troubles". They will care if you miss their 2 CD release parties @ the Urban Lounge (21 & over) on May 9 and at Sanctuary (All Ages) on May 10th. Remember this warning, when at the show, stay away from the drummer.

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STARMY)



Monday 6th : A lot of people will remember having seen **Lefty** play at the Warped Tour a year ago. Well, they're back to solidify their performance in the minds of those who go to see their show at *Xscape*. On their latest disc the band seems to be shedding a lot of the Top 40 pop in exchange for more of the power punk thunder. Headlining the bill is **River City High**, a band that claims to be part of the rock god's army, one of them even wears a crumpled up cowboy hat, but whether they end up playing boring pop rock and not glorious in your face guitar dementia will remain to be seen.

Tuesday 7th : Greasy rock n' roll with oi' punk in their veins, **Hudson Falcons** comes out of the starting line with wheels smoking and rubber burning. With kick ass songs like "Sweet Rock N' Roll Bad Ass Bitch" the Falcons promise to tear up the floor and bum down the roof of *Suite 13*, the new venue in Lindon. Where the hell is Lindon? Good question. It's by Orem and the exact address for Suite 13 is 139 S. State. Opening is **Endless Struggle**, a local band that hearkens back to the day when punk wasn't a squeaky clean fad. Show starts at 7:00, tickets \$8.

Wednesday 8th : The rock gods must love us, because another glorious band will be paying us a visit at *Liquid Joe's*. **The Boss Martians** hail from Seattle and have a new disc coming out entitled *Making the Rounds* supposedly chock full of vital blasts of surf, garage, and rock n' roll. Recorded and produced by a guy who worked with Supersuckers, at Egg Studios where the likes of Nashville Pussy and Mudhoney recorded. If even a little bit of those bands bombastic talents and dynamic performances rubbed off onto The Boss Martians, then we're in for a real treat indeed.

Thursday 9th : Fans of old school punk will want to get the map out again and head down to find *Suite 13* in Lindon for **The Deal and Pissed on Arrival**. Billed as Southern California Oil, these bands should show the little kids what it's all about, with lightning quick rhythms and shouted anthems of frustration aimed at political and corporate America. The doors open at 7:00, and the charge is \$7 at the door.

Friday 10th : For those of y'all who have seen the movie *Joyride*, remember the scary trucker whose motto was the chilling word on the CB "Candycane". Well, after seeing that movie, I felt that **Deadbolt** should have had a cameo in it. Playing at *Burt's Tiki Lounge*, "The Scariest Band In The World", will chill the blood of the audience with surf guitars and stories about roadside cross-

es, truck driving son of a bitches, assassins hits gone wrong, exploding friends, Tiki idols with curses, Descher the clown, zombie fiends, and postal workers on a shooting spree. Ahh, music to my ears; "Candycane."

Saturday 11th : Ahhh yeah!! The show that all you little dirt rockers and worshippers of motor-punk have all been looking forward to. **Motorhead** will finally grace us with their presence at *Brick's*. These three kings combine the thunderous riffs of 70's heavy metal with the quick speed of 80's punk. Prepare for a massive schooling in the ways of deviant behavior. Opening is **Morbid Angel**, a stand apart death metal band. **Today is the Day**, a group that is proud of its devil worshipping stance and plays both vulgar and ugly music. And last, **Brand New Sin**, whose debut disc is full of southern fried Black Sabbath / The Obsessed inspired metal with heavy stoner rock influences. Doors open at the early hour of 5:00, so make sure to drink some Bloody Marys before watching the miracle of Lemmy rising before sunset.

Saturday 11th : A band that claims to be influenced and inspired by U2's masterpiece "Boy", **The Gloria Record** will play at *Kilby Court* that night. A five piece, complete with a piano/keyboard player, that skillfully engages in truly atmospheric rhythms of tranquility and epic scope. Opening is **The Velvet Teen**, who is touring behind the release of their debut. Described as an art/pop-indie trio, their songs range from the beautiful with soaring melodies, to full on angst and powerfully complex chords.

Tuesday 14th : A group with a fucking cool name, **The Trouble With Sweeney**, blends alt-country sensibilities with pop filled progressions that has clean guitars blending and twisting with Hammond organs into an blissed out orchestration. The group's frontman Joey Sweeney was in *The Barnabys*, who released discs on spinART records. The show is at *Suite 13*, again that place being in Lindon, refer to a map, and enjoy the sultry sounds of Sweeney's problem.

Thursday 16th : Kevlar7's most recommended show of the month is the return of the almighty epic indie rock band **Shiner** at *Kilby Court*. Having released their latest *The Egg*, we find that Shiner has once again hatched a truly mathematically cosmic disc that courts both emotional tranquility and bombastically noisy crescendos that will leave the average listener stunned. Fans of Hum, Radiohead, Burning Airlines, The Dismemberment Plan, and Juno will not want to miss this band. Opening is **Houston** and if they are as good as the bands that have opened for Shiner in the past, then make sure to be there early.

Friday 17th : A band that will require a long ass drive to see, but will be oh so very worth it is **The Richmond Sluts** at *ABG's* in Provo. Solid rock n' roll from San Francisco, The Sluts are compared to The New York Dolls and Iggy and The Stooges. But with the recruitment of a keyboard player, they now have an added 60's garage sound reminiscent to Murder City Devils and The Chargers Street Gang. Opening are locals **The Unlucky Boys** who play psychobilly greaser tunes mixed with introspective lyrics of life in Provo.

Friday 17th : Those who like emotional and ethereal pop with an almost sublime structure will want to see

the return of **Aden** at *Kilby Court*. On their new disc, the group seems to be heading into a more guitar driven format. Kind of like Sebadoh's "Bakesale" era, Aden writes laid back mellow music that is interesting beyond two listenings in the stereo. Also on the same bill is **Ken Stringfellow** and **The Long Winters**. Stringfellow was the singer for *The Posies* and now has a proper solo record that came out last fall. For the show, *The Long Winters* will open with songs from their debut, with Ken playing keyboards and backing vocals for them. After their set *The Long Winters* will be the backing band for Ken. A kind of musical intercourse.

Friday 17th : **Peter Murphy** returns to Salt Lake City at *Brick's*, read the interview elsewhere in this issue. Instead, I want to focus here on the opener, **Michael J. Sheehy**, the former frontman of the acclaimed *Dream City Film Club* and fresh off a tour with *The Cranes*. His latest *Ill Gotten Gains*, features haunting soulful vocals backed with beautifully powerful acoustic guitar strumming. He should be the perfect opener for someone as amazing as Peter Murphy.

L A M E A S S concert previews

by kevlar 7

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Aden



Ken Stringfellow

Saturday 18th : A band that defies any type of pigeonholes and practically sets the definition for disjointed nervous math rock. **31 Knots**, from Portland Oregon, draft music that would make Salvador Dali proud. See them play at *Kilby Court* and pick up a copy of their latest to see how technically gifted these guys are. Some people create music, while others, like 31 Knots, create sonic art. Fans of the last Burning Airlines disc will be in heaven.

Monday 20th : There is nerdy pansy nasally emo crap, and then there is emotionally epic indie rock that sets the rules instead of being a painting-by-the-numbers cliché. Elliot, Jimmy Eat World, and The Jazz June come to mind when mentioning sure musical genius. Another of those groups, **Sensefield**, is playing at *Liquid Joe's* that night. Soaring driven guitars mixed together with their frontmans personal and intimate vocal styles that will put chills down anyone's spines.

Wednesday 22nd : Take interest in **764-HERO** who will be playing at *Kilby Court*. Apparently the band toured with Mouse and even hired a touring member of Modest to play bass on this current tour. Their latest was produced by a guy who worked with Built To Spill. The group features raw vocal styles backed with riveting and aggressive rhythms. Playing with them is **The Six Parts Seven**, based from Ohio. An instrumental group that fuses elements of Mogwai, Tortoise, and Ides Of Space into a tight experiment in depth and an extension of the sublime.

Saturday 25th : **John Vanderslice** will be at *Kilby Court*, a man that has connections to MK Ultra, a band who once opened for Sunny Day Real Estate. He is on tour to support his forthcoming release, *Life and Death of an American Fourtracker*. The best way to describe his music would be to compare him to solo Jeremy Engik. This new frog prince Vanderslice, also has elements of artsy Shudder to Think in his compositions as well.

Sunday 26th : Sincere, melodic, smart, mature, and bursting with manic energy is the best way to sum up **Track Star**, who will be playing at *Kilby Court*. A five piece from San Francisco featuring three guitar players and a large underground following. With a new album just barely released, the group is ready to assault the senses of those who live for indie pop that is both driving and engaging. But their songs are also full of spacey guitar effects that gets into the head, leaving the mind swaying in a heightened musical euphoria.

And other shows that must not be missed at the beginning of June:

Saturday 1st and Sunday 2nd : The return of the all chick, all AC/DC cover band **Hells Belles** at *Liquid Joe's*. The band whose guitar player told Fred of Limp Bizkit to go to hell when he offered her to join his band. The band who tore the roof off the club and had the crowd begging to be whipped with more of rock gods tunes.

Tuesday 4th : For those of us who are old enough to remember The Minutemen and Firehose, **Mike Watt** returns to SLC at *Liquid Joe's*. Well, so as not to sound like a rock elitist, the rest of you can come too, (stoopids!). Experience a man who practically fused jazz and funk into a rock format and is almost always praised by every bass player out there today.



make music with their Casio Keyboards that they got for Christmas and then decided to have their sister sing over it. The best way to describe the sounds on their release, *The Tight Connection* would be low-fi electronica; I kid you not. Opening is the cosmic dilemma **VHS or Beta**, a space band that fuses 70's disco with 90's techno. When they say that they are so original that y'all won't believe what you're hearing, y'all better believe it.

And that's it folks for another fine concert preview from yours truly. Thank you to all the fans who sent all the great birthday gifts last month. If you forgot and want to send a late gift or wishes, e-mail me at www.Keylar7@hotmail.com. Until next month and hopefully better times, fuck y'all very much. Oi!!



Tuesday 4th : And last but not least, **I Am The World Trade Center** at *Kilby Court*, a band that reminds of nerdy kids who wanted to

GALLERY STROLL

WITH MARIAH MANN

The art galleries in Utah are full of talented artists, but who has the time to stroll through the art galleries, people have to work! That is precisely why the Gallery Stroll was started. The Gallery Stroll takes place the third Friday of the month and all the local galleries stay open from 6pm to 9pm for us 9-Sers. Enjoy the food, art and conversations, it's free unless you find an art piece you just can't live without! The Gallery Stroll for this month takes place on May 17th and I've listed a few galleries that deserve mentioning.

Art Access II (VSA Arts) located on at 339 West Pierpont Ave. Art Access II was set up as an addition to the original Art Access located a few doors down the street. Art Access II primarily host children's works. It's a wave of new ideas and inspiration to the older artist in the area. Access II will display the works of the Students of Horizonte School. The student body represents over ninety countries. The students were encouraged to explore the traditions of their native lands and the place that masks have in these cultures. Father and son artists, Jenkyn and Elijah Powell then guided the students through the transformation of their designs into large glass masks. Once the art show has concluded, the masks will hang in the atrium at the Horizonte School as a permanent installation. Artist Dale Chihuly got wind of this project and has donated a signed glass tea bowl valued at \$4,500. 100% of the proceeds of the sale of Mr. Chihuly's piece will benefit the Horizonte School and its art program. The show will open on May 17th from 6pm to 9pm an additional reception will be held at the Horizonte School 1234 Main St. on Saturday May 18th from 11am to 2pm. The public is invited to both receptions.

Art Access (The original) is located at 341 West Pierpont Ave and will have a show titled "*Water In The Desert*," featuring the pigmented plaster and wood sculptures of **Brent Gehring** and the mixed media paintings of **Fae Ellsworth**. This husband and wife duo will have their works on display from May 6th to June 5th, with the opening reception on May 17th from 6pm to 9pm for Gallery Stroll. The couple married six years ago in Artspace, and now return with tales of building a home in the desert and the constant worry of when the next rain would come. Living with the fear of drought inspired the couple to name their exhibition "Water In The Desert," meaning lushness, survival happiness, truth, and a dream coming true. Water, and the rural town the couple settled in, have strong undertones in all the pieces. Every living organism depends on water!

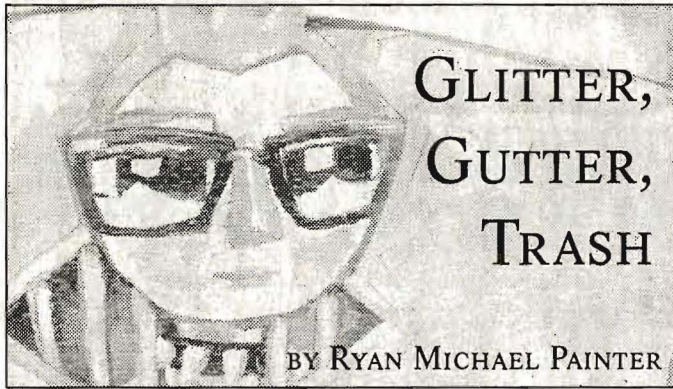
Art Access is offering a series of visual art workshops for adults who are HIV positive or are living with AIDS. The classes are offered no matter your skill level and present a very important release to the stress and pain for those living with these diseases. If you know anyone who is HIV positive or is living with AIDS please contact Art Access at 328-0703.

Walk of Shame Studio, presents "*Renew, Reuse, Reinvasion*." Art made of recycled materials from found objects to mixed media all reshaped and presented as art. Have you ever looked in your trash and thought to yourself that art could be made from these discarded items? Well the artists presenting at Walk of Shame have. Come see what can be made from the things we don't feel have a place in our world or house anymore. Walk of Shame is located at 351 West Pierpont Ave. This show will only run Gallery Stroll evening from 6pm to 10pm so come check it out.

Trasa Urban Art Collective has been making waves in the art community for months now. We first reported on their efforts in February's issue and they are still going strong. With a large open building and open minds to match I would not be surprised to hear of more than the following two events popping up. The First show entitled "*Starving Artist*" started April 5th and will continue on until June 6th. This show is a dynamic graffiti art installation. Exploring issues of graffiti art, legitimate versus illegitimate art. The temporary nature of graffiti art and who has ownership of our visual space. The second show is presented by **Mattson McFarland** and **Stephanie Slade** in conjunction with the **Wasatch Dance Collective** and will be shown May 23rd-25 and May 29- June 1st. The show entitled "*No Place Like Home*" dances through the thoughts of a dinner table and the imprint people leave on the items in a house and the house itself. The house eventually comes into its own being. You are the one to blame for its actions because this house was taught by you. For questions call Trasa Art Collective at 355-5850

Pierpont Avenue is home to several Galleries and on Gallery Stroll the street is alive with art and music. Now that Spring is here and it's bearable to linger outside, come experience the great underground art scene. Support Local Art!!!!

SUPPORT LOCAL ART!!!!!!!



GLITTER, GUTTER, TRASH

BY RYAN MICHAEL PAINTER

The Church *After Everything Now This* Thirsty Ear

For many The Church were nothing more than the whole of 1988's *Starfish*, admittedly a desert island album. They lost track of the subsequent releases like one forgets to write friends met while on vacation. Now is your opportunity to recover everything that you've lost. *After Everything Now This* is a brilliant atmospheric collection of cascaded guitars and straightforward vocals that reaffirms that the trio of Wilson-Piper, Kilbey and Koppes haven't lost the ability to write songs that any shoegazer would kill for. The best Church release since 1992's *Priest = Aura*,

and I thought 1998's *Hologram of Baal* was tremendous, but this is better.

The Opiates *Anywhen* Clearspot

Apparently this sophomore release is a drastic change from its predecessor, but the resultant change might be the best thing Thomas Feiner (vocals, guitars, piano, bass etc.) has ever done. The opening track, "The Siren Songs," is the most dramatic epic that I have heard in years. The swell of the orchestra, the plaintive vocals, and the chorus captures everything cinematic that anyone could hope for. Sadly, the rest of the album isn't

nearly as brilliant. It is however a great collection of songs that remind me of the Swans' dark acoustic period and at times a-ha's vocalist Morten Harket's solo release.

Black Tape For A Blue Girl *The Scavenger Bride* Projekt

I didn't know if I was going to be in the mood for this. Don't get me wrong, I like Black Tape For A Blue Girl, but I wouldn't call myself a fanatic even though I've kept up with them over the years. I was wary because this is a concept album of sorts and frankly I didn't know if Sam Rosenthal and friends could pull it off. I'm not sure how successful they were, but when viewed as a simple collection of songs they did rather well. Alternating between male and female vocals, it blends nicely. "The Lie Which Refuses to Die" has some of the worst lyrics I've heard, but even that can't ruin the over-all atmosphere and quality of the piece. They even squeeze in an unobtrusive Sonic Youth cover and who would have thought that possible?

Various *If I Was Prince* Rex Records

I don't quite know how to go about this one. To call this a tribute might not be exactly right; die-hard Prince fans might be insulted by the free spirited interpretations. Clearly most of the musicians (including Hefner, Capitol K, Misty Dixon, and Op:l Bastards) have more than a simple passing interest in Prince as is evidenced by the paragraphs each artist wrote in the liner notes. But let's face it, Prince is a rather odd persona that lends himself well to quite a few tongue-in-cheek comments. So what does it sound like? Experimental lo-fi electronics mangled with vocals in a rather pleasing way. Maybe it is a guilty pleasure, but I love it.

HMB *Great Industrial Love Affairs* WTII

When I initially heard of this combination of Haujobb's Daniel Myer and Claire Voyant's Victoria Lloyd (Vanessa Briggs and Dennis from In Strict Confidence also make appearances), I was expecting a Delerium-esque release. I was impressed to find otherwise. Instead, the album is a unique

combination of industrial soundscapes (not necessarily EBM) with female vocals that work better than similarly themed bands like RaZor Skyline, Waiting For God or Battery ever did.

The Birdwatcher *Afternoon Tales The Morning* Never Knew Arena Rock Recording Co.

There is something in the vocals and stripped back nature of these recordings that remind me of David J's (Love & Rockets') solo releases. Perhaps it is the focus on the

acoustic guitar and the stories the songs tell. The simplicity, particularly in the drums, also brings to mind Low. Yet there doesn't seem to be anything remarkable about the album to draw me further in.

Gay Dad *Transmission* Thirsty Ear

With perhaps one of the most misleading names a band could pick (at least it got them a lot of early press in the UK), Gay Dad returns sans the major record label. Much like Placebo, they aren't the most original band, although their lyrics are far less contrived. However, they are rather talented. Often they remind me of the more inspired T Rex singles with a touch of Suede thrown in on the pop songs and an unexpected vulnerability in the more mellow tracks. The album loses steam towards the end, but the first half is so enjoyable that everything else is forgivable.

Mary Lorson & Saint Low *Tricks For Dawn* Cooking Vinyl/Spin Art

Mary Lorson, a member of Madder Rose and Saint Low, returns after the critical success of their previous release. Lorson's voice reminds me of someone, I just can't place it. Maybe it's Jewel without the idiotic lyrics and pretentious approach. Not to mention the music is a whole lot more interesting. Nonetheless Lorson's voice is nice and warm, sliding perfectly within the hybrid of down tempo pop & jazz augmented with strings and horns. It is an album that could easily find its way to radio if the industry became interested in pushing talent rather than stylized images with a glossy coating.

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Q. Is it that other guy?
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... to TJ, No, this has nothing to do with "The Naked Chef" on the Food Network.
Q. Is that a @%*!^# ?
A. No, Prik Nam Pla is Chillies in Fish Sauce.
Q. Can I try this at home?
A. If you can stand the heat, you can stay in the kitchen.
Q. (our turn) Can't you take a Joke?
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Statement: I don't believe Industrial music actually exists anymore. I don't know if it really ever did exist. I think artists molded themselves into this 'genre' and we will always refer to this music as industrial, however, I am guilty of labeling each cd in my collection as something else...Harsh Electro, IDM, Dark EBM, Power Noise, Drum 'n' Bass, Dark Hop, Future Pop, or whatever. 'Industrial Music' was simply the label created by **Throbbing Gristle** in the late 70's and apparently it just stuck. Now all of this music is encompassed under the 'industrial' umbrella.

Personal: Music is the greatest infatuation of my life. It's the only constant that has been there when other things haven't. I'm very passionate about listening, researching and learning about music. The earlier soundtrack of my life consists of 80's EBM such as **Front 242**, **Nitzer Ebb**, **X marks the Pedwalk** to now more noisy, crunchy distorted beats from artists such as **Hocico**, **Converter**, and **Tarmvred**.

History: It started back in 1990. Depeche Mode was on the 'World Violation' tour and I found myself interested in the opening band, **Nitzer Ebb**. I think that was the exact moment that I discovered industrial. I felt like I had discovered myself. That was about the same time when I started picking up SLUG magazine and found an 'Industrial' column written by a DJ at The Pompadour (now Club Sanctuary). DJ Evils (not to be confused with DJ Evil K) top 10 club songs and reviews of industrial bands and concerts became the foundation for my collection. Several years later I was ecstatic to see that SLUG had resurrected the 'Industrial' column and that was when I met Mr. J. Cameron. Both of these SLUG writers have made a strong impact on me. I never met DJ Evil, but knowing J. Cameron I have gained a lot of respect for the fans of this genre and have learned how emotional and passionate the listeners are. I'm flattered to have this opportunity - And now I've got some big ass boots to fill.

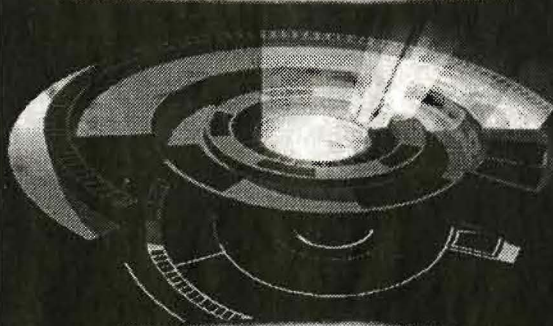
TOP 10 for MAY

1. Psycho bitch - *Eden*
2. Beefcake - *Drei*
3. Panacea/Needle Sharing/Tarmvred - *Panacea Sharing Needles with Tarmvred*
4. Hocico - *Signos De Aberracion*
5. Jvox - *Shuffling Data*
6. Manufactura - *Regression*
7. Boards of Canada - *Geogaddi*
8. Gridlock - *Live Traces*
9. Pain Station - *Dead is Dead*
10. Haujobb - *Penetration*

Informatik
Nymphomatik
Metropolis
Rating: 1.5

Da5id just doesn't seem as pissed off as he used to be. Nymphomatik doesn't deliver that raw intensity that has been heard on the two previous releases. The lyrics seem a little bit more emotional than I remember any other Informatik songs having, but musically it doesn't really have the bells & whistles to make me get excited either. Standard EBM lines that sound identical to the latest Apop or VNV and vocals with minimal to no distortion make this another cd that I might pull out once every 6 months just to see if I can make it grow on me.

MOPUS OPERANDI



INDUSTRIAL - EBM - NOISE - IDM
BY: ONEAMYSEVEN

Beefcake
Drei
Thrill Beat Construction
Rating: 5

Drei is an absolute masterpiece. It's like reading a book. You have to sit down and listen to it from start to finish to get a full story. But every time you listen to this there is a different story to be told. There's something interesting if you just listen to a couple of chapters/tracks at a time as well. Each of the 26 untitled tracks are 3 minutes long and contain something significantly different to contribute to the story. From rich ambient textures to dark technoid beats to simplistic IDM, you just can't be disappointed with the well composed structure of the first release from Thrill Beat Construction. To make this cd even more enticing, each one comes in a little handbag of assorted colors with a stamp that simply reads 'beefcake' on one side and 'Thrill Beat Construction' on the other. This band was recently signed to the French label M-tronic and is due out with a release in September entitled *Hote*.

Haujobb
Penetration
Metropolis Records
Rating: 4

I was recently informed that Daniel Myer has 16 some-odd side-projects aside from Haujobb. I don't know where he finds the creativity to keep up with so many projects and releases. *Penetration* is the latest maxi-single from Haujobb and doesn't disappoint. But a couple of things I want to point out - The song *Penetration* has the same chord progression as Madonna's 'Deeper and Deeper'. This really bothered me at first considering the sell-out factor involved, but I later came to terms with the fact that Haujobb really can get away with it. Secondly, the vocals are quite different from any other Haujobb to date. In fact, if I didn't know better I would have guessed Depeche Mode's David Gahan had been asked to record vocals on this one. Not a bad thing really. Each of the remixes for *Penetration* have a nice dance floor quality that I'm sure you will be hearing at the club. A nice surprise is the Assemblage 23 remix of Dream Aid, one of the best tracks from Freeze Frame Reality. Another club hit will be the previously unreleased song called 'course'. My personal favorite would have to be the dark and noisy remix by Converter - which I must add, was remixed in only one day. You would never know.

WRITTEN IN BLOOD

Hard Music For a Hard
World

By John Forgach

DARK SYMPHONIES : The latest release(s) from *Maudlin Of The Well* were released seemingly forever ago. I ran across this band on-line, at MP3.com I think, sometime last year. It's taken me a while to get these releases, but it's been well worth the wait. This is two complete CDs (*Bath* and *Leaving Your Body Map*), both containing separate covers and inlays. The music from the eight musicians that make up this band is vast, covering everything from jazz to doom to metal and everything in-between. Musically, the two CDs are so extremely diverse from disc to disc and song to song that if almost any other band tried such an undertaking they would fall flat on their faces. *Maudlin Of The Well's* music shouldn't be judged by any one song, rather, their music should be taken in and appreciated as an entire piece of work - with each song playing a unique role. I would recommend these CDs to anyone with an open mind. You might as well draw a dotted line around your head, cut, then peel back your skull, because that is the only way you'll be able to fit the magnitude of this music into your brain. The final clinchers that seal these releases as truly extraordinary are the poetically versed lyrics and the excellent production values. This is a set of CDs to be "experienced".

CENTURY MEDIA : After three albums with Arch Enemy, vocalist Johan Liiva has left the Ammott brothers

to strike out on his own. After being spoiled by the guitar talents of Michael and Christopher for so long, I'm sure it was no easy task to find a guitarist for his latest project *NonExist*. The young Swedish guitar sensation Johan Reinholdz was recruited for the guitar and bass playing duties. Reinholdz met with rousing success last year with his band *Andromeda* and their debut release *Extension Of The Wish*. To round out the three piece, Matte Modin of *Defleshed* was brought in on drums. The debut *Deus Deceptor* smacks with the intangible, yet highly prized sound that rarely ever comes from anywhere but Sweden. This band, like so many of their Swedish counterparts, has mixed just the right amount of aggression with a massive dose of technical playing ability. While

the technical aspects of this release play a prominent role, *NonExist* stayed true to the essence and simplicity of three piece musical unit by keeping their music grounded and to the point. This is really very good. Fans of Arch Enemy will definitely be all over this. ----- I had no real intentions of liking the new album (*Escape*) from *Ram-Zet*. I had never heard of the band, and automatically assumed from their name that they were just another German, techno-metal band. Luckily, I was mistaken. This band does have some electronic elements, but for the most part everything about this album is firmly stamped with a human touch. The drumming and guitar playing initially grabbed me - precise and heavy. The vocals vary between clean and understated screamed male vocals, which are mixed with a very strong female vocal performance. Keyboards and piano play a pretty big part in the music, but were used wisely and never completely take over the music. Lyrically and musically, the songs seem to be based around the author's tenuous grip on sanity. With that subject at hand, the music is erratic at times but is always held together with strong song structures. This is interesting and ended up being pretty damn good from beginning to end.

COLUMBIA : The twelve album run *Judas Priest* had while signed to Columbia Records produced some of the

best (and worst) music of the band's career. All twelve albums have been masterfully re-released as expanded editions, each containing previously unreleased studio tracks, live bonus tracks, original artwork, lyrics, rare photos and new liner notes. The first four albums were released last May (*Sin After Sin*, *Stained Class*, *Hell Bent For Leather* and *Unleashed In The East*). The second set of four to be re-released were *British Steel*, *Point Of Entry*, *Screaming For Vengeance* and *Defenders Of The Faith*. The latest and final installment includes *Turbo* - '86 (with the bonus tracks "All Fired Up" and a live version of "Locked In"), *Priest...Live!* - '87 (live bonus tracks - "Screaming For Vengeance", "Rock Hard, Ride Free" and "Hell Bent For Leather"), *Ram It Down* - '88 (live bonus tracks - "Nigh Comes Down" and "Bloodstone") and 1990's *Painkiller* (bonus tracks - "Living Bad Dreams" and a live version of "Leather Rebel"). I'm as big of a Judas Priest fan as the next guy, but there's no denying that *Turbo* is by far the worst Judas Priest album ever - probably not far from being one of the worst metal albums of all time. To be fair though, you do have to consider how bad '86 was for metal - just be thankful we had Metallica's *Master Of Puppets* that year! 1987 was a year of redemption for Judas Priest with the release of the double live *Priest...Live!*, containing enough classic Priest tunes to easily over-shadow the embarrassing track "Parental Guidance". The late eighties, or the "dark days" of heavy metal, once again weighed heavily on the 1988 release of *Ram It Down*, although Priest began to show signs of returning to a heavier, less glam approach. As the late eighties mercifully ended, Judas Priest returned with a vengeance two years after *Ram It Down* with 1990's *Painkiller*. Finally, Judas Priest was back with a more vehement sound and a new drummer to propel their music and lead the metal world into the exciting times of the '90's. Like all of the re-issues or not, I absolutely had to own them all. One of the coolest things about these twelve releases is that when you have them all lined up in your collection, the spines of the inlays spell out Judas Priest and combine to reveal a graphic of the band's logo - very classy!

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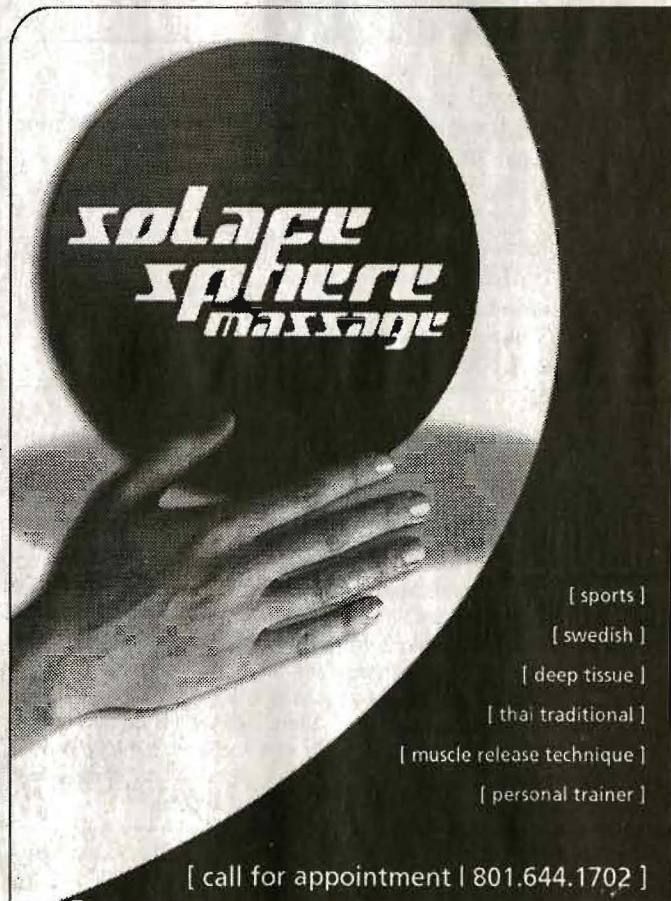
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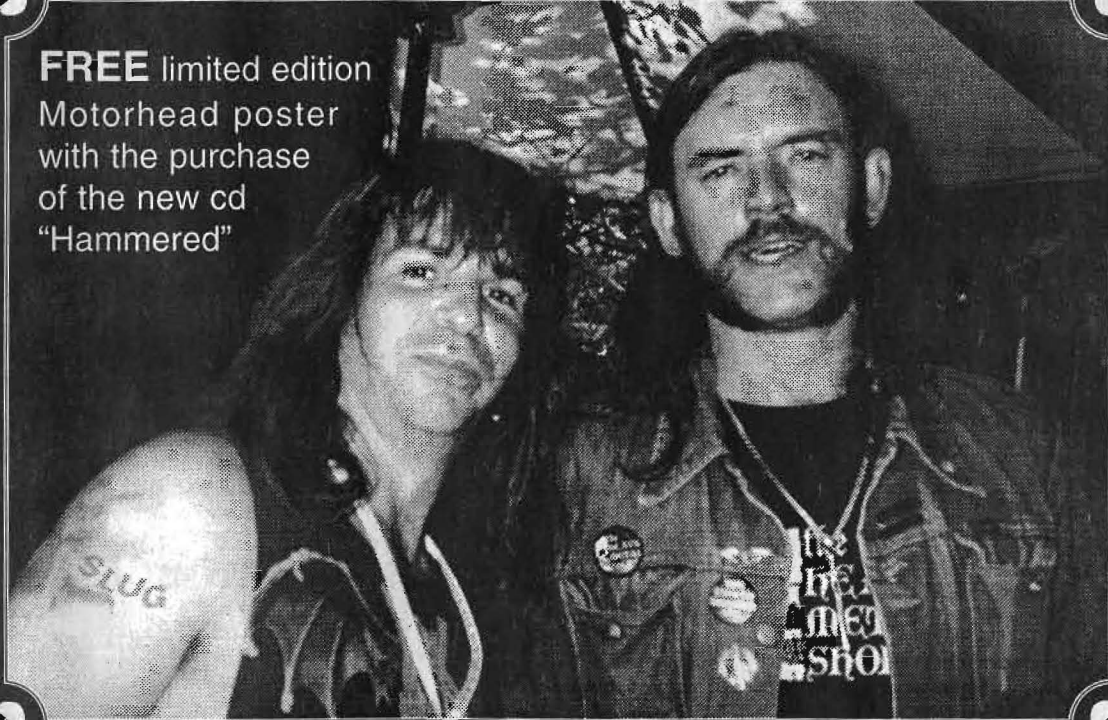
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SUBTERRANEAN SECT

ABSU – TARA

The mighty ABSU return with "Tara". A mythological occult metal journey that delivers listeners a compelling, thought provoking, dark musical and lyrical journey. "Tara" also features an amazing 40 page layout.



TAD MOROSE – MATTERS OF THE DARK

Sweden's best-kept secret Tad Morose return with Matters Of The Dark, an album that fulfills all the requirements of a classic Power Metal release! Tad Morose once again prove to be one of the tightest and most reliable Power Metal units within the European movement!



FLOWING TEARS – SERPENTINE

German gothic metal outfit Flowing Tears make their domestic debut with Serpentine. Cutting their line-up from six members down to four, Serpentine features a much more focused and streamlined sound that is fearlessly led by the unique and angelic voice of Stefanie Duchene.



TAPPING THE VEIN – DAMAGE

The seductively dark blend of heavy alternative, goth and hard rock bestows Tapping The Vein's full-length debut The Damage with a vast spectrum of musical expression that will appeal to a diverse fan base ranging from Tori Amos and Sheryl Crow to fans of Lacuna Coil and The Gathering!



TIAMAT – JUDAS CHRIST

On Judas Christ, the seventh album in their storied and far-reaching career, the Scandinavians revel their true strengths yet again, allowing muted keyboards to blend perfectly next to harsh guitars, tying together melancholic distance with rhythmic advances, magnificently staging Edlund's ice-cool voice.



VARIOUS ARTISTS – TRIBUTE TO THE BEAST

Don't be fooled by lame tributes. A Tribute To The Beast is THE true tribute disc for the true Iron Maiden fan. Made by metalheads for metalheads, Nuclear Blast's A Tribute To The Beast will prevail as the definitive and ultimate tribute to one of the greatest heavy metal bands of all time, Iron Maiden! Up the irons with A Tribute To The Beast!



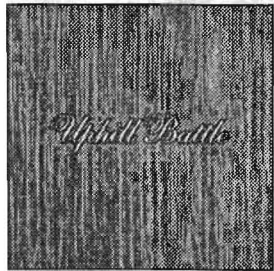
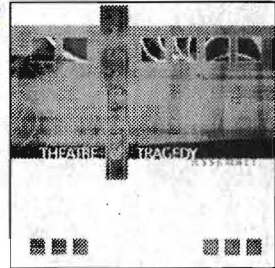


HEMDALE – RAD JACKSON

Rad Jackson is the long-awaited official discography from Ohio's legendary death/grind fiends, HEMDALE. After taking the underground by storm in 1995 with their godly self-titled demo, HEMDALE proceeded to brutally maul and mutilate fans of the sickest music around with their down-tuned, blasting dementia, tongue-in-cheek humor and stunning live performances. "Rad Jackson" contains the band's classic demo as well as their long out-of-print splits with EXHUMED, EXIT-13 and DISGUST. Delicious gory fun!!

THEATRE OF TRAGEDY – ASSEMBLY

Considered by many to be the true originators and leaders of the ambient gothic rock scene, Theatre Of Tragedy further accentuate their credibility with their latest release Assembly. Theatre Of Tragedy successfully blends elements of hard rock, goth, electronica and trance on Assembly, which will coax and capture listeners from all genres of music.



UPHILL BATTLE – UPHILL BATTLE

California's UPHILL BATTLE storms heavy music's elite on their self-titled Relapse debut. Combining grindcore's speed and severity with a hardcore sense of tension, UPHILL BATTLE's hectic riffing, strafing percussive assault and tortured vocals bleed conviction. UPHILL BATTLE is one of the scene's brightest hopefuls.

"Sounds like CONVERGE with a bionic, grindcore drummer!"

RED HARVEST – SICK TRANSIT GLORIA MUNDI

"The quintet's brand of apocalyptic industrial metal hinges on what could be the extreme music equivalent of Blade Runner- it's futuristic and gritty, uncommonly raw and daring. Like sounds recorded over old mix tapes of NEUROSIS, GGFH, SKINNY PUPPY and DARK THRONE and then left to warp on the dashboard of a car."

- DIGITALMETAL.COM

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The perfect mix of the good elements of old MINISTRY and FEAR FACTORY.



HIGH ON FIRE – SURROUNDED BY THIEVES

With a heavy-hoofed gallop, the gargantuan HIGH ON FIRE bash out towering dimensions of sound on the highly-anticipated Surrounded by Thieves. Burning down the pillars of time with quadrupled intensity, HIGH ON FIRE inject tonal infectiousness as the mammoth, plaster-cracking guitar and throaty war cries of founding member Matt Pike (SLEEP) interlock with elephantine bass grooves and cannon-like percussion, creating the last word in paralysis by sheer volume.

"...Pike has toppled BLACK SABBATH's Tony Iommi to become the new God of heavy metal thunder."

- ALTERNATIVE PRESS

MASTODON – REMISSION

Mastodon awaken the slumbering heavy music scene on their debut full-length "Remission." The band's prodigious ability bridges the soulful and technical as herculean yet incisive songwriting is effortlessly fused with an expansive and emotive tenor. Creative, distinct, graceful and strong, Mastodon's "Remission" features the traits of a benchmark release, a standard to which others will be held and ultimately measured by. Rarely is rock so pure and hard-hitting.

"One of the most exciting metal discs to come out... anyone in doubt of the band's impact need only to see them live to know that they're the real deal!" - CREATIVE LOAFING

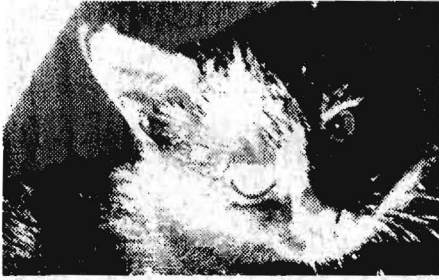


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Pussy

Sam's girlfriend found the cat abandoned by the side of the road and took it home without a second thought. He, himself, never did care much for cats but tolerated this one because she seemed so attached to it.

It was a big un-neutered Tom cat, independent and unaffectionate, with balls as big as tangerines. Luckily, it kept its distance from Sam and visa-versa.

Then one day, Sam noticed that the beast could levitate - not high - only an inch or so off the floor, and only when it was asleep. To make sure he wasn't dreaming also, Sam passed a butcher knife back and forth under the dormant animal.

"Honey," he called to his girlfriend, "We've got to get this cat fixed!"

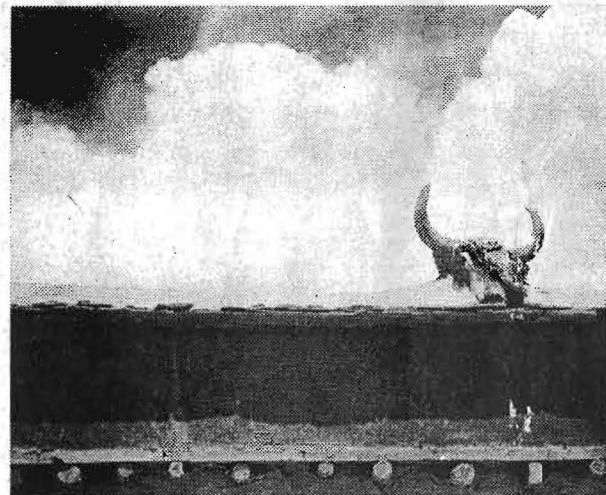
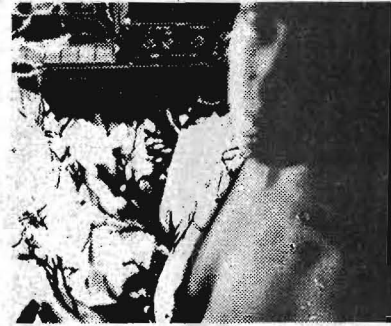


Petshop Jesus

In the forbidden pet shop there was a cage full of Jesuses. I really wanted the one down in front because he was the friendliest and cutest. The store's owner said he was housebroken, too.

The Virtual Geisha software came with several plug-ins. The best was the Electric Kimono plug-in. Unfortunately, it had a conflict with the server's software and it frequently crashed, the lovely patterns on the robe melding into the smooth white skin of the cyber-courtesan, maintaining her modesty.

Once, a virus infected the system and the kimono slipped off the Geisha's porcelain shoulders down to the binary tatami mat underneath her feet. For one dazzling split second she stood luminescent, naked, and perfect before she dissolved into code.



Forcible Remodeling

Beyond a doubt, the barbarians were at the gate shouting their outrageous ideas about home decor and wanking tacky Chintz fabric swatches in the air like banners of war. As if the invasion wasn't bad enough, the horrified homesteaders soon realized that many of their attackers were secret practitioners of Feng Shui.

98 Mute

After the Fall

Epitaph

Most of these songs follow the rich SoCal punk tradition of telling you how to live your life. They're right in most aspects, and noble for taking up the cause, but I don't really care. A lot of the songs sound the same, and this CD gets old fast. It has some catchy Pennywise-ish hooks, and some thoughtful lyrics, but I don't need a pep talk on how to be a "good" punk rocker, and how to do what's best for the scene. Leave that shit up to the straightedge bands, the rest of us don't want to hear it.

-Internate

764-HERO

Nobody Knows This Is Everywhere

Tiger Style

The power of a three piece can be dangerous. Stepping out of the shadow of their predecessors, Modest Mouse and Built to Spill, 764-HERO found a new label and bass player, but manage the same great sound. Being a fan since '98, I felt the band had more to offer. Nobody Knows... is the album that does just that. From the opening track, "Ocean bound," singer John Atkin proves he can combine both a clap beat with great pop emo lyrics. The album slows down for reminiscing and regret with "Answers" and "Skylines," but emerges ready for a second bout in "You Were A Party." The band has grown up with their fourth full length and hope to take you along for the ride.

-Josh Scheuerman

Amlux

s/t

Important Records

"Amlux" is Akita's new dual powerbook laptop compositions showcased recently at ATPLA. The first track "Takemitsu" blasts the hibernaculum off slumbering frozen recesses leading to the solar colors of "Looping Jane." The sonic awakening takes us through dizzying new maelstroms over a warm ominous hum. Texturally rich and successfully pushing the boundaries of extreme vs. listenability, destine these modern artifacts to become new century classics, perhaps rejuvenating the skeptical and jaded.

-Davey Parish

Avoid One Thing

s/t

Side One Dummy Records

Am I detecting a trend here? No samples. No ten-part harmonies. No sound effects. No additional keyboards. No vocal effects. No clever marketing contrivances. No fancy-pants studio wizardry. Just a group of friends getting together in the interest of making and playing good music, as testified by an entire disc of great songs. Headed by Joe Gittleman (bassist/Mighty Mighty Bosstones, Gang Green) and featuring Amy Griffin (Raging Teens) on guitar, this CD ain't too heavy nor too sweet. Do yourself a favor this year and at least go out and give this disc a spin. You can thank me later, fuko.

-Shame Shady

Jello Biafra

The Big Ka-Boom, Part One

Alternative Tentacles Records
Jello is currently one of the smartest people in the country. He has done more to educate himself on the intricacies of

the deadly serious fallout inherent in practices routinely committed in the politics of consumption, all in a seemingly futile attempt to educate us ugly Americans. On this new one he blows the lid off Bush's "War On Evil." Yup, whether you want to believe it or not, we are at war. Trademark Jello satire with no bitter aftertaste, no preaching and no complaining. Just straight-up knowledge and information on how American foreign policy throughout the last few decades has created the situations leading up to the events of September 11th. Giving a whole new meaning to the term smart bomb!

-Shame Shady

Brother JT

Spirituals/Maybe We Should Take Some

Drag City/Birdman

These two releases show very different sides of John Terlesky, a songwriter from eastern Pennsylvania who resembles a slightly younger Daniel Johnston. "Brother JT has always had fundamental problems fitting in with the world. He has responded by writing many songs." The first set pursues religious salvation through originals and folksy covers of "Poor Wayfaring Stranger" and "Mole In the Ground." This disc was produced by Neil Michael Hagerty of Royal Trux and (eons ago), Pussy Galore. The second CD, on the Boredoms' label, seeks transcendence through more psychedelic means, spacy feedback and sample-laden songs that whatever you are taking, maybe you should take some more for maximum listening enjoyment. Sound texture takes precedence over song structure. The lyric "Jesus Loves the Son of Sam" is a little freaky to contemplate. Side note: he was known for fronting the Original Sins during the 80s and 90s.

-Stakerized!

Cheap Trick

At Budokan

Epic

I've always thought of Joey Ramone as my Elvis. This being so, Cheap Trick would have to be my Beatles. I saw Cheap Trick open for KISS in 1977 and have loved them ever since. A lot of people lump Cheap Trick into the "typical shitty 70's bands" category along with RED, Speedwagon, Journey, and STYX, just because they were popular at the same time, and had to play shows with those bands. Cheap Trick is nothing like those bands, and Cheap Trick At Budokan is a testament to that fact. If you are just going to get one Cheap Trick album, At Budokan is the one to get.

-Kevin Kirk

Josh Clayton-Felt

Spirit Touches Ground

Dreamworks Records

I was pleasantly surprised by this album. After a couple years with his former band, School of Fish, Josh set out for a solo career. This is his fourth solo record, released two years after he died of cancer in January of 2000. He seems like the kind of guy whose best friend was his guitar and who wanted nothing more than to spend his time observing life around him and writing songs about it. This album is upbeat, yet extremely easy listening. The influences stem from folk, blues, country, and perhaps most prominently, good ol' classic rock n' roll. A talented guitarist with great songwriting abilities and a flare for melody combine in a perfect recipe for a great

album. If you like Ryan Adams, or even The Strokes, you might want to check this one out.

-Joey

Jill Cohn

Window to the Wise

Boxobeanies Records

Normally when it comes to female solo artists, I approach with skepticism. Only because they end up sounding cliché. Now that all the feminists want to string me up by my private area, I want to set the record straight that Jill Cohn is a powerful vocalist that deserves to take her place with all the great American folk singers of past and today. Admittedly not my cup of tea, Cohn plays blissful lazy piano and acoustic guitars that approach to close to hippiness, but what stands her apart is her solid voice and simple, but masterful song writing. Mellow music for lovers of sensitive compositions.

-Kevlar7

Eels

Souljacker

Dreamworks

You might not have heard of the Eels, though this is their sixth release. E, aka Mark Oliver Everett, is joined by fellow LA-ers including Koolhaas G Murder and Britisher John Parish to create a sound influenced by old school hip-hop beats while sounding utterly contemporary and even at times rocking. It's a bit like the first Beck albums if he had an ounce of soul instead of a cold commercial heart full of artistic irony. Starting with "Dog Face Boy," as DJ Killingspree's liner notes note, they rock your motherfucking world. Then there is the contemplatively bluesy "Woman Driving, Man Sleeping," and the ode to the feminine, "Fresh Feeling." This is one of the most multi-faceted artists I have come across in quite a while. Included in this package is the Rotten World Blues EP.

-Stakerized!

Filmmaker

Break This Fall

Farway Records

Stink bomb! However, I should give them props for the best opening line for a bio: "Formed from the wreckage of countless failed and short-lived projects..." Hell, one would think they'd have gotten a clue by now. The bio also hypes their "energetic and often destructive live shows;" I'd imagine that they'd best destroy something because their music is fuckin' weak. And with a name like Filmmaker (from Canada, no less) they oughtta have their asses kicked. Shit, even I've opened for SNFU, nephew. Get over it. All in all not an absolute waste, I did need a new jewel-case for that Darkest Hour disc. Who the fuck am I, though? You might like this shit.

-Shame Shady

Fiver

Here it Comes

Devil in the Woods/Future

Farmer

Fiver are just regular old guys (and girl) from regular old Modesto, Calif., the place nobody'd heard of until Rep. Gary Condit pulled a Bill Clinton and the intern went missing. It's not exactly something to be proud of, but fortunately for music lovers, Modesto is also home to Granddaddy. Fiver is ostensibly a shoegazer-ish group that owes its sprawling melancholy to Granddaddy and Superchunk as much as My Bloody

Valentine. Lead singer David Woody's vocals are often girlier than the band's own female vocalist, but when he and the rest of the band strike the right balance of whine and roll, it's a lovely little sound. "Goner" twinkles through the upper atmosphere like vapors on a rocket, while the droll chorus of "Warriors" would lull a wolverine into blissful sleep. The whole disc isn't as inspired as those highlights, but when Fiver steers clear of shoegazer clichés and focus more on All-American emo-core, it's quite a lovely whine.

-Shan Fowler

Ruben Gonzalez

Chanchullo

Nonesuch Records

Do you like congo drums with piano accompaniment? If so, then this is the CD for you. Ruben is nearly a hundred years old and is tremendously popular in his homeland of Cuba. Apparently, there's a new rendition of the classic "Quizas, Quizas" (like you've ever heard that song before) brings a newstyle latin sound to an already great song. If you're in the mood for something different, pick up Chanchullo.

-Lori L. Cole

Grnd Ntl Brnds

The Great Dumbening

Vaccination Records

Pronounced "Grand National Brands," the band features people from The Molecules, Thinking Fellers, Fibrator and Giant Ant Farm to name a few. They dumb down some of the spastic joy found on their earlier Communicating for Influence, to make way for more introspective personal revelations. I don't think it would be too facetious to compare the pretty vocals of Irene Mandel to a less drunken Kirsten Hirsch with the band playing in similar territory, but wearing more of their Velvets, Beefheart influences on their finely tailored sleeves. Thomas Mandel's punctuation on drums is jazzier than say Steve Shelley motorik, a wide open space for Dren McDonald and Mandel's guitar to ground in. They do and take the music off into some unexpected turns.

-Davey Parish

James Hood

Moodswings

Neo

Acclaimed musician James Hood delivers yet again with this record. This two-disc album sounds sort of like a space odyssey, concept album and sets the mood if you want to sit back and relax. It features "Mysteries of Love" from David Lynch's Blue Velvet and brings aboard a rendition of "Clare De Lune." I absolutely adore Moodswings.

-Echo

Damien Jurado &

Gathered In Song

I Break Chairs

Sub Pop

Since the singer-songwriter format has been resurrected again for the umpteenth time, it's tempting to become jaded and see it as a comparatively easy route to the spotlight for those lyrically gifted with the ability to strum three chords. One of the most talented new voices of recent years, more known for solo work, this time fronts a full rock band, and it's surprisingly rocking. Mr. Jurado still seems to be as haunted as ever on numbers like "Paperwings," "Dancing" and others,

but, perhaps by noisier demons now. From an ironic sounding title, after listening to this you can imagine him busting up some furniture now and again. His voice and the band together are reminiscent of some of Bob Mould's solo work. He rocked Kilby Court with Pedro the Lion April 25.

-Stakerized!

Kidneythieves

Zerospace

Extasy Records

The Kidneythieves combine distortion and new-age gothic poetry in a heartfelt attempt to provoke a renaissance of passion and integrity. What they end up with is fancy, techno-industrial electronica with too many fuzzy guitars to be ambient. Song writing leaves something to be desired; nothing really remarkable, which causes things to move at a zero's pace. This feels familiar but something is missing: Where's the beef? The dichotomy betwixt the male and female energies doesn't seem to jibe; it's as if they can't decide whether they want to be club faves or sonic angst art. They do a crazy cover of Willie Nelson's "Crazy" which aint bad, just not my bag of weed.

-Shame Shady

Maktub

Kronos

Self-Released

It's all in the voice for Maktub. That voice, which belongs to the exquisitely coiffed Reggie Watts, is an ambiguously sexual tenor that hearkens back to the golden age of soul, when the Commodores, Al Green and Earth Wind & Fire were crooning their way into the hearts of those not already claimed by Barry White. Mmmm, that's a sweet sound when Reggie quivers through "Baby Can't Wait" or two-thirds of "We've Got Desire." So why would he let his backup burn out with metal riffs straight from your friendly neighborhood funk-metal group? It's a mystery, but Maktub breaks into such unwelcome rhythmic pyrotechnics several times too many, including "So Tired," a song that's pretty much what the title implies. Elsewhere, Watts puts that golden throat to the test and the subtle rhythm build fits like a velvet glove, as on the warm-to-hot "Just Like Murder" and cinematically updated Zeppelin ditty "No Quarter." Yet, Watts and group are at their best when they're closest to those soul roots, as they are on "You Can't Hide" and "Baby Can't Wait." Watts keeps saying "can't" on those tracks, but they end up being the ones in which he truly can.

-Shan Fowler

Mayday

Old Blood

Saddle Creek

Ted Stevens is all over the Lincoln, Neb. scene, having fronted Lullaby for the Working Class and playing with Midwest wunderkind Conor Oberst's Bright Eyes, as well as lending a musical hand to a half-dozen other projects around town and around the Saddle Creek label. It makes sense, then, that his latest project would be all over the place as well. Stevens' ceremonious heartland ballads float on droning organ bits and are grounded by light banjo picking, and while his own voice alternates between breathy understatement and bawling overstatement, he sometimes manages to find that middle ground where his own amateurish arrangements can pass for

folky flowers. The muffled synthesizer intermingles with the banjo and high kick on opening track "Cinquefoils" in a way that makes you understand why Stevens chants "Drunk on the water;" "I Know Moonlight" is a shimmering acoustic ballad with angelic harmonizing. Conor Oberst lends a hand on the flamenco-esque "Confession." The worst: songs are named for sounds, let alone theories on sounds; and usually suck, the jumbled mess of noises on "Tone/Atone/Atanal" and "Temple/Temporary/Extremepore/Tempo" live down to expectations.

-Shan Fowler

Merzbow

Frog

Misanthropic Agenda

One name epitomizes noise more than any other, Merzbow (AKA Masami Akita). Frog is a concept album, coming in a beautiful poisonous tree frog adorned gatefold album, housing a green with red spotted record. Akita effectively transports us into amphibious existence via reconfigured loop technology set against cascading walls of pulse modulating feedback.

-Davey Parish

Niney the Observer

Microphone Attack 1974-78

Blood and Fire Limited

Preminent label devoted to the resurrection of the most excellent slabs of dub and reggae from the defining, classic era. Niney the Observer is lesser known than Tubby and Scratch, but he was great enough to record with the crème de la crème of the emerging Jamaican dee-jay scene. In fact the Holy triumvirate of U-Roy, I-Roy, and Big Youth all represent here, throwing down some wicked cuts. Niney and the other great pioneers of dub, roughly sampled complete rhythm tracks, had the vocalist do their thing, and added layers of swooshing reverb, bouncing echo, and explosive accents. If you want to dig deeper, look no further than this label, whose excellent selections are unparalleled. Informative booklets, great artwork, the finest cuts; the whole Niney yards.

-Davey Parish

NOFX

45 or 46 Songs that
Weren't Good Enough to Go
On Our Other Records

Fat Wreck Chords

If you thought you were hot shit because you had all the rare NOFX 7" and samplers that nobody else could find, you're a dumbshit because all the rare songs you have are all on this one album. These records (it's a double disc) have pretty much all the songs that weren't on NOFX's other albums, but were released on 7", comps, or were recorded for albums but not released. As the title indicates, most of the songs are not as good as the ones on their records. At best, this album is interesting because it has songs that you can't find everywhere. At worst, it's a poor effort by a washed-up band that wants money for doing nothing. You make the call.

-Internate

Pan American

The River Made No Sound

Kranky

Let's see, how to write this: Pan American dude Mark Nelson is god at what he does, which is create hauntingly

deliberate soundscapes that are sparsely peppered with dubbed-out twinkles and distant thumps. Unfortunately, he's really no good at convincing us we should care. Yet, he still gets glowing reviews because there's a propensity among critics - who not only spend most of their time listening to shit, but listening to loud shit - to think that it takes both intellect and feeling to make something so quiet. That's pretty much what it takes to make any kind of profound music, loud or quiet. And even though Nelson certainly has the intellect to fit these soft pieces together, there's just no pathos to keep us into it like there is with Aphex Twin's early work, Autechre or other like-minded electro-minimalists. The River Made No Sound is so inconsequential that I forgot several times I'd even put in a CD. That's not to say it's bad, it's just way too forgettable.

-Shan Fowler

Pedro the Lion

Control

Jade Tree

Newsflash: the best Christian rock band isn't Creed. After a complete change of sound Ptl returns from the folksy emo sound of their last album to a dark, stinging, heavy onslaught of noise. These songs are about depravity and redemption, but they dig deeper into the former to try to reach the latter: on "Indian Summer" David Bazan sings "All the experts say you ought to start them young; that way they'll naturally love the taste of corporate cum." On "Rapture" sexual and religious ecstasy are conflated: "Clothes on the floor she's arching her back she screams for more/Oh my sweet rapture I hear Jesus calling me home." The last song, "Rejoice," asks the question "Wouldn't it be wonderful if everything were meaningless," which is religion's dilemma: does the search for transcendence have to lead you to be less than human and trivialize the everyday? A strong early contender for album of the year. And one of the best shows, with Damien Jurado at Kilby April 25.

-Stakerized!

Pepper

Kona Town

Volcom Entertainment

These kids bring a sissified version of Sublime utterly lacking in any lasting charm. Ah, to be nineteen again and think that you have the world by the balls. I can only hope that they live to be thirty. This is what they're calling dub-rock from Hawaii. Lite and fluffy feel-good vibrations with a lot of slick polish intended to come off as luster. The LSD inspired watercolors on the cover art is kinda quaint and cute though. Don't say I didn't say so.

-Shame Shady

Quasi

The Sword of God

Touch & Go

This Portland duet of Sam Coomes and Janet Weiss make albums of kitschy yet clever pop with keyboards and sometimes heavy guitars. This time they take on mock-epic themes like the "Drug-Dazed Argonaut" in the title track and death and the meaning of life in "A Case of No Way Out." With all this ironic water under the bridge, by the time you get to the instrumental coda, "Rock'n'Roll Can Never Die," it's the ultimate irony.

-Stakerized!

Roma

Surrender On Demand

Self-Release

Devon Irish, storm trooping vocalist for Roma, is the reincarnation of Kurt Cobain. I love it when a band lets the music do the talking. (Free CD to the first girl who can tell me what band I just bit a line from.) I ain't gonna tell you shit about this disc, except for why the fuck are you still reading this when you should be hitting their web-site, dropping some bones for this disc, getting your ass a fat sack and fumigating the roaches in your dreary hovel to the psychotically unpolished pure rawk tones of Roma. As you was, soldier. Rock out with your cock out! I ain't kidding, buster. Available by visiting: www.romatheband.com, or www.cdbaby.com.

-Shame Shady

Someday I

Look Up and Live

O&O Records

Expecting much from the label that was and is home to such math challenging chord progressive bands as Tanger, Season to Risk, and Shiner, O&O releases another band that would give Desoto and Dischord bands a run for their money. Roaring guitar and thundering bass that dips and soars in an epic atmosphere that is stunning and awe inspiring. Someday I, (short for someday I will rule the world), has pop elements mixed into their indie rock that gives them individuality in a music world where every genre is getting flogged to death. The band is in the process of releasing a new disc that is supposed to be even better than this one, so keep those eyes open.

-Kevlar7

Sons of the Atom

s/t

Self released

Sons of the Atom are a sound sculpting duo right here from the city of salt. Last summer they hosted an honest to god noise show right in the midst of the alt emo environs of Kilby. Even more impressive was the fact that they were accompanied by a troupe of super sexy ninja vikens. I shit you not. Broadcast into the courtyard via some archaic Mister Microphone radio broadcasters procured at MacFrugal's. A sonic silt of static wrapping around the pottery turntable wheel, throwing pots of decayed sampled ethnic loop archeology. Rerecorded on an unlabeled artifact packaged in 27 limited x-ray sleeves, the rising sound designers may do something similar vis-à-vis a subscription. They only need 30 brave souls with \$8. Contact hexph@hotmail.com.

-Davey Parish

Speedealer

Second Sight

Palm Pictures

If you are a fan of Speedealer be warned. Unlike the previous three albums that belted out songs about hot rods, methamphetamines and low income lifestyles; Speedealer's latest offering sounds more like an early Metallica album. Not surprising seeing that Jason Newsted (former Metallica bassist) had his grubby little hands all over the production of this disk. Gone are the days of songs titled "Double Clutch'n Finger Föckin'", now they have metal titles like "Infinitesimal" and "Machinations." The end result is an overproduced metal album with hints of the Speedealer of old

that seems to be growing on me by the day. Don't say I didn't warn you.

-Ricky Stink

Ken Stringfellow

Touched

Manifesto

This is one of the most eagerly awaited indie releases of the year, a solo album by a real pop music maestro. With a pedigree from Big Star to the Posies & REM, his own work is no less stellar, though not nearly as well-known. Last year's double album with his supergroup the Minus Five with Peter Dinklage, and the Young Fresh Fellows was one of the best albums of the year with ringing guitars and Beach Boys-like harmonies. Recorded by the legendary Mitch Easter of Let's Active and dozens of production credits, this album gives us songs like "Down Like Me," some of the most invigoratingly morose depresso espresso. "My life's a car wreck by the side of the road," he croons almost cheerfully. He plainly is touched, and you will be too. My only complaint is this album has such a major label production that the polish detracts a bit from the delicious painfulness of the situations he depicts. Since this was recorded, the Posies have reunited for touring, and released a box set anthology, two live albums and a set of all new material. Whew! See him at Kilby May 17.

-Stakerized!

The Business

Hell 2 Pay

TKO Records

This band is about as tough as it gets. An interview I read once comes to mind, which gave the account of one of the guys in the band cracking some poor gang member's skull with a sock and a pool ball after a show. That's about how this record feels. It takes a few seconds to wind up, and then cracks your head open in one fell swoop. The rest of the album leaves you sprawled out on the concrete, the throbbing in your head reminding you of just how big of badass these guys are. Have caution when listening, or there'll be hell to pay.

-Internate

The Catheters

Static Delusions and Stone
Still Days

Sub Pop Records

If you are looking for original music look no further. Late 70's garage rock/punk at its finest, and it is never been done better than by these four lads from Seattle that weren't even born in the disco era. Their second album is a strong follow up to their self-titled release on Empty Records that they recorded before they had pubes. Murder City Devils fans take note: these young rockers are taking over where MCD left off, taking rock to a new level of energy that has all been done before.

-Ricky Stink

The Damnations

Where it Lands

Joy-Ride Records

The Damnations latest album, Where it Lands, is a collection of lazy twanging, easy and dreamy country rock. This is the kind of album that should be played softly on a warm summer night out on the back porch, drinking cheap beer with the tiki torches fired up. It's a goddamn full body massage! Track # 6, "Steeple Full of Swallows," is a soft and seductive masterpiece! Amy Boone and Deborah

Kelley's vocals are comparable to the likes of The Indigo Girls and Lucinda Williams. This album blew my mind! If I ever hear anyone of you speak ill of it, I'm going to kick your ass! Where it Lands is my new sanctuary from this cruel, cruel world!

-Aaron

The Generators

State of the Nation

TKO Records

Eight songs, four punks, and several typos in the press release. This, folks, is the State of the Nation. This new release sounds comfortingly old. Not old like, slow and senile and prone to break a hip, but old like, hard and tough and weathered through years of living the life of a street punk. These guys didn't decide to spike their hair up and buy leather jackets yesterday, like many of the people in this town who will buy this record did, but have been at it, kicking ass, since this whole punk rock thing really got up and moving. Another straight-up punk success brought to you by the boys at TKO.

-Internate

The Last Great Liar

Doppelganger

Baghead Records

These guys definitely know how to write larger-than-life bombastic rock with a dark side. Like a bad dream that leaves you with an unsettling feeling, you spend the rest of the day, analyzing it and see an insightful message and perverse beauty in it. Doppelganger is an disc that amazes and takes the breath away, while exposing lyrically the darker side of life. The lead vocalist sings with emotional intensity instead of screaming at the top of his lungs. Take the best elements of bands like Shiner, Elliot, and Tool and wrap together with tight chord changes and artistic musical compositions that takes today's tired guitar formula to new heights.

-Kevlar7

The Last Hard Men

s/t

Spitfire Records

Do I like Sebastian Bach? Yes. Is it because I like Skid Row? Maybe so. But why I picked up this CD is beyond me. Granted the album is produced and fronted by Mr. Bach himself, but I should have known by the rest of the line-up that this disk was gonna stink worse than the morning after a hard night of drinking and a late night snack at Alberto's. First you got that jack off from the Smashing Pumpkins on the drums, Kelley Deal of the Breeders on bass and vox and some fuck from The Frogs on guitar. To some this might be an "alternative" kid's wet dream. But to me it is like going to the doctor to get medication for a bladder infection and winding up getting that horrid metal rod shoved up your weenie hole instead. Not a pleasant experience.

-Ricky Stink

The Listing Ship

Dance Class Revolution

True Classical

Imagine, if you will, members of the Archies and Pussycats mating, growing old, surviving drug habits and abortions. Imagine then the remaining offspring morphs into some nerd rock Cowboy Junkies. Well then you could almost grasp shades of gently tortured pop shared with the Listing Ship, who play it more sincerely than that pompous analo-

gy may entail. Two cuts are featured on True Classical-CDs Sampler 2. Surprising for the city of Lost Angels, from Michael Whitmore Some'tet's hobg suave, Ape Has Killed Ape's post industrial cowboy bluescapes, The Bibs' Appalachian retrofitting, Centimeter's eerie nursery folk, Ultra-Red's space drone, Hannah & Elana's traditional folkies, Danny Frankel's percussive hodgepodge, to the poor man's Nilsson of W.A.C.O., True Classical artists sound more like their northern Cal quirk-tempories.

-Davey Parish

The Prom

In This Way They Found Me

Panther Fact Records

These three are definitely on my cool-list for the week. It's somewhat difficult to describe their music. Their debut album (from 2000) includes a variety of instruments including piano, moog, Rhodes, harmonica, even an electric chord organ giving an original indie-pop sound all their own. I enjoyed this entire album, especially tracks like "Say What You Want," "Carrie," and "A Letter Home." They sound like they're just three guys having fun in a basement, which gives the album an overall familiar and down-to-earth feeling. The lead vocalist can't exactly sing on key at times, but there's just something so cute about it! The Prom makes me smile.

-Joey

The Reputation

s/t

Initial Records

Ooh, a girl-fronted band I haven't heard, you ask? Well, kids, she's no Kathleen Hanna, that's for sure. And although I have to give the homegirl credit for writing all the lyrics and most of the music on this album, it's really nothing special. In fact, the highpoint may just be the Elvis Costello cover that concludes the album. If you want relatively simple songs and lyrics about her boyfriend cheating on her, then this one's for you. Personally, I recommend she get even or get over it.

-Joey

The Riffs

DeAd eND dreAM

TKO Records

The Riffs hail from Portland, the hometown of the Kings of Punk (That would be Poison Idea, punk!). These blokes look like they could give Endless Struggle a run for their money for best-dressed punk band. Making no bones about being old school street brats, they blast away with straight-up, uncut, fist-pumping anthems of strife, addiction and disenfranchisement. Classic sounds abound, even going so far as to blatantly bite Sex Pistols riffs all over the place. These neo-No Futurists offer a refreshing departure from the pop-punk perpetrators. CAUTION: Due to the no-nonsense production value, this disc will blow speakers by tempting you to turn it up way louder than your stock speakers can handle!

-Old'sCool

The Unknown

Pop Art

Fat Wreck Chords

The Unknown look older than me and sound like they're trying to capitalize on the Blink fad (which is currently on its way out). The disc art doesn't even make for a decent coaster.

-Shame Shady

The Unsmashable

Riffbrokers

s/t

Self-Released

This band is influenced by honky-tonk music and they let it show. But instead of playing honky-tonk, they decide to approach the more garage rock-pop sounds of such bands as The Replacements, The Jayhawks, and Blue Radio. Basically, they have jangly guitars that grind and twist with the ruff baritone of the lead vocalist. Other places they throw in some horns or a harmonica to give their music more depth. On tracks like, "Shot Glass Size," "Petard," and "Bland, Predictable" the band showcases their tongue-in-cheek humor that makes releases like this so refreshing. Not for those who crave rockabilly, just well-done southern fried Midwestern alt-pop.

-Kevlar7

Thrice

Identity Crisis

Sub City Records

It's great to see that these guys have finally put some thought into their music. On their last disc, I compared them to a rip off band of Boy Sets Fire. On this disc, they still retain many elements of that band, blazing guitars that suddenly dip into melody and tranquility. Vocals that shred with pissed off frenzy, that change into a quietly hushed whisper. Yes, Thrice shows that in the hardcore realm, they want to emulate the bands that have influenced them. But, for some reason, on this disc the band incorporates these influences while sounding like they actually have their own identity. While their other disc was mediocre, this one is definitely a keeper.

-Kevlar7

Tijuana Crime Scene

Change of Venue

Arise Records

I've had this album for a while and I love it. From what I've heard, it's a side project featuring members from bands The Get Up Kids and the New Amsterdams. Although fairly short (as it is an EP) and unknown, this album should demand some time in the sun. With nostalgic melodies and a highlight of keyboards, this emo record has a spin of pop and should be in any indie-whore's collection. Songs like "Summer of '87" focus on clashing piano chords and a catchy melody while others like "Assume Everything" evoke tears and make you want to write poetry. Cheap and full of content, who could ask for more?

-Joey

Tribes of Neurot

Adaptation and Survival

Neurot Recordings

I was very excited about this release, a work composed with insect field recordings manipulated and mixed into sound suites by Neurosis in their experimental alter ego. Expectations ran high, familiar with Q.R. Ghazala's 1995 "Threnody to the New Victims of Hiroshima," a conceptual piece that effectively used the insect sources, with other homemade electronics, to convey our collective desperation in the post nuclear era. "Adaptation and Survival" returns us into the insect domain, showcasing additional instrumentation other than effects and processing. The recording is a field guide into the insect mind. Completely unlike any of their tribal

metal riffage, Tribes of Neurot fantastically succeed in taking us into a strange, unfamiliar environment, much like the explorers of the deep sea and outer space.

-Davey Parish

Toschack Highway

Everyday, Rock, n, Roll Is Saving My Life

Space Baby

After the spacey keyboard rock of former Swervedriver singer/guitarist Adam Franklin's debut solo release, this is a four song four track recording of Beatlesque, Velvets-inspired melodies, with just his voice, guitar and sparse keyboards. On the opener, "The Hitcher," he sings "I get the feeling, it's such a bitch. I wanna hitch a ride on your smile, wanna get away from here." This disc gets to the essence of what the music is all about. It's enough to make you believe that maybe rock'n'roll really could be a life saver.

-Stakerized!

Various Artists

Apocalypse Always

Alternative Tentacles Records
Historically, punks have always fought the powers that be the government by using offensive imagery and scathing commentary to inform and instigate rather than entertain. This CD is full of radical non-stop apocalyptic fun for all, featuring a slew of exclusive tracks by Mumia, Zen Guerrilla, The Fartz(!), D.O.A. and more. Plus an unfathomable guest appearance by none other than Randy fuckin' Bachman (Bachman Turner Overdrive) playing guitar with Jello on their take of the Guess Who's classic "American Woman"! If you're anti-war or anti-Bush don't pay more than \$5.99 (U.S.). Ask not what you can do for your country, but what your country is doing to you.

- Old'sCool

Various Artists

Independence: an Austin Sampler

Austin Music Community

I had high hopes for this Austin, Texas punk/rock & roll sampler when I heard the first track "Argument" by The Spiders. It's a damn good song! However; as the CD progressed it turned out to be as much as I expect from most samplers - some of it was great, and some of it I did not care for. I think I have heard about two music samplers in my life that impressed me from end to end. As far as this CD's strong points go, it is extremely eclectic. It certainly stands as an excellent representation of Austin's musical diversity. Everything from punk, to alt-country, to a band called Honky that sounds like Steve Tyler singing with The Cramps. There is something for everyone on this disc, but there is a fair share of something not for everyone also.

-Aaron

Various

You Don't Need Darkness To Do What You Think Is Right

Geographic Music

This is a showcase for a Scottish label only several years old, from the looks of it largely shoegazer. The set is book-ended by its most notable contributors: up front, the Pastels, with a cover of Sly Stone's 70's soul number "Everybody is a Star" with fine trumpet solo and delectable vocals, and at the end, My Bloody Valentine's, Kevin Shields "Outro" in response to the Pastels, "Intro." The rest of the collection isn't as vanilla as might seem, with serene pop of the Teistar Ponies, electro-ambience of Pedro and the Asian stylings of Future Pilot AKA and Nagisa Ni Te. A nice thing about this set is that all the songs are originals, recorded especially for this release. In addition to these groups, the label is also planning releases by Teenage Fanclub and Jad Fair.

-Stakerized!

D V D R E V I E W
B Y R A N D Y H A R W A R D

Psychic X - Psychic Voice For The Lost Generation

www.clevelandweirdness.com

www.clevelandartists.net/psychic/enter.htm

Public access television is a right (of course, one not fulfilled here in the Beehive State) and a blessing, and it goes without saying that the programming won't measure up to the quality stuff on say, the USA Network. Still, The Psychic Shopping Club, a half-hour cable access show out of Cleveland, is so stupid as to warrant criminal charges/banishment to a stupid colony/anal probing via a white-hot fireplace utensil. Now, since we don't have the benefit of cable access here in Utah (a blessing and a curse), this assessment is based on Psychic XæPsychic Voice For The Lost Generation, a nearly excruciating 90-minute DVD compilation of PSC's "best" moments (((shudder))). It's a fetid melange of Saturday Night Live, Friday Night Videos and Liquid



Television, put on by a motley crew of wannabes who can't even manage a so-stupid-it's-funny vibe. The computer animation is l...ckish. The psychic, Madame Na, is excruciatingly vapid. The short films and other commercials and vignettes transcend idiocy (improvisation requires some degree of talent and/or training, people. And if I've guessed wrong and you really did script such inanities as Freaky Christmas, God help you. God help us all). The only saving grace of this program is its support of local music. Videos from Cleveland art/trash punks Sosumi(tee-hee! Get it?), Paxil (a jug band with slightly better instruments and a profound chemical imbalance), the Floyd Band (great, if they'd only ditch the pretentious singer and the rhythmically impaired backup dancers/girlfriends), the Pinkholes (a horrible punk band who mistakenly thought covering "The Lion Sleeps Tonight" was an original, much less good, idea) and Public Display of Infection (a glam/trash/punk spin-off of the Floyd Band) provide at least some respite from the rampant feeble-mindedness. Even easily-pleased stoners would have a problem with this.

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WHAT IS UP WITH GEORGE?

Dear SLUG, this month I...

- ate good shrimps
- experienced furniture confusion
- waded through endless darkness
- tried connecting like 80 times
- filled my room with drums
- dragged cats around
- respected the Japanese
- was thankful for phil's pie and help
- forgave tom for his insolence

Love,
George

A FUNDRAISER LUNCHEON

UTAH ANIMAL RIGHTS COALITION welcomes

Patrice LeMuire Jones
of United Poultry Concerns

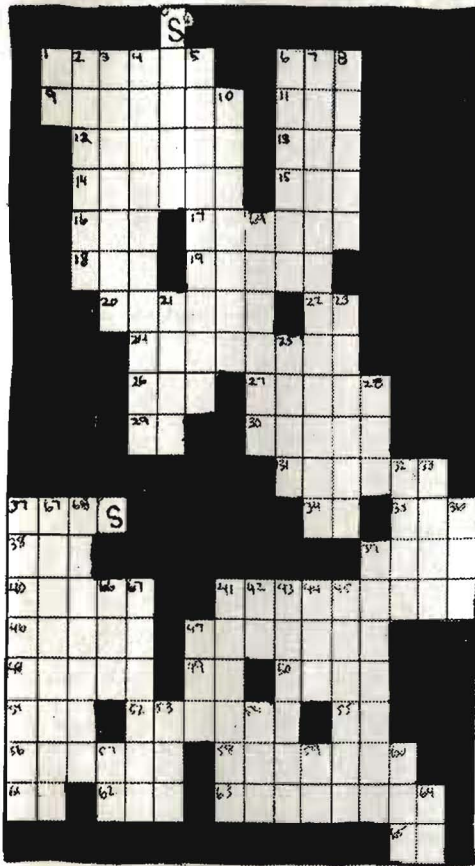
"You Still Eat Chicken, Don't You?"

Join us for a vegan luncheon with Patrice LeMuire Jones who will speak about the industrial farming of chickens and turkeys and how it impacts our environment, world hunger, and the birds themselves.

Saturday, May 18, 2002
Salt Lake Masonic Temple
650 East South Temple
Lunch at 12:00 Noon • Patrice Jones at 1:00 PM

Tickets On Sale Now - \$17-20
Call 321-UARC • www.uarc.com

SLUG WORD.



ACROSS

- Religion based on the belief that God created by masturb bating.
- Childhood favorite.
- "S" shaped molding (2 wds.)
- Against wade
- They had their open house at Green Street during the Olympics.
- Anthrax guitarist Scott.
- War in Isreal (2 wds.)
- Meeting (abbrv.)
- Sunday nights at Urban Lounge, "Audio _____".
- Film, respectively.
- Sure, uh-huh, yeah.
- Where fat ladies sing.
- Every other country calls it "football."
- Nebraska abbrv.
- Native American sport originally called "bagattaway."
- _____gadadavida.
- It's not spandex, it's _____.
- Know (Span.)
- Foolish.
- It's like, totally lame!
- Pepe _____Pew.
- Had.
- Swear.
- Strong, for an insect.
- Cash or beaver (respective ly).
- Headress.
- Not all, but a lot of girls.
- The ecological zone beneath the trenches.
- Godlike beings.
- Binary compound of O with other element(s).

DOWN

- One.
- Picnic shelter.
- Name, first or last.
- Leader of the X-Men.
- My (Span.)
- Shakespeare's pentameter.
- Froze water in a rink (2 wds.)
- Chlorine.
- Compass direction.
- And others, and the like, and the rest, and so forth.
- Oh? Eh? Huh? (eg.)

ANSWER KEY

J	O	E	Y			S	I	E	H			
E	L	M	O				W	N	K	L	E	
W	E	O	G	E	O		P	S	A	L	M	
			I	A	N			S	E	P		
M	A	D		R	A	N	C	H				
O	S	A		F	R	O	L	I	C	S		
R	T		L	A	R	I	O	T	A	S		
W	O	D	E	L	I	N	C	A	S			
G	R	E	S		D	E	F	I	T	I	E	S
N	B	R		A		E	A	S	C	L	E	
	L	E	R	O	Y			C	L	A	D	
			K	I	T			S	E	W		

- You may want to rethink being a deacon for this church.
- Support for the terminally ill.
- Wiener-like.
- Yes (Span.)
- Containing the natural chemical complex with the symbol "Y."
- I think they're on to me, man.
- Lifetime loner.
- Old thrift store on State Street.
- Kiss's Freely.
- Everyday necessity.
- Calvin Klieg scent.
- Of (Span.)
- Span.
- See "65 Across."
- Really, really cool.
- Feminine name.
- Yankee, for one.
- Oil distilled from orange flowers.
- Having one axis.

Violet Run

CD RELEASE

Saturday, May 9
w/ALCHEMY & EROSION
Urban Lounge,* 241 S. 500 East
10 p.m., \$5

TRAGIC BLACK

CD RELEASE

Friday, May 10
w/ VIOLET RUN
Club Sanctuary,* 740 S. 300 West
8 p.m., \$5

* A private club for members

DIE MONSTER DIE

Available at:
*The Heavy Metal Shop
*Graywhale
*Starbound



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DAILY CALENDAR

Submissions for the SLUG Calendar are due by the 1st of the month. Fax to 487-1359 or email dickheads@slugmag.com

Sunday, May 5

Highball Train-Burt's
DJ Pele, Reverend 23- *Club Manhattan*
Hutch & Kathy, Bad Apple- *Kilby*
Long Hunter, the Item- *Todds*
Audioflo-Urban Lounge
Jackpot, Triggerlocks-Zephyr

Monday, May 6

DJ Curtis Strange-Burt's
Harmonica Shaw-Dead Goat
Guy Smiley Blues Exchange- *Mystic Hot Springs*
River City High, Lefty, Showoff- *Xscape*
Cracker, Sound of Urchin-Zephyr

Tuesday, May 7

Harmonica Shah- *Beatniks*
Cockeyed Oval-Burt's
Expressions, District Crew- *Gettys*
Don't Look Down- *Kilby*
Corleones, Sore Losers, Drips-Todds
Rodeo Boys, Dave Tate-Urban Lounge

Wednesday, May 8

Compound Fracture-Burt's
Methinks-Dead Goat
My Friend Moses, Medicine Circus- *Gettys*
Boss Martians, Corleones, Drowning
By Numbers-Kilby.

Thursday, May 9

Boss Martians- *Liquid Joes*
Ready Steady Go!-Urban Lounge
Debbie Graham-Zephyr
Zak Lee- *Dead Goat*
ICBM- *Gettys*
Violet Run CD release, Alchemy,
Erosion-Urban Lounge
Slapwater Jack-Zephyr

Friday, May 10

Fhuda- *Beatniks*
Deadbolt, Unlucky Boys, Pagan Dead-Burt's
Backwash-Dead Goat
Flesh Peddler- *Element*
Pink Floyd Tribute-*Getty's*
Tanglewood- *Lazy Moon*

The Uninvited- *Liquid Joes*

Tragic Black w/ Violent Run-Sanctuary
Lila Downs- *Peery's*
Faster Pussycat- *Phut Tire*
Grasshoppers- *UofU*
SLUG Localized: V-Vast, New Transit
Direction, the Item-Urban Lounge
Blake Shelton- *Westerner*

Astray- *Yabuts*

Disco Drippers- *Zephyr*

Saturday, May 11

Stonedef- *Beatniks*
Motorhead, Morbid Angel- *Bricks*
General Rude-Dead Goat
Twinge, Sig 9-*Getty's*
Millhouse- *Hog Wallow*
Gloria Record, Velvet Teen, Still

Breaking Hearts-Kilby

Tanglewood- *Lazy Moon*

Jesus Rides a Riksha- *Mo's*

Lila Downs- *Peery's*

Firehouse, Metal Tears- *Ritz*

Flesh Peddler- *Suite 13*

Hot Roxx, the Item- *Todds*

The Stove, White City-Urban Lounge

Mother of Pearl CD release- *Warehouse*

Spleen- *Yabuts*

Disco Drippers-Zephyr

Sunday, May 12

Highball Train -Burt's
Heresy, DJ Delilah, Evil K- *Club Manhattan*
Awaiting Treatment, Tragic Black-*Getty's*
Big Head Todd- *Harry O's*
Slowride, Daryl, Pieces of Eight- *Kilby*
Apex Theory, Lost Prophets,
Pressure- *Xscape*

Eclectic Roots-Zephyr

Monday, May 13

DJ Curtis Strange- *Burts*
Eddie Shaw, Wolfgang- *Dead Goat*
Classic Rock Allstars- *E Center*
Michael Camilo- *Sheraton*
Barrage- *Thanksgiving Point*
Soho-Zephyr

Tuesday, May 14

Tweed, Magna Gun Club-Burt's
Manchild, Skinny G- *Gettys*
Chubby Bunny- *Todds*
Thunderfist-Urban Lounge

Wednesday, May 15

Eddie Shaw, Wolfgang- *Beatniks*
Salt City Bandits, Pissed On Arrival,
Debonairs-Burt's
Extra Ultra-Dead Goat
Profane Oath- *Getty's*
Yo Flaco- *Liquid Joes*
Fourth Watch- *Port O'Call*
Optimist Prime, New Transit Direction-
Urban Lounge
McClosky Brothers- *Zephyr*

Thursday, May 16

Zen Sun-Dead Goat
Edgars Mule- *Gettys*
Grooveberry Jam- *Harry O's*
Shiner, Houston, Jet By Day-Kilby
Anoushka Shankar- *Peery's*
Sasha & Digweed- *Saltair*

Form of Rocket, Intl Playboys,

Absinthe-Urban Lounge

Doublewide-Zephyr

Friday, May 17

Richmond Sluts, Signoffs- *ABGs*
Kap Bros- *Beatniks*
2&Half White Guys- *Brewskis*
Peter Murphy- *Bricks*
Living Traditions Fest- *City-Cnty Bldg*
Cave Catt Sammy-Dead Goat
Supersofar, Rubber Planet-*Getty's*
Ken Stringfellow, Aden, Currituck
County- *Kilby*

Carlos Washington- *Lazy Moon*

Disco Drippers- *Liquid Joes*

Mark Hummel- *Port O'Call*

Red Bennies, Birdsaw, the Kill-Urban Lounge

Fourth Watch- *Yabuts*

Chris Whitley, Darden Smith- *Zephyr*

Saturday, May 18

Cave Catt Sammy-*ABGs*
Kap Bros- *Beatniks*
Day of Less, Sam- *Brewskis*
Hott Roxx-Burt's
Living Traditions Fest- *City-Cnty Bldg*
Michelle Malone- *Club Manhattan*
Insatiable-Dead Goat

Royal Bliss, Rubber Planet- *Element*

Adept, With This Life-*Getty's*

Rusted Root- *Harry O's*

Orange- *Hogswallow*

31 Knots, the Item, Player Piano-Kilby.

Network Electric, Global Funk

Council- *Lazy Moon*

Disco Drippers- *Liquid Joes*

2&Half White Guys- *Port O'Call*

Hospital Food, 6 Shot- *Todds*

Cheyenne Lonesome- *UofU*

Starmy CD release, Buckettooth-Urban Lounge

Quus- *Yabuts*

Clumsy Lovers-Zephyr

Sunday, May 19

DJ Curtis Strange -Burt's

Living Traditions Fest- *City-Cnty Bldg*

Noise, Anton, Naughty Pants- *Club Manhattan*

Force of Friction- *Todds*

Loiter Connection- *Undergrounds*

David Wilcox-Zephyr

Monday, May 20

Tinsley Ellis-Dead Goat

Rilo Kiley, Ex Models, Seconds-Kilby

Sense Field-Liquid Joe's

Twiztid, Blaze, Dog Fashion Disco-Xscape

The Stove-Zephyr

Tuesday, May 21

Rockin Jake Band- *Dead Goat*

B-Boy- *Gettys*

Fucking Champs, Last of the Juanitas,

Force-Kilby

Punk Tuesday-Todds

Pelt, Jesus Rides a Riksha-Urban Lounge

Jerry Cantrell- *Xscape*

Wednesday, May 22

Guitar Cat, Prowlers-Dead Goat

Killer Clowns- *Gettys*

764-HERO, Dub Narcotic,

Six Parts Seven-Kilby

Friday, May 23

King Tree-Dead Goat

It's This Big- *Gettys*

Debbie Graham, Suck-Urban Lounge

Friday, May 24

New Transit, Sherlock, G-Shot- *Beatniks*

Smilin Jack CD release-Dead Goat

Seed, Sig 9-*Getty's*

Tanglewood- *Hog Wallow*

Pinhead Circus, Deville,

Metals End- *Kilby*

Sound Melt-down-Urban Lounge

Andy Griggs- *Westerner*

Hospital Food, ICBM- *Yabuts*

Mike Clarks Medicine Show, B-Side

Players- *Zephyr*

Saturday, May 25

Dub Sound, White City- *Beatniks*

Endless Struggle, Chrome Molly,

Cockeyed Oval- *Burts*

Mike Clarks Medicine Show, B-Side,

Players- *Creation*

Ghoste Town-Dead Goat

Punk Fest 2002: Hospital Food, ECO,

Day Two, Uninformed, Day of Less-

Garage Band Central

Flatline Syndicate-*Getty's*

John Vanderslice, Brian Frazer-Kilby

Rochelle, Rochelle- *Liquid Joes*

Eclectic Roots- *Todds*

Quadrasonic-Urban Lounge

My Friend Moses- *Yabuts*

Cosm-Zephyr

Sunday, May 26

Highball Train- *Burts*

Fetish Night, Maschine Fetisch,

Scorpion Bowl- *Club Manhattan*

Critical Mass Bike Ride-5

pm@Gallivan Ctr

It Is Orange, Cryptobiotic-*Getty's*

Track Star, V-vast, Chubby Bunny-Kilby

Staker's Pick of the Month: Nazareth- *Ritz*

King Tree- *Todds*

Butthawks- *Underground*

Dub 142 Lush Love- *Zephyr*

Monday, May 27

Alvin Youngblood Hart- *Beatniks*

DJ Curtis Strange -Burt's

Big Bill Morganfield-Dead Goat

Preston School of Industry-Liquid Joe's

Not Waving but Drowning- *Suite 13*

Tuesday, May 28

Big Bill Morganfield-Beatniks

Expressions- *Gettys*

RX Bandits, Dynamite Boy, Last Great

Liar, Class Reunion-Kilby

Punk Tuesday- *Todds*

Wednesday, May 29

Up Yer Sleeve-Dead Goat

SKPZ, Fear of Rejection- *Gettys*

Quadrasonic-Urban Lounge

Five Iron Frenzy, Noggin Toboggan- *Xscape*

My Density- *Zephyr*

Thursday, May 30

Vertical Skinni-Dead Goat

Icarus, Roadhead- *Gettys*

Time Spent Driving- *Kilby*

Grooveberry Jam-Urban Lounge

American Hi-Fi, Autopilot Off- *Xscape*

Erosion-Zephyr

Friday, May 31

Unlucky Boys-*ABGs*

Tanglewood-Beatniks

Nova Paradiso- *Dead Goat*

Beach Boys- *Dixie State*

Supersofar- *Element*

Medicine Circus, Madison- *Urban Lounge*

Cronic- *Gettys*

Jackmormons-Zephyr

Saturday, June 1

Tanglewood-Beatniks

Fuse- *Garage Band Central*

Breathe In, Planes Mistaken For Stars,

One Last Thing, Day of Less- *Kilby*

Earth Jam- *Pioneer Park*

Rodeo Boys- *Todds*

Little Lilith Music Fest- *Tracy Aviary*

Jackmormons-Zephyr

Sunday, June 2

Israel Vibration- *Harry O's*

Wolfs, Thunderfist- *Todds*

Monday, June 3

Johnny Rawls- *Dead Goat*

Tuesday, June 4

Mike Watt- *Liquid Joes*

I Am The World Trade Center w/ VHS

or BETA- *Kilby*

Wednesday, June 5

Sammy Hagar,

David Lee Roth- *Delta Center*

Pick up the new SLUG-Anyplace Cool!

tuesday, June 25th

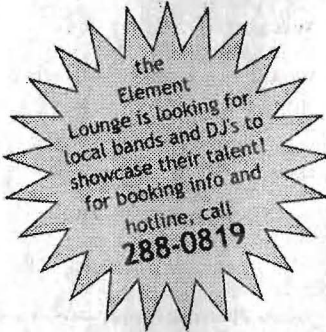


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Kilby Court Calendar

MAY 2002

- 01- the Catheters
Leftover Crack
Walken
- 02- Ghost to Falco
Backwards Moses
- 04- Carissa's Wierd
Me My Demon
the Farewell Bikeride
- 05- Hutch & Kathy
Bad Apple
- 08- Boss Martians
the Corleones
Drowning By Numbers
- 11- the Gloria Record
the Velvet Teen
Still Breaking Hearts
- 12- Slowride (ex Queers)
Daryl
Pieces of Eight
- 16- Shiner
Houston
Jet By Day

- 17- Ken Stringfellow
(ex Posies & Bigstar)
Aden
Currituck County
- 18- 31 Knots
the Item
Player Piano
- 20- Rilo Kiley
Ex Models
the Seconds
- 21- the Fucking Champs
Last of the Juanitas
the Force
- 22- 764-Hero
Dub Narcotic Sound
System
Six Parts Seven
- 24- Pinhead Circus
Deville
Sounds End
- 25- John Vanderslice
Brian Frazer



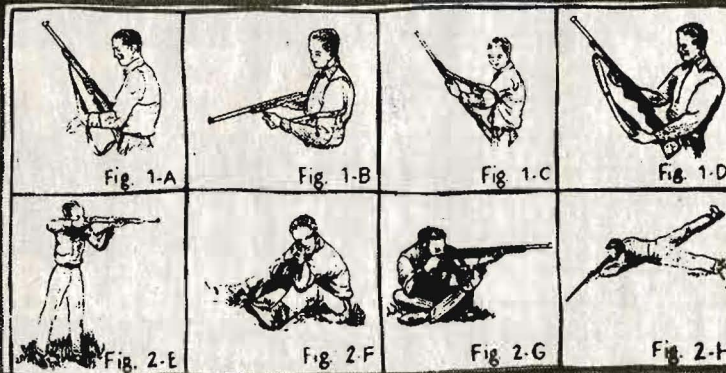
- 26- Track Star
V-vast
Chubby Bunny
- 28- Rx Bandits
Dynamite Boy
the Last Great Liar
Class Reunion
- 30- Time Spent Driving

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- 2.G. Furious Fire
- 2.H. Hammergun

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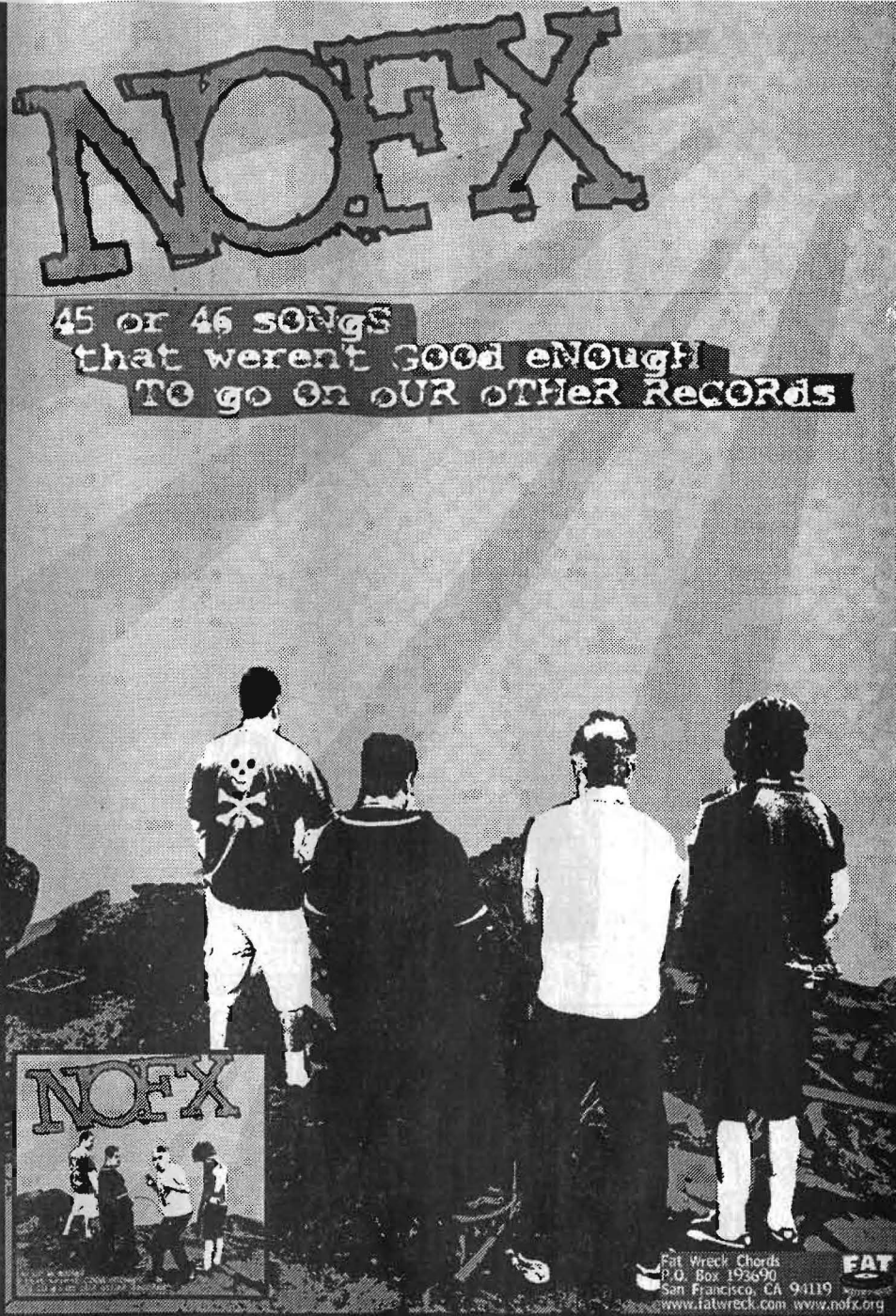
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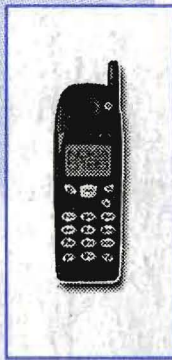
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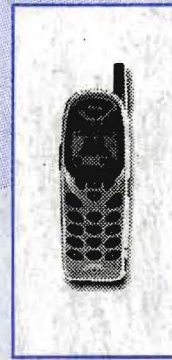
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