

suffocating trappings that plague other bands of their genre. *Chautauqua* provides the perfect soundtrack for driving down long and empty stretches of road in the middle of the night. The competent yet unpredictable musicianship combined with awesome vocals make this album a keeper, even if it was released a few years too late. *-Ricky Vigil*

wumpscut:

Goth Census
Metropolis Records
Street: 03.06
Wumpscut = Razed in Black + Yendri

Rudy Ratzinger doesn't take himself too serious and his fans already know that from his branded energy drink and now with his lyrics on *Goth Census*. Like many wumpscut fans, I've learned to roll my eyes whenever I catch wind of his latest jokes. Unlike other fans, I've actually enjoyed recent works like *Evoke* and *Cannibal Anthem*. Preceding the full-length album, *Body Census*, we get a taste of what is to come including remix contest winner Yendri's two mixes of "You are a Goth." This is where the problem lies. Even though the song is remixed it goes into a darker area than Ratzinger has ever been before. I would guess that 90% of wumpscut fans consider themselves goth and aren't going to enjoy this I may be wrong. It could have the opposite effect in the same way they got a kick out of *Razed in Black's* floor-filler "Oh My Goth!" Unfortunately, this song is glaring among the five tracks. "We Believe, We Believe," is palatable but gets weighed down by the horrific "You are a Goth," and "My Dear Ghoul." *-onearmyseven*



The Hotness

Fashion Over Comfort
Sound Vs. Silence
Street: 07
The Hotness = La Severence + The Get Up Kids - guitar + high school band with 700 Myspace friends

I'm a sucker for a good dance song. I could care less what the artist is singing about, as long as they can keep my ass shakin' for about four minutes. That doesn't seem like it would be too hard, right? Well, some kids think if they marry a drum machine and a keyboard, they will instantly give birth to dance hits. These kids tried to do just that. They picked up the said instruments, learned a few basic beats, and ran with it.

Unfortunately, they ran too far ... all the way to the studio, in fact. **The Hotness** don't expand their beats or layer them (or really do anything other than speed up or slow down the tempo) but they do add some drawn-out major notes on the keyboard for an attempt at a glam or new wave feel. Since I can't dance to it, I'm stuck listening to their lyrics. With titles like "Gay Is The New Straight" and "We Don't Give an F About Revolution," I can barely hold myself back from slamming my head into the wall. *-Emily Allen*

The Numbs

Nfinity
Earthburn Records



Recorded by Andy Patterson, Numbs & Rick One
Street: 12.26.06
Numbs = Rotton Musicians + Kerblaki + GunnarDagoRoasterAfakasiShanty

The Numbs have come a long way since their first release many years ago. With their trademark robotic sound style, this futuristic and hip hop album glorified with the street boom bapish lyrics of the four locals known as The Numbs - unveils their continued growth and strikes a nerve in your music library. They have pure and utter control over their style on every song. Sometimes cold, ever so often mean, occasionally fuzzed, repeatedly rhythmic and smooth proving that this record stands out as one of the most progressive local hip hop albums in a while. There's a practiced, almost alert ease throughout the whole record. Depth without being deep, simplicity without being simple and it's hard not to walk away from *Nfinity* without a sense of what they are trying to portray - years of dedication and a mutual love for the music they make. *Myspace.com/numbs* *-Lance Saunders*

Red Top Wolverine Show

Sloppy Jalopy
Rev 313
Street: 12.05
Red Top Wolverine Show = Rolling Stones + Dead Boys + Model T. Ford

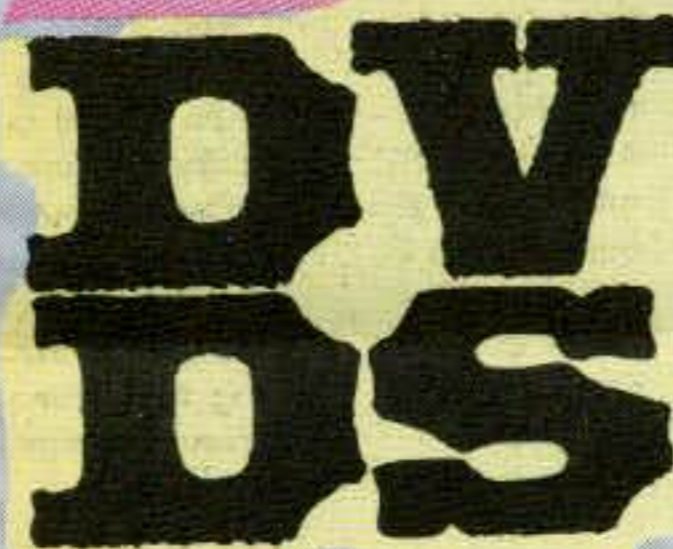
These hell stomping garage blues boys and a girl attack with their music, but they keep it bluesy enough to make it refreshing. Most "Garage Blues Bands" have more garage than blues, but Red Top has really made it a fun blistering mixture. The level of craftsmanship on this record is nearly non-existent, and it takes a lot to sound this good and play that terribly. *Sloppy Jalopy* really stands out. There's a sincere quality to this blues based rock n'roll that lets you know that Red Top Wolverine does exactly what

they want with their music. This band and others like **The Legendary Porch Pounders** have really developed the blues scene in Salt Lake and I am excited to see where they go next. This record showcases RTWS enjoying the hell outta making great music. *-James Orme*

Zu with Xabier Iriondo/Iceburn 10"

9 Songs
Wallace Records
Street: 09.2006
Zu/Iceburn = Lau Reed's Metal Machine Music + John Zorn Painkiller + Belly Button

Iceburn's split 10" with Italian outfit Zu is reminiscent of Iceburn's early sound. Ironically enough, this is Iceburn's last will and testament (five years after the fact) as they hand off their hardcore/free-jazz musical ideas and compositions to the like-minded Zu. Zu's side consists of a wildly electric noise spasm of grinding exposed wire, electric guitar and a steady drum beat. Some screaming can be heard in the background. Their side progresses into a Torture Gardenesque dirge of sax, squeaks and again more noise that peters out into a Hella-like breakdown. Iceburn's side, with its amazing title track "Odin's Beard," starts off with a liturgical heavy doom-laden intro and gradients back and forth between sludge metal and freak out brassy jazz drum and sax. Overall, this limited edition, hand numbered 10" (featuring artwork from SLC's Sri Whipple), is an amazing finale to one of Salt Lake's most technically fantastic, original sounding bands. *-Erik Lopez*



1966 World Tour

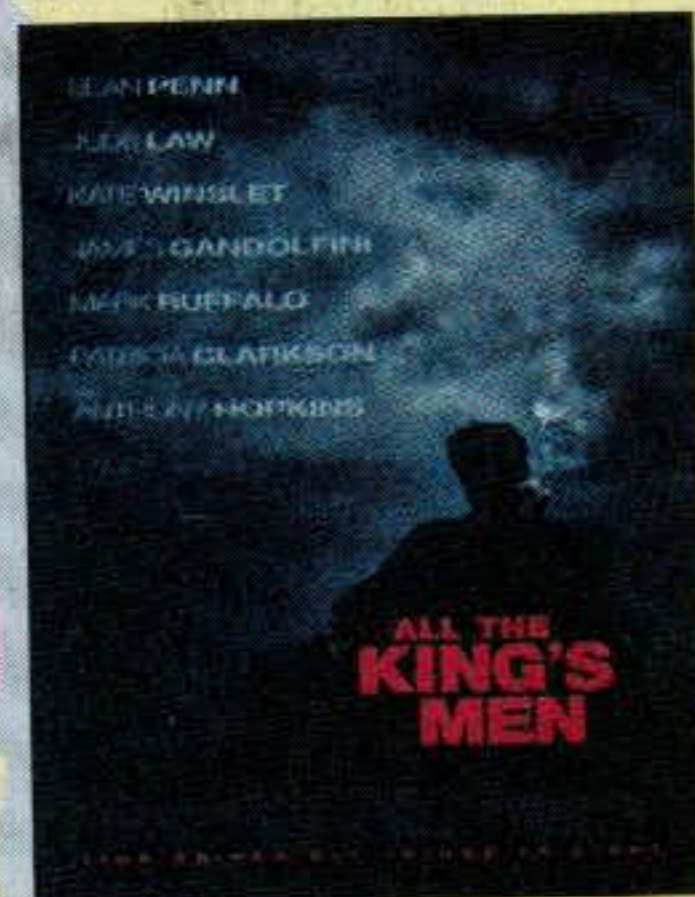
Joel Gilbert
Highway 61 Entertainment
Street: 06.06.2006

From the look of the cover you might think this movie is about Bob Dylan's 1966 world tour. You might think that you're going to see and hear some of the tour or even some of Bob Dylan. You might expect an interesting glimpse into the mind of young Bob on his first electric tour. You would be wrong in every case. This movie is the last card **Mickey Jones**, the drummer for Dylan on the 1966 tour, being flopped onto the table in a last ditch effort to make himself famous. This movie is really Jones' home films from the tour, but since he was playing during the actual shows him home movies consist primarily of him and the bass player wandering around whatever city they were in at the time. Since there's no sound on his movies who better to narrate than Jones himself who manages

to throw in as many stories about himself and actually relevant musicians as possible. This movie is Mickey sitting next to a TV narrating his own movies, basically the equivalent of watching a strangers' vacation slide show. There are a few previously unseen shots of musicians who at the time were also very young, like the **Beatles**, on stage and off. But without the sound and all taken from a handheld the shots are hardly worth the time it takes to get to them. I will say that a few Mickey's stories are entertaining and his story telling is well executed, however these few bright spots hardly make up for the general lack of content inside this movie which plays more like a "Look what I did!" than a serious analysis of a historical artifact. *-Jesse Kennedy*

All the King's Men

Steve Zaillian
Columbia Pictures
Street: 12.06.2006



Based on Robert Warren's book which is based upon the life of Louisiana politician Huey Long *All the King's Men* is a well executed but sometimes overdone vehicle for **Sean Penn** to flex his southern diction as **Willie Stark**. The film follows Stark from a disgruntled mayor of a small Louisiana town until his death about five years later. *All the King's Men* is told from the perspective **Jack Burden** (played by **Jude Law**), a newspaper reporter who is fired after being assigned to cover Penn's campaign leading to his Governorship. Law is then hired on as a consultant/writer for the politician a few months later after Stark has rumbled into the Governor's office. Law's ties to his childhood friend **Adam Stanton** (**Mark Ruffalo**) and his could-have-been love played by **Kate Winslet** as well as **Judge Irwin** (**Anthony Hopkins**) who raised Burden are all dredged out into the hot Louisiana sun as Burden digs for Hopkins' (who opposes Stark) dark secrets at Stark's request. Penn is hypnotizing, but sometimes over the top, as Stark, a man who can lull with his soft southern charm but whose outrageous body gestures and sharp tongue win over the huge poor population of 1920's Louisiana. The screen play is fantastic and the interactions between (Law) and Winslet in particular are superb. There really is no weak link in the cast although at times the dialect can overpower