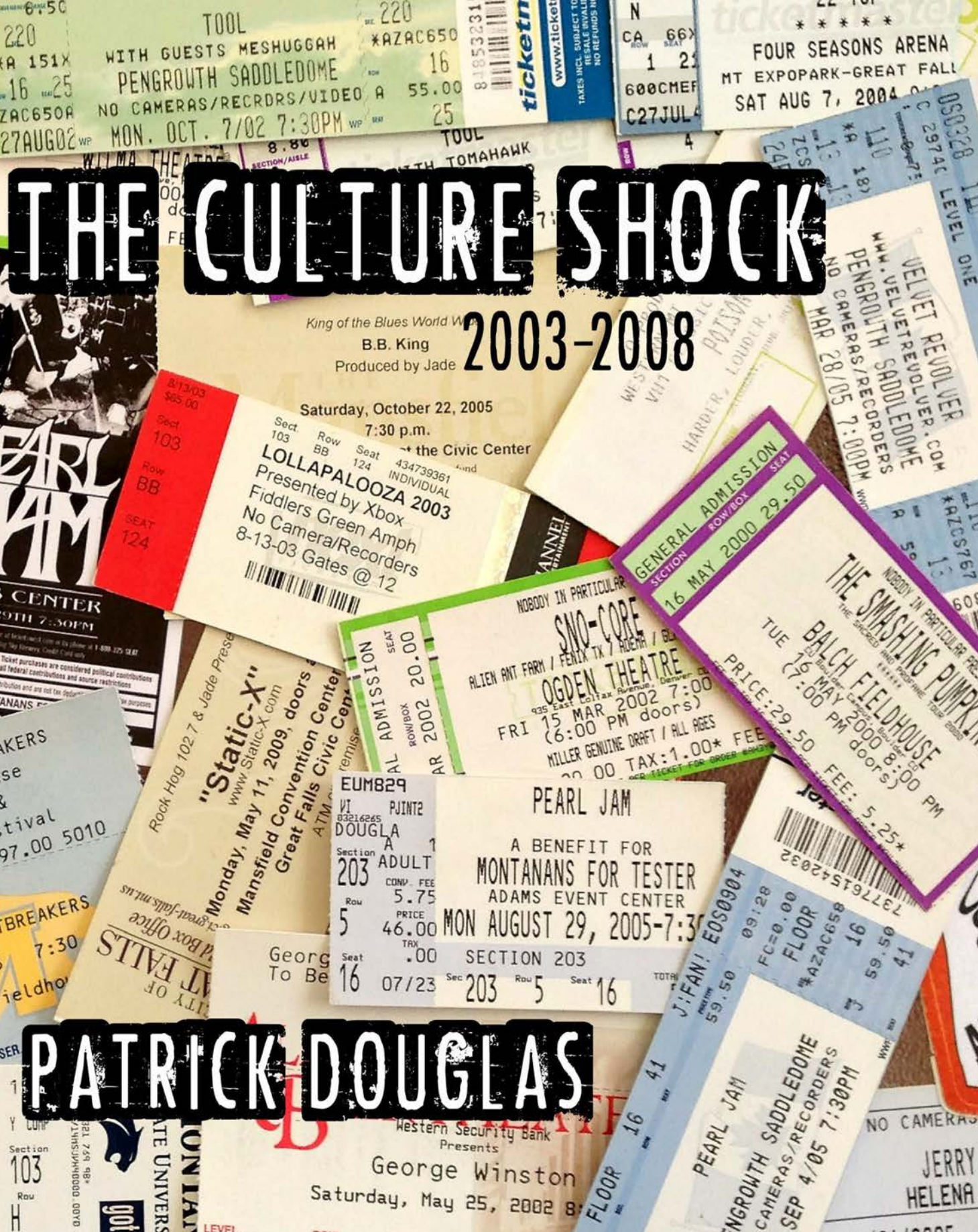


THE CULTURE SHOCK

2003-2008



PATRICK DOUGLAS

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by Patrick Douglas

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CLASSIFIED

SUNDAY, MARCH 30, 2003

Godsmack gearing up for third album

By PATRICK DOUGLAS
Tribune Staff Writer

One of the only positive things to come from last year's film "The Scorpion King" was the emergence of one of rock's superpowers.

Godsmack struck gold with its mainstream hit "I Stand Alone." The song was nominated for two Grammy's and gave the band even more momentum after the success of their first two albums. Godsmack found their sound, while the film found its theme song.

It's been three years since the band produced a full length album, and life has changed a bit. Longtime drummer Tommy Stewart left the band, replaced by Shannon Larkin, drummer from the little known band Amen. Led by vocalist Sully Erna, the four-some from New England also includes bassist Robbie Merrill and lead guitarist Tony Rombolo.

Through the ups and downs, they have emerged at the top and are bracing for the April 8 release of their much anticipated third album "Faceless."

"We're totally getting psyched. I think it's a little different," said Rom-



PHOTO COURTESY OF WWW.GODSMACK.COM

Members of Godsmack are, from left, Shannon Larkin, Tony Rombolo, Sully Erna and Robbie Merrill.

MUSIC REVIEW

bolo in a recent phone interview. "We did 'I Stand Alone' for 'The Scorpion King' soundtrack and we really dug the sound of that. And the fact that it turned out to be a big success. All this led up to us using the same sound for the record."

"Straight out of Line" is the band's first single from "Faceless" and it came out more than a month ago,

seeing plenty of radio time in the process.

Working with the new drummer has been a success and made the band stronger, according to Rombolo.

"It's awesome. Better than I would've imagined," he said. "It's actually the first record Sully didn't have to play drums on."

This upcoming summer features a record number of large rock festivals and Godsmack is planning on flying solo.

"I think we're going to bring a band with us," said Rombolo. "But, you never know what's going to happen. You know, if a huge band like Metallica wanted us to play with them," he said, laughing, referring to the Summer Sanitarium festival.

Besides heading to Europe for a few shows and some interviews, the band plans on preparing the next few months for the tour.

"We have a couple of new surprises for the live show so we have some preparation there," he said.

But, don't expect them to swing through Montana this trip.

"You know, it's one of the fifty states we don't go to," he said.

Burning Brides torching the tour scene

By PATRICK DOUGLAS
Tribune Staff Writer

Burning Brides could possibly be one of the most unexpectedly exciting bands of this year. I say that with the utmost confidence and, yes, I believe it.

If you are a fan of The Hives, The Vines, The White Stripes or any of the other "The" bands, you'll find yourself liking Burning Brides. What separates them from the "The" bands, however, is their ability to take a song and extend it beyond the "one, two, three we're done" method used by those other groups.

"We don't limit ourselves to one sound," said lead singer and guitarist Dimitri Coats in a phone interview. "We're a cool mixture of punk, metal and pop."

Coats is backed up by petite bassist Melanie Campbell and energetic drummer Jason Kourkounis.

Sure, they sound like a mix between Nirvana, Local H, The White Stripes, The Beatles, Foo Fighters and maybe a little Oasis.

I really didn't know who they were until I saw them live. If you ever get the chance check them out.

Just plug in their album, "Fall of the Plastic Empire," and listen to the first track, "Plank of Fire." One has to wonder how a band this original and raw could remain relatively hidden. The



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song seems to go one direction, stops and weaves into a jam session of chaotic and soothing riffs.

"Glass Slipper" starts out like a White Stripes tune, turns into something out of the '60s, then blasts into a grunge-fest.

The term punk has been bastardized and turned into the likes of Good Charlotte, Sum 41, Blink 182 and New Found Glory.

Burning Brides is punk like Velvet Underground and Nirvana and maybe even a little Ramones. They are truly

raw and original.

"We pride ourselves on having good songs," added Coats while taking a break from a grueling tour schedule to be at home in Philadelphia.

The radio single "Arctic Snow" keeps the album moving at a break-neck pace and dares the listener to sit still. You can't. Especially during the closing jam session.

"At The Levity Ball" and "Stabbed In The Back Of The Heart" have an old fashioned feel to them. Listening to Burning Brides is like taking a trip through time, stopping in late '80s Seattle before hitting the late '70s CBGB, while taking a detour along the way to check out the British Invasion.

"Rainy Days" is a cheeky song with a nursery rhyme feel to it. But, it's just as cool as the others.

Each song seems faster than the one before and you start to realize this by the time "Elevator" begins. It's like being on an elevator that is crashing to earth, stopping just before you hit the bottom.

Burning Brides will get a lot of attention after touring the U.S. with Audioslave, and rightfully so. Look for them to tour with Foo Fighters and Lollapalooza this summer.

With plans to record a second album in the fall, the Burning Brides are on their way up.

A big name in a small town

■ Jerry Joseph and the Jackmormons packing bars off the beaten path

By PAT DOUGLAS
Tribune reviewer

At first glance, the Dire Wolf doesn't look like a real hopeful entertainment destination. Hidden in the shadow of Big Mountain, the saloon is a popular stop for burned out skiers and nature wanderers visiting Whitefish.

Crouched over a guitar with a plume of smoke trailing from a waiting cigarette pinned under the strings was one Jerry Joseph. Again his fans managed to come from all over the Treasure State for a glimpse of the rock icon and his band, the Jackmormons, during a late March stop.

Backed by able bassist Junior Ruppel and drummer Brad Rosen, the trio created a sweet melody of music that charged



Jerry Joseph of the Jackmormons

See JACKMORMONS, 2L

Jerry Joseph

Jackmormons: Tour drawing crowds to small places

FROM 1L

everyone within earshot.

The nearly four-hour set was halted only twice, once for a 15-minute rest and again for an encore break. Joseph poured his heart and soul into every song and left the crowd exhausted and dripping with sweat.

The band is doing a promotion tour of their latest album "Conscious Contact," released last year. The Whitefish show was the last in a four-night tour through the state that also brought the band through Bozeman and Big Sky.

It's places like the Dire Wolf that Jerry Joseph excels. The energy he and his band-mates produces is enough to fill an arena, yet is mostly confined to small bars and clubs. His seemingly endless touring schedule brings him through Montana often.

"I've spent a lot of time there over the years," he said, speaking from his home in Portland. "I've got a pretty strong connection to the state. Mostly a working connection."

Having spent more than two decades playing gigs in Montana, Joseph first played in Missoula back in 1982 with his former band Little Women.

Joseph formed his current band in the mid-1990's and the Jackmormons recorded their first album in Montana in 1996, giving it the name "Butte, Mont. 1879."

"We were just hanging out in Butte a lot at the time," he said. "I forget why we put 1879 in the title. It was definitely symbolic of that place."

Jerry Joseph and the Jackmormons can be described as an up-tempo, bluesy jam band. They are similar to groups like Big Head Todd and the Monsters, Stevie Ray Vaughn and Double

Trouble and even Pearl Jam.

Even though the band calls Oregon home, they still can't avoid Big Sky Country.

"Last summer we did a three-night run in Butte for a live record that's coming out this

summer," he said. "Butte is the place that we wanted to do it. I'm a little hesitant to say it was going back to our roots, but, it's just a weird, surreal kind of place. We have a lot of good friends there."



Patrick Douglas
Tribune reviewer

The current road trip has seen its fair share of ups and downs. Shortly after his show in Whitefish, Joseph found himself thrust into a national debate that overshadowed an otherwise successful string of gigs.

Playing at a club in Steamboat Springs, Colo., Joseph learned

that in these days of war and terrorism, personal opinions often clash with musical tastes.

"Someone just asked," he said. "Someone yelled, 'you gotta support the troops,' and I was like '(expletive deleted) the troops. They're an invading army.'" The Internet can be a catalyst for stoking rumor wildfires and Joseph immediately found himself caught up in it.

"(I've received) a ton of death threats," he said. "I've literally received thousands of e-mails ...trying to boycott my career. Or, attack me physically."

Pearl Jam's Eddie Vedder was caught in a similar whirlwind after placing a mask of George Bush on a mike stand during a Denver show on April 1.

"Eddie Vedder came back out and (expletive deleted) apologized. I'm not apologizing," Joseph said. "I understand the sentiment. I suppose, if that means I gotta wash dishes the rest of my life."

Joseph's convictions are as strong as his music. Lyrically powerful and musically superior, there is no doubt the man has been playing for a long time. Watching him play guitar one

has to wonder how someone so small in stature can create such an explosive sound.

"I got a guitar when I was five," he said. "I took lessons when I was six. I used to pretend like I was Ricky Nelson."

Joseph's career has included stints in various bands including Little Women as well as a solid solo career that is still intertwined with his current activities.

"I'm opening solo for Widespread Panic on a couple of (upcoming) dates," he said. Widespread Panic bassist Dave Schools helped produce "Conscious Contact," and the two have collaborated on some of Joseph's earlier solo albums.

The Jackmormons are scheduled to participate in some of the largest single festival shows of the summer, including the giant Bonnaroo Music Festival in Tennessee in June. Bands at that festival include Neil Young & Crazy Horse, James Brown, The Flaming Lips, Ben Harper, Jack Johnson, Alison Krauss and Sonic Youth, among many others.

"I don't like outhouses and I don't camp," he said, referring to the outdoor limitations of festival shows. "(But) I'd like to see the

Flaming Lips and Sonic Youth."

The Jackmormons have even played in Great Falls, stopping by the Club Cigar for a show a few years ago.

"We'd be very excited to be back in Great Falls," he said.

As of April, they aren't scheduled to come back to Montana this summer, but will be in Walla Walla, Wash., July 27 for a festival show. Check their complete tour schedule at www.jerryjoseph.com.

Less than a half hour before the Dire Wolf had to close its doors for the evening, Jerry Joseph and Co. finished the first part of their long and intense set. The crowd didn't move an inch and chanted for more. Encore performances aren't usually found in such a tiny show, but this night was different.

Jerry Joseph constantly proves that quality and upper tier rock music can be enjoyed in our great state.

You don't always have to travel to the bigger cities to catch a great band.

A lot of times they can be had right in your own backyard at places like the Dire Wolf and Club Cigar.

LIFE

— TUESDAY, APRIL 15, 2003. —

Life section

- Ex-Great Falls man puts Tucson on the wine map
- Pat Douglas catches up with Jerry Joseph and the Jackmormons Inside



T

A P U L

Idlewild's wild tour headed for Missoula

By PATRICK DOUGLAS
Tribune reviewer

When Pearl Jam finally kicks off the second leg of its 2003 U.S. tour, a relatively unknown band called Idlewild will take the stage to kick things off. Unknown that is, to a lot of folks in this part of the world.

Although they have reached cult status overseas, the average American music fan still doesn't know these guys. It's a long road from the United Kingdom to Missoula.

The only thing that could stop the rolling wheels of momentum for the

band was a crusty tour bus and a lonely Saskatchewan highway.

"We're broken down right now," lead guitarist Rod Jones said in a recent interview. The band's tour bus broke down north of the border, in between Canadian gigs. They were forced to cancel a show in Winnipeg scheduled for the night of the interview.

"It wouldn't be so bad if there was something to do. But ... we're stuck in Regina. Other than that we're doing really well."



PHOTO COURTESY OF TOM SHEEHAN

Idlewild is, from left, Rod Jones, Gavin Fox, Allan Stewart, Roddy Woomble and Colin Newton.

See IDLEWILD, 3L

Idlewild: No Moose Drool, thanks

FROM 1L

Submerged in a hectic tour schedule, Idlewild has been touring the United States and Canada in recent weeks. Things aren't going to calm down for the five-member group any time soon, as they are scheduled to open for Pearl Jam during the second leg of their much-anticipated tour.

The guys from Edinburgh will begin their on-stage collaboration with Pearl Jam May 28 at University of Montana's Adams Center.

"I think it'll be really good," Jones said, speaking with a thick British accent.

Besides Jones, the band includes lead vocalist Roddy Woomble, guitarist Allan Stewart, bassist Gavin Fox and drummer Colin Newton.

The new single and video for "Modern Way of Letting Go," has seen air time on Much Music and MTV. The new album "The Remote Part" was released in the United States March 25.

"There seems to be some sort of a push," Jones said. ("The Remote Part") has been out for eight months in Britain and Europe. We've been playing these

songs for a year now."

Idlewild has enjoyed the success of two previous albums and boasts a large fan base in the band's native UK. They mix influences and come out with a punk-folk hybrid of flavors similar to U2, REM, Oasis, Goo Goo Dolls and Weezer.

"I never really know how to describe us," Jones said. "Our music is not obtuse, it's not dumb. We're a rock band with a thought behind it."

"It's not that we've evolved from punk to folk. We just realized that we're capable of doing a lot more."

The upbeat style of Idlewild is custom made for radio and mainstream rock; the alternative music is a welcome change.

"We still like to rock out and go out and make a lot of noise," Jones said. Idlewild isn't a one-dimensional band. One track you're listening to a song that has a driving beat, the next you're experiencing a poetic lullaby.

The crowds in North America have been a welcome breath of fresh air for the band.

"They're generally kind of enthusiastic," said Jones of the

U.S. and Canadian crowds. Getting a chance to play music to a fresh group of fans is something the band has enjoyed.

"Over there, the crowd is like 50 percent music and 50 percent that just want to jump up and down. A lot of people in Britain have grown up with us and have liked us and learned how to play our songs."

Idlewild is known for its outstanding live show and stage presence. A gig in Calgary on April 11 was counted as a success.

"We didn't know if we were going to play for one person and his dog or a full crowd," he said. "It was a club but it was packed out."

Don't expect Jones to partake in one of Montana's finest beers, however.

"Moose Drool?" he said when recommended the tasty beverage. "Like spit? That doesn't sound particularly appetizing."

Maybe not, but expect Idlewild to excite and tastefully whet the appetites of a crowd that has spent a long time waiting for Montana's biggest show of 2003.

LIFE

WEDNESDAY, APRIL 23, 2003

Rod Jones
Idlewild

Bands show mettle on long road trips



Pissing Razors is sure to play cuts off its 1998 self-titled album at Friday's concert.

TO GET TICKETS

Heavy metal bands Pissing Razors, 40 Grit, Society 1, Luxt, Circle 7, Jezus Rides a Rik'Sha, Taproot and Zero Tolerance appear in concert beginning 5:30 p.m. Friday in the Northwest Center, 2201 Northwest Bypass. Tickets: \$18; available at Good Vibrations, Sound Pro and Blue Moon Music. Alcohol available with valid I.D. Call 452-0336, 453-4363 or 761-6566.

By PATRICK DOUGLAS
Tribune Staff Writer

The majority of national rock bands don't exactly look at Great Falls as a potential spot for a concert. After all, with Billings just down the road and college towns Missoula and Bozeman on the horizon, what's the draw for the Electric City?

All of this will change Friday when six metal bands from around the country, as well as two local groups, rip up the stage at the Northwest Center, 2201 Northwest Bypass, just beyond the Halftime Sports Bar.

Pissing Razors and 40 Grit share the stage

with Society 1, Luxt, Circle 7 and Jezus Rides a Rik'Sha, while local bands Zero Tolerance and Tapout will be taking the stage early, beginning at 6 p.m.

"It's been awhile since we've been on the road," said Razors lead singer Andre Acosta. "Expect something brutal, (people) won't be disappointed for sure."

The Razors were traveling from El Paso to Seattle when I caught up with them on the phone.

"We've been driving for 36 hours straight, pretty much," Acosta said. "We

See BANDS, 2L

LIFE

WEDNESDAY, APRIL 30, 2003

FROM 1L

got a big (a--) RV, so it's not really that bad."

The Razors have a reputation for being one of the fiercest hard core metal bands out there. Compared to Pantera and Slayer, they recently toured with Dark Funeral and Cannibal Corpse. "People that know Pissing Razors and have been around for awhile, they know it's pretty much as heavy as you can get."

The name alone is enough to let you in on the band's style. Derived from a friend's unfortunate experience using the bathroom, the Razors music is harsh and to the point.

"The name just kind of went with the music," Acosta said. "So it all went hand in hand."

Acosta is backed by guitarist Matt Difabio, bassist Rick Valles and drummer Eddie Garcia.

Circle 7, based out of Davenport, Iowa, are planning on joining the tour in Great Falls before continuing on.

"We're actually in this camp for about a week with Pissing Razors," said Circle 7 lead singer Justin Farley. "Then we're going out with Dope and Primer 55, then we're going to trade camps to go with ... Lennon and Stereomud."

The band just finished recording their album, sharing a studio with Stone Sour, a band fronted by Slipknot's Corey Taylor.

"They walked out when we walked in," said Farley of Stone Sour. "(The studio) usually doesn't do unsigned acts ... we went in there and slammed it out and cool things have come from it and people in Montana know my band name now."

Circle 7 boasts a sound similar to Incubus or the Lost Prophets, and Farley tried his best to describe it, coming up with "hard rock techno pop."

"It's like describing red," Farley said jokingly. Circle 7 also includes Greg Tuthill on drums, Matt Duncan on bass and Robin Charlet on guitar.

40 Grit calls the Bay Area home and have been to Great Falls before, having played a show at Murph's last month.

"Murph's Bowlarama," said 40 Grit bassist Kevin Young, remembering the Monday show. "Sorry the promotion wasn't all there, but we actually had a really good time playing that show. That was fun."

The band recently opened for Systematic at a CD release party in San Francisco.

"They actually requested us to play with them," Young said. "We just did it last night and that was really off the hook. Really good show, man."

The band will be heading to Europe in August and are slated to play the Summer Breeze Festival, with a lineup that includes Children of Bodom, In Flames and Napalm Death.

"It's more of a hard core black metal festival," Young said. "But, hell, we're excited to play it anyways."

40 Grit share a style similar to Disturbed and Stone Temple Pilots charged by James Santiago's melodic and impressive voice.

"We're constantly complimented on the harmonies and the vocals and the basic music writing itself," Young said of the band. "They're well written songs."

Guitarist Chris Anderson and drummer Andy Garcia help round out 40 Grit. Go to www.40grit.com to find out more about the band.

Salt Lake City isn't a place you'd look to find a band as hard core as Jezus Rides a Rik'Sha, yet there they are,

ready for their voice to be heard. It's difficult to compare Rik'Sha to other bands because of their diverse sound.

"We're kind of a cross between the Deftones and Rage Against the Machine," said the Rik'Sha lead singer who just goes by Palmer. "One minute we're just totally going off, the next minute we bust out into a melody. We don't really sound like anybody. I think it stems from the fact that we all listen to a wide range of different types of music."

Back in January, the band felt the sting of war as their guitarist Todd Smith was called to active duty.

"He was actually in the reserves and scheduled to be out in three weeks before they recalled him," Palmer said.

Quick thinking and planning helped the band land a replacement in Christian Smith. When Todd returns from Kuwait, the band will become a five-piece.

"I prefer being a five-piece over a four-piece because it gives us a thicker sound," Palmer said.

Already sparking controversy amongst rock fans, Rik'Sha recently showed a Milwaukee audience what they're all about.

"We played the Milwaukee Metal Fest, (our drummer) went out on stage in a full KKK outfit, he's a black guy," Palmer said. "We all shaved our heads so we all looked like a bunch of skin heads. Everyone was totally scared to death. Then he yanked off the hat and flipped off the crowd, jumped behind his drums and we jammed. He just likes to make people angry."

Bands: Spark controversy

"We had to kind of protect him for the rest of the show," Palmer said, laughing.

Palmer and Smith are joined by insane drummer Marvin Dixon and bassist Kevin Bronson. Check them out at .

You'll hear more from Rik'Sha in the form of television soundtracks.

"There's a show on Fox that will be doing our stuff," added Palmer.

Great Falls has never seen a metal fest of this magnitude and will surely benefit from the large number of people expected to attend.

"Having bands like this come here ... it's great," said Zero Tolerance front man Luke O'Meara. "We haven't seen anything like this (in Great Falls)."

"It's great to be able to play with bands signed on to major labels," he added.

The Northwest Center will also be a new addition to the rock scene, providing a much larger space than previous options.

"They were telling us (last month) how killer the Northwest Center is going to be," Young said. "We're stoked. Definitely one of the shows we're looking forward to the most."

LIFE

MONDAY, MAY 19, 2003



www.systemofadown.com

Serj Tankian, System of a Down's front man, has a new project, sound with Serart.



Patrick Douglas

Tribune reviewer

Serj Tankian takes on new project, Serart

Rock fans familiar with System of a Down and the band's style of music know that its music is high-speed, hard-core, full of energy and very tough to fall asleep to.

But, they also know that front man Serj Tankian is capable of letting loose a haunting melody, just as easily as a primal scream.

Serj Tankian System of a Down/Serart

His new side project, Serart, is getting ready to make waves, even if it strays from the style SOAD fans have come to know and love.

"Serart" is best described as experimental world music and it features collaboration between Tankian and fellow Armenian Arto Tunçboyacıyan (tunk-BOY-a-jian). The two combined their first names to create the project name and the name of their first album, "Serart."

Tankian first met musician Tunçboyacıyan at the Armenian Music Awards a couple of years ago and immediately knew he wanted to work with him.

"I saw that he was a very special artist," Tankian said of Tunçboyacıyan, while taking a moment to speak from a studio at his new record label Serjical Strike Records. "I invited him to be on the Toxicity

See SERART, 3L

Serart: Collaboration highlights Tankian's spiritual, artistic side

From 1L

record with System and he did the outro."

"Serart is a collaboration that I was compelled to do with an artist I was so impressed with that I couldn't pass up the opportunity."

Finally taking some time to get together with Tunçboyacıyan, Tankian was able to get away from prior commitments that included headlining Ozzfest 2002 with SOAD.

"I got a week or two break and I used it to record 'Serart,'" Tankian said. "We didn't arrange anything. It turned out to be a very spontaneous effort, not much pre writing or thinking. Every-

thing was kind of left up to the minute and trusted to the moment."

"Serart" showcases Tankian's spiritual, as well as, artistic side. Featuring more chants and different sounds, the album doesn't have the usual political and anti-establishment lyrics found in SOAD songs.

SOAD struck gold in 2001 with their sophomore release "Toxicity," an album that has sold more than five million copies. The band originally recorded more songs than could be put on "Toxicity" and released the remaining songs on last year's "Steal This Album."

Tankian credits his late entry into the music world

and his passion for creating music as his inspiration.

"I actually started playing keyboard when I was 19, 20 years old, when I was in college," he said. "I didn't start when I was six, seven like most musicians seem to start. Everyday (I) played more and more music, and it became the way of expression. Then it became something inescapable."

Tankian also admits he doesn't really follow the current rock scene, especially mainstream rock.

"I think no matter what the (popular) format changes into, it becomes a format and that's the problem," he said. "I don't really listen to much rock music or

metal to be honest with you. Only if it's really interesting, original or extreme does it catch my attention."

With his Serart project, Tankian was able to escape that world and enter a more comfortable place.

"I've always wanted to put out an album that was kind of spur of the moment," he said. "And collaborate with a very compelling artist, as Arto is."

Even though Tankian was hesitant to talk about his future plans for Serart, he did mention his desire to do more.

"I don't like planning way too much in the future," he said. "I'll always work with Arto. I'll probably end up doing another setup with



Serart CD

him, and maybe get other artists involved. People that are really masters at what they do. I like to work with people like that."

"Serart" will be in stores May 20 and will include a bonus DVD that features a 13-minute film called "Sun

Angle Calculator," which, according to Tankian, is "a visual collage of moons that represent different aspects of the record."

Although music fans shouldn't expect Serart, or SOAD for that matter, to come through Montana Tankian is especially fond of the state.

"We've definitely been through Montana," he said. "It's beautiful. The landscape, the way the stones are, is just amazing. Powerful."

The same could be said for his music.

Patrick Douglas writes entertainment reviews for the Tribune. He can be reached at patjessdouglas@netscape.net.

Sepultura founder says band keeps edge by not following

Looking at the Brazilian band Sepultura and its accomplishments, it's kind of staggering.

Consider this: the band has been together for 20 years, have played single concerts to crowds in excess of 150,000 people and are about to release their 10th album, "Roorback."

That's impressive in an industry geared more toward radio and video than solid reputation.

Without the help of mainstream avenues, the band has succeeded because of a devoted and worldwide fan base.

"(Sepultura fans) don't need to see our faces in every magazine to know what's going on with the band," said drummer Igor



Patrick Douglas
—
Tribune
reviewer

Cavalera, taking a moment to talk by phone before a show in Corpus Christi, Texas. "I think it's the most important thing for us ... it's like that base we always had."

Igor was one of the founding members of the group and — along with his brother Max on vocals, bassist Paulo Jr. and guitarist Andreas Kisser — began writing the pages of heavy metal history back in the early 80's.

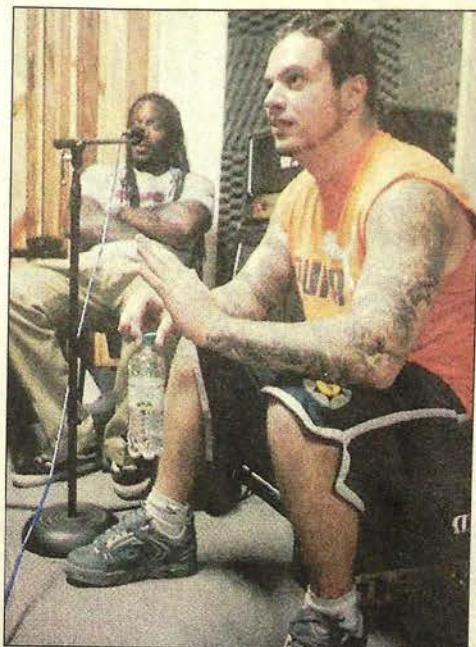
"We broke a lot of ground from where we started, as a typical metal band, then growing to mixing different styles of music with what we do," Igor said.

He has had a passion for music since childhood.

"I started drumming way before Sepultura when I was about six or seven years old," he added. "I've always been very mesmerized by drums since I was very little."

Sepultura was at the height of their success back in 1996 when they released their seventh album "Roots." It would be the last with Max at the helm.

The band was threatened to near extinction when Max decided to leave the



WWW.SEPULTURA.COM PHOTO

Sepultura founder Igor Cavalera speaks as current lead singer Derrick Green looks on.

See BAND, 2L



LIFE

WEDNESDAY, MAY 14, 2003.

Igor Cavalera
Sepultura

Band: 'Always good playing fresh music'

FROM 1L

group because of disagreements with management. Max's wife was manager of the band, and the rest of the group didn't see eye to eye with her.

Max has since gone on to form the group Soulfly.

"He lives in America and we live in Brazil, so it's very easy to loose touch," Igor said of his current relationship with his brother. "My mom, she keeps me informed of what he's doing, and back and forth."

Sepultura went on to recruit worldwide for a new lead singer. A difficult task, but one that the band is happy with. New York native Derrick Green was select-

ed out of a bunch of candidates. The band has already released "Against" and "Nation" with Green on vocals. "Roorback" will be the third album featuring Green, proving again that the band has moved on.

"We've been working and recording, and we're looking forward to the final result of this," Igor said of the new album. "It's always good playing fresh music. The energy of the album is really positive."

Sepultura has been a cult band during part of three different decades, often credited with helping pioneer today's hard core metal scene. Twenty years ago it wasn't as important to be plastered all over; today radio

and video are a must for any band hoping to make the big time.

"It's hard," he said. "I come from a background that I really didn't let nobody tell me what to do, and I see today a lot of kids being influenced by MTV and radio."

"I think it's way more about a profession than music," he added. "You have two choices, you can either be someone who thinks, or someone that just follows whatever's happening."

That philosophy is a big reason the band has succeeded through the years.

"We never put any limits to what we do," Igor said. "We just tried new things, different things

without any fear of losing or gaining any fans."

The surge of "here today, gone tomorrow" bands that are featured on the radio can't boast the crowds that Sepultura has played in front of. A couple of years ago, the group played at the Rock in Rio festival in front of 150,000 fans.

"It was such a big festival, and representing Brazil was the most insane thing we ever did," Igor said. "It was really good."

So what's Igor's secret to longevity hitting the sticks?

"I don't drink, I don't do drugs," he said. "I like to have as much energy as I had when I started with the band. I just don't look to destroy myself with stupid stuff like that."

Depswa's debut was worth the wait

Jeremy Penick
Depswa

The boys in Depswa are living the life right now. They are finally releasing their first album, one that has been finished for more than six months. And, they are playing on the second stage at Ozzfest this summer.

The excitement has been building for the band as they have acquired a large fan base in their native California. They have toured with more established bands like Rob Zombie, Nickelback, Danzig, Stone Sour, Sevendust, Down and Mudvayne, all without the help of a record.

"We've all been waiting for quite awhile just for the

Patrick Douglas

Tribune staff
writer



thing to come out," said lead singer Jeremy Penick in a recent interview. "I guess some things are better waiting for. Hopefully something doesn't happen, you know, like getting run over by a truck and never seeing the actual release."

The "actual release" of their album "Two Angels and a Dream" was Tuesday and despite his fear, Penick wasn't run over by a truck before then.

Depswa faced a problem felt by many bands in this day — the Internet and its capability to carry a band's fate before their music is officially released.

The tracks for "Two Angels and a Dream" were leaked onto the Internet in late 2002 and people started downloading and trading the music.

"It's all cool," Penick said. "Even if they don't pay for it, at least they know some of the songs whenever I'm singing out there, which is kind of nice."

"I'm just happy that we're releasing a record you know."

Penick credits word of mouth and the use of homemade demos with getting fans to recognize the music long before their studio songs were leaked.

"Just our own home-

made demos would be the only way (people could've heard us)," he said.

The band originally started off with screaming vocals before Penick found his style, which is as unique as it is drilled with emotion.

"I was still searching back then for myself," he said, referring to the days of screaming into the mike. "You go through the motions of trying to imitate everybody that you had listened to, your idols. When you're able to find yourself then you sort of break away from all of that and are able to come up with something that's true to form within yourself."

The band's fan base includes a few key members of the

Osbourne clan.

"We did a showcase for Sharon and Jack and their label before we got signed," he said. "They really wanted to sign us. I don't know what happened, we just ended up going with Gef-fen."

Although the band went with a different label, the Osbournes didn't forget about them and invited them to play on Ozzfest 2003.

"I've never even been to an Ozzfest," Penick admitted, laughing. "That'll be an experience."

The band's first single "This Time" has started a rotation on national radio as well as MTV although Penick admits not paying too much attention to it.

"I don't think our goal was ever to be a part of any scene or anything," he said, referring to

LIFE

WEDNESDAY, JUNE 4, 2003

Douglas: Depswa on tour, gearing up for Ozzfest

FROM 1L

the lure of mainstream rock. "Our goal was always just to try to write better songs and to be better at our craft."

The band also includes Dan Noonan and James Mills on guitar, Ryan Burchfield on bass and Gordon Heckaman on drums.

Penick is the primary songwriter in the group and talked about his method of penning a tune.

"I get so far deeply into the emotion and thought of whatever subject I'm writing about," he said. "It's kind of a meditative state."

Penick has been to Montana and talked about his memories of his visit.

"I love Montana," he said. "It's beautiful. I was there as a kid ... caught like 22 trout."

His exploration of the state

was thanks to a family member who lived up here.

"He showed me some places that were unbelievable. He showed me some Indian cave drawings and stuff and these little hidden spots that looked like they were totally untouched," he said. "I hope to go back, man."

Depswa is currently doing an all acoustic tour to gear up for Ozzfest, which begins next month.

"I'm just really glad to be doing what we're doing and hopefully we can continue to do it," he said. "We love writing and then being able to share that."

Check out the band at www.depswa.com

To read more of the interview, go to www.digital-noise.net.

LIFE

WEDNESDAY, JULY 2, 2003

Lennon's luck isn't great, her music is



By PATRICK DOUGLAS
Tribune Staff Writer

Some of the hardest working people in rock'n'roll don't appear on the pages of Rolling Stone, or the flickering glow of MTV. Some of them choose to make their name known by hitting the highway and playing to whomever will listen.

Lennon Murphy has been a staple on the touring circuit for quite some time now, having played nearly nonstop for the better part of a year with her band Lennon. She has

See LENNON, 2H

Lennon: She's putting on a show

FROM 1L

toured off and on for a few years, opening for established bands, including Alice Cooper, Tesla, Drowning Pool, Mushroomhead, Otep and The Cult.

She returns to Great Falls with her band for a Thursday, July 3, show at the Northwest Center. The Electric City is fresh on her mind after a Christmas-time show at Murph's last December.

"I was very surprised when we came out and played Great Falls and Billings, for the crowds," the singer said during a recent tour stop in Saskatoon, Sask. "It was great."

Lennon's live show puts the singer through some extreme workouts. She is in constant motion trying to generate a buzz from the audience. The secret behind her energy isn't what you'd expect.

"Uh. Coffee and cigarettes," she said, explaining her knack for high energy. "(And) very little sleep. I haven't killed myself doing it (but) I'm hurting. It's all worth it."

Lennon's string of bad luck is well known to fans and followers alike. Her mother and only parent died when she was 18 and her first album, "5:30 Saturday Morning" was released on 9/11, the day of the terrorist attacks on the

World Trade Center. Shortly after that, she parted ways with her label, Arista Records. All before she turned 20.

Not wanting to sit around and sulk, Lennon rode the buzz, and the bus, behind her single "Brake of Your Car" as she found herself on the road.

In the works for quite some time, her new album, "I Am," is more guitar-driven than "5:30" and showcases her ability to let it all out, something she wasn't able to do when she was with Arista.

"I wasn't always happy with what came of '5:30,'" she said. "I was proud of the record, but I wasn't. I didn't feel like it was truly me."

The break from Arista allowed Lennon to control what went into the final product.

"This record, I am absolutely proud of," she admitted. "I love it. It's absolutely everything I wanted it to be."

She even collaborated with Days of the New frontman Travis Meeks to re-record her song "My Beautiful" for the new album.

"I did a tour with him about two-and-a-half years ago and we ended up becoming best friends," she said of Meeks. "The small stuff we did together on ('My Beautiful'), just really made the song become what it should've become."

One of her early passions was

piano, an instrument she started studying when she was just 4 years old and one that is found in every song on her first album.

Although "I Am" is harder and edgier than "5:30," Lennon hasn't broken away from piano or the sound that first inspired her.

"I think I play more piano on ('I Am') than I play on the first one," she said. "Just little tidbits here and there."

The exhausting tour schedule and a couple of singles on the radio keep the band noticed, but they haven't quite broken through the mainstream rock scene yet.

"I'll be honest with you," Lennon said. "I don't give a (s—t). As long as I can keep touring, as long as I can keep the record scoming."

Lennon has no immediate plans on taking any time off in the near future.

"As long as there's a place to play, I'll keep playing," she said.

Tickets to Thursday's show are \$15 and are available at Moltzan's Auto, Good Vibrations, Blue Moon Music and Sound Pro.

Local bands Kohl Pariah, Love Handles, Huxter, TapouT and Zero Tolerance will open for Lennon.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digitall-noise.net.

Lennon

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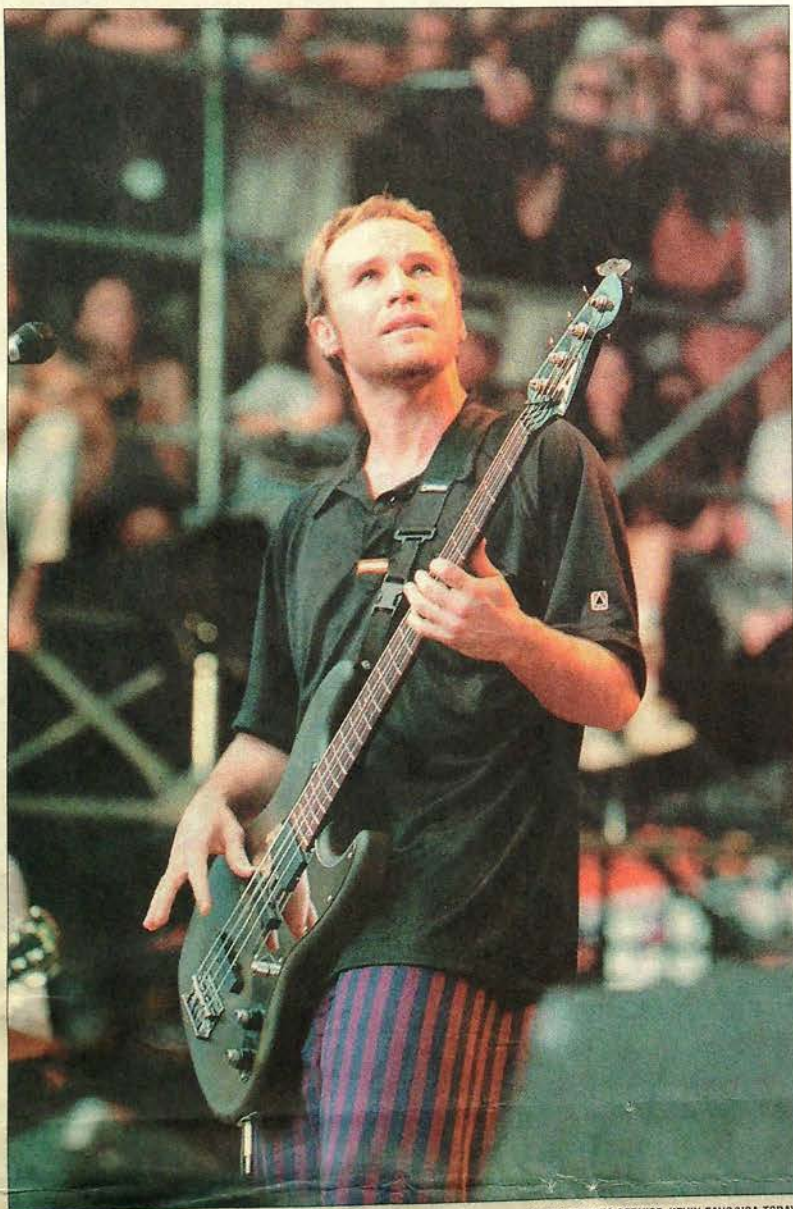
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TUESDAY, MAY 27, 2003

INTERVIEW WITH PEARL JAM

Ament stays in tune with Montana



Pearl Jam bassist Jeff Ament performs at the Tibetan Freedom Concert at RFK Stadium in Washington in 1998. Ament, a Havre native raised in Big Sandy, is bringing the popular alternative rock band back to Missoula Wednesday.

By PATRICK DOUGLAS
Tribune Reviewer

When Pearl Jam takes the stage this Wednesday, thousands of fans in attendance will be thanking the University of Montana for making the show possible.

Millions more should be thanking the University for helping the band to even exist.

Had it not been for the school's decision to shut down the graphics program twenty years ago, Pearl Jam bassist Jeff Ament wouldn't have moved to Seattle to continue his education.

Since he was a founding member of the band and a vital part of the Seattle rock scene, you can pretty much come up with your own conclusions.

"They were going to focus more on the fine arts," Ament said in a phone interview, speaking from his home in Missoula. "I was more interested in graphics arts than I was in painting. So, I moved to Seattle with the intention of going to college out there, which never happened."

Ament recently took the time to discuss his musical past, as well as a passion for his home state and the current situation with Pearl Jam.

SMALL-TOWN KID

Born forty years ago in Havre, Ament's family moved to Big Sandy when he was three months old after his father found employment at a barber shop.

His childhood memories include visits to Great Falls, a town that he considered big.

"My fondest memories are going to Holiday Village and looking at skateboards," he said. "My uncle lived up there. I think my family went there once a month to shop, or do whatever."

Ament graduated from Big Sandy in 1981 and participated in basketball, football and track.

"I kind of did everything," he said. "I think my senior year, our divisional tournament was at Great Falls High."

He tried guitar when he was in junior high, taking lessons with a friend.

"We were into Kiss and Aerosmith and



PHOTOS COURTESY OF
BIG SANDY HIGH SCHOOL

ABOVE, Yearbook photos document some of rocker Ament's childhood in Big Sandy.

Jeff Ament Pearl Jam

I think eventually when things slow down with Pearl Jam, I can imagine moving back here and living here full time.

— Jeff Ament

66

The members of the band Pearl Jam; Jeff Ament, left to right, Mike McCready, Eddie Vedder, Stone Gossard and Matt Cameron.

GANNETT NEWS SERVICE,
GLENN E. FRIEDMAN/EPIC
RECORDS, 2002



Pearl Jam: Montana's pace appreciated

FROM 1L

Ted Nugent and whatever else was big in 1975," he explained. "The guitar teacher didn't tell us what a distortion box was, which is pretty critical to getting that sound. We're wanting to play Kiss songs and we're playing 'Mary Had a Little Lamb' scales on this really clean sounding guitar."

"I was like, 'whatever those guys are doing is just so magical that I can't do it.' I thought, well, I just don't have it."

After high school, he decided to pursue a graphics degree at the University of Montana, and it was there his interest in playing music peaked again.

"I ended up meeting a couple of guys there," he said. "We all had similar interests in terms of music. So we all got a band together."

Calling themselves Deranged Diction, the band played around Missoula for two years before Ament headed off to Seattle.

Musical legacy

Once there, Ament teamed up with guitarist Stone Gossard and played in the bands Green River and Mother Love Bone. Things didn't go well for either band, and soon the two were teaming up with guitarist Mike McCready and San Diego surfer Eddie Vedder to form Pearl Jam.

Pearl Jam erupted into mainstream stardom with their 1991 release "Ten." The hits "Alive," "Evenflow," and "Jeremy" all climbed the charts, and the band

became a household name, even appearing in a Cameron Crowe film called "Singles."

They followed their successful debut, with the 1993 album "Vs.," which sold nearly a million copies in its first week.

The sudden success took its toll on the band.

"I think things were just so crazy at that point. I think it was really hard for any of us to have any sort of semblance of any normal life outside the band," he said.

While others, not just in Pearl Jam but in other bands involved in the same scene, found comfort in drugs and alcohol, Ament found it here in Montana.

"I felt pretty lucky," he explained. "I was coming back here and hanging out with people in Missoula, and we were going on hikes. That was kind of my survival."

By the time "Vs." hit the shelves, the band had already stopped filming videos for MTV and began avoiding the press.

"I think by naturally pulling back from doing press and doing videos and that stuff, I think it saved us all," he said. "I think it saved us as a band. I think it saved us creatively. I think it also made it easier for us to have a more healthy lifestyle. A more normal life."

With each year that passed the band continued to produce hit records, releasing "Vitalogy" in 1994, which sold 877,000 copies in its first week, and 1996's "No Code," an album that entered the Billboard charts at number one.

It was around this time the band decided to share the role of songwriting.

"I think it was huge," Ament said of that decision. "I think Ed is a good enough singer, songwriter, lyricist, guitar player, if he wanted to, it could be his band. We're all challenging each other to write better songs, to write cooler parts, and maybe change roles up a bit here and there."

"I think we could make music together until we die if we wanted to."

Back to big shows

After years of haggling with Ticketmaster in a dispute over prices and doing small shows, the band finally returned to a full-scale touring schedule in 1998 in support of their album "Yield."

The first night of the tour was in Missoula at Washington-Grizzly Stadium, in what is still the largest show in the history of the state with over 22,000 people.

"That was a pretty cool thing," he said, reliving the special moment from his perspective. "It ended up being a beautiful day at your old digs and you have a big huge rock show at the campus you went to school at. It's pretty cool."

Now the band is touring to support "Riot Act." It's the band's seventh and possibly most diverse album.

"I think everybody kind of goes off and explores different kinds of music," Ament said,

explaining the band's knack for creating exciting and new music. "It's fun to explore that stuff. To try to get each other to hear the groove in a different place."

Montana's home

Ament's different place is right here in Montana, the place where he spent his childhood and the place he credits with helping him be creative.

"It's been a pretty great thing being able to go back and forth between here (and Seattle) and draw upon different things than the other guys are drawing upon. I think everybody (in the band) has a real lust for nature."

One of Ament's favorite places in the state is Glacier National Park. Some of his photos in the park were even used in the booklet included with "Yield."

"We used to go to Glacier every year," he said, talking about his childhood. "It has a real positive childhood connection for me, and there're amazing places that nobody knows about. It's one of the more amazing places in the whole country in terms of vast nature."

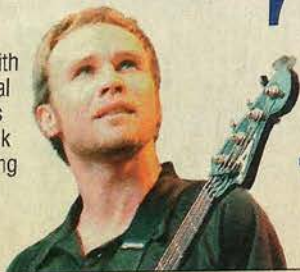
Ament lives in Montana part time when he isn't working, but that will change someday.

"I think eventually when things slow down with Pearl Jam, I can imagine moving back here and living here full time," he said. "Things move a little bit slower (in Montana)."

Read the transcript of the entire interview by going to www.digital-noise.net.

Pearl Jam's Jeff Ament

An interview with northcentral Montana's biggest rock star, choosing swimsuits and more /Life



GREAT FALLS TRIBUNE

A PULITZER PRIZE-WINNING NEWSPAPER

TUESDAY

No. 13 — 118th Year

May 27, 2003

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Jane's Addiction

Boredom reunites rockers; Grilled Fruit for Kitchen Klutzes; 'Queer Eye' turning heads /1L



GREAT FALLS TRIBUNE

A PULITZER PRIZE-WINNING NEWSPAPER

WEDNESDAY

www.greatfallstribune.com

No. 90 — 119th Year

August 13, 2003

Great Falls

Jane's Addiction: 'Supermen of rock'

By PATRICK DOUGLAS
Tribune Staff Writer



Dave Navarro

GPN

When I think of today's mainstream rock scene, I picture a bag of nails. Some are rusty, some are bent, some do the job, but mostly they all look the same.

That said, there isn't anything wrong with having choices. I say the more the better. But it makes it awfully difficult to filter through the barrage of bands.

This same thing happened about 15 years ago. The rock scene was cluttered with hair bands and aging rock stars, and people were confused about their choices.

That's when Jane's Addiction came along. They combined with other groundbreaking artists at the time and showed music fans that there was still some creativity

left in the genre. The group even invented the traveling festival show Lollapalooza, meant to showcase many up-and-coming bands, a formula now used by tours like Ozzfest and Van's Warped Tour.

Now Jane's Addiction has returned from a 12-year hiatus, with a fresh new album

called "Strays" and a tour packed with fresh acts.

"The opportunity to put out 'Strays' in 2003 and kick off Lollapalooza again, kind of where we left off, was nothing but exciting," said guitarist Dave Navarro in a phone interview during a recent tour stop in Detroit. "We're really excited about playing the new material and getting that across."

Jane's Addiction "the Supermen of rock" isn't an understatement, according to Navarro.

"Maybe one of the reasons for that repeating itself is because we get together and play music when we get bored with what's out there," he said. "Hopefully we'll stay bored, because we're having a good time."

See ADDICTION, 2L



COURTESY PHOTO

Jane's Addiction, L-R: Dave Navarro, Chris Cheney, Perry Farrell, Stephen Perkins.

Addiction

FROM 1L

Jane's Addiction struck a welcome chord in 1988 with its freshman release "Nothing's Shocking," an album that produced the hits "Jane Says" and "Morning Song." They followed that up with 1990's "Ritual de lo Habitual," and the smash single "Been Caught Stealing."

The band members split up in 1991, deciding to go out with a bang by celebrating their careers together with a festival they coined Lollapalooza. The festival continued for a few years before it too folded.

Lead singer Perry Farrell and drummer Stephen Perkins again joined Navarro and added new bassist Chris Cheney to reform the band. Things are going much smoother, according to Navarro.

"The biggest difference is we're not slamming coke and heroin, so we're having a really good time," he said. "We're like a family. It's very much like the Grateful Dead out here (because) our actual families come out with us and travel with

us. "My fiancée, my assistant and my puppy are here."

Navarro's fiancée is supermodel actress Carmen Electra. The two recently posed together in a series of Rolling Stone shoots.

Navarro didn't waste his time while apart from Jane's Addiction. He had a five-year stint with the Red Hot Chili Peppers during the middle to late '90s, a time he credits with helping him evolve as a musician. He released a solo album in 2001 called "Trust No One," but found it to be less rewarding than his previous efforts.

"Musically speaking, I was getting into more simplistic playing over the past couple of years," he said. "My solo record is very light on guitar, believe it or not."

The addition of Cheney to the band has been a blessing, according to Navarro.

"He's probably the most musically inclined — the most schooled on his instrument — of all of us," he said of Cheney. "He's got a great creative brain and a great way of approaching writing."

This year's Lollapalooza lineup also includes such bands as

Audioslave, Queens of the Stone Age, Incubus, A Perfect Circle, Kings of Leon, Burning Brides and Rooney. Most of the bands in the lineup feature talented lead guitarists, which was important to organizers.

"I think it's time," Navarro said, speaking of the need for guitarists. "People want guitar players again and we've got 'em. I think more than that people want great musicians."

"What's really cool is that, as talented as everybody is, there's nobody of a similar world."

Navarro gives credit to Jimi Hendrix and Jimmy Page as being his early idols on guitar.

"That's pretty much it. Those guys were my heroes," he said. "(But) I wanted to stand apart."

Thanks to Navarro, Jane's Addiction does stand apart. Regardless of how log-jammed the genre is, it's good to know established and respected bands like Jane's Addiction aren't scared to take on the flood of wannabes and give fans something to cheer about.

"Today is a whole new ballgame," he said. "We're really enjoying it."

Read the entire interview at www.digital-noise.net.

Dave Navarro Jane's Addiction Red Hot Chili Peppers

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LIFE

TUESDAY, AUGUST 19, 2003.

Lollapalooza bands heatin' up venues

Story and photos
by PATRICK DOUGLAS
Tribune Staff Writer

The year's biggest summer concert came about as close to Montana as it's going to when Lollapalooza 2003 hit Denver on Aug. 13.

Some of rock's biggest bands were on hand to rock a crowd of more than 15,000, all basking under a cloudless sky with nearly 100-degree temperatures.

Paying \$4 for a bottle of water wasn't so crazy after spending an hour in line just to get in.

The festival atmosphere

allowed patrons to walk around, checking out booths and vendors selling everything from Mid-Eastern rugs to tattoos.

The second stage was positioned just outside the entrance to Fiddler's Green Amphitheatre and was host to a handful of bands, most notably 30 Seconds to Mars, fronted by actor Jared Leto; The Music; Mondo Generator, a side project of Queens of the Stone Age's Nick Oliveri, and one of the best bands of the day in Kings of Leon.

The highlight of the day came when Mondo Genera-

tor played the second stage. They were into their third song when drummer Brant Bjork flipped out and ripped his drum kit apart, throwing pieces everywhere just before walking off stage. Not knowing what else to do, guitarist Dave Catching threw his guitar on the rubble and stormed off. Oliveri stood by himself on stage, staring back at a group of baffled fans before he smiled and shrugged his shoulders.

Inside the venue, fans started taking their seats at

See LOLLAPALOOZA, 2L



Nick Oliveri belts out a tune as Mondo Generator fires up the second stage crowd at Lollapalooza at Denver's Fiddler's Green Amphitheatre last week.

Lollapalooza

FROM 1L

2 p.m. when the mop-head groove band Rooney took the stage. They delighted the audience with a cool 45-minute set.

As the female pop punk group, The Donnas, took the main stage, I went to the second stage to check out Southern rockers Kings of Leon and wasn't disappointed. They are one of the best new bands to come out this year's tour, and showed it.

Coming back to the main stage, I watched as hip-hop veterans Jurassic 5 had the crowd on its feet, grooving for nearly the entire set.

One of the best performances of

the evening came from Queens of the Stone Age who flew through one hour of their biggest hits. Singer Josh Homme broke up a fight, popped a beach ball with a knife and jumped on top of the drum kit during the set.

They were followed by Incubus, which introduced new bassist Ben Kenney on this tour. The band played a variety of Incubus classics as well as a few new songs.

Audioslave was perhaps the most welcomed band the entire evening. Lead singer Chris Cornell was in rare form, cheering the hometown Broncos while jumping

and running like a man half his age. Drummer Brad Wilk played with his back to the crowd, facing a mirror that was strewn out behind the band and guitarist Tom Morello proved once again that he's in a class by himself.

Jane's Addiction was the final band of the night and, although lead singer Perry Farrell seemed to run out of air during every song, the group was full of energy.

The tour will swing through Salt Lake City on Thursday before heading to Seattle Friday.

For ticket info, check the Web: www.lollapalooza.com.

CLASSIFIED

To play
ad

Evanescence's femme fatale to rock Billings

By PATRICK DOUGLAS
Tribune Staff Writer

It's rare to find a successful rock band fronted by a female artist in a genre that's primarily run by males.

Just don't tell the members of Evanescence that.

Fronted by the emotionally driven vocalist Amy Lee, Evanescence has exploded on the rock scene in recent months with its smash hit "Bring Me To Life." The group lent the song to the "Daredevil" soundtrack and has watched it spin on radio nearly non-stop ever since.

"You can't predict what's gonna be successful and what's not," said guitarist and co-founder Ben Moody in a phone conversation, while the band was in Phoenix for a show. "You just do your best, cross your fingers and hope."

Moody first met Lee when the two had just entered their teens.

"I was fourteen, she was thirteen," he explained. "We met at summer camp, and just started hanging out and talking about music and realized that we had a lot of the same interests. (We) just sort of naturally started playing music together."

The band has overcome obstacles due to stereotypes surrounding fe-



WIND-UP RECORDS

Evanescence members are, from left, Ben Moody, Amy Lee, Rocky Gray and John LeCompt.

INTERVIEW

male vocalists, including a few incidents involving men overstepping their bounds.

"What (they're) doing is not only disrespecting Amy, but disrespecting me and my band," he said. "We find it difficult, but at the same time, those people are beneath us. If all you get out of a band is how hot the lead singer is, then get a f---ing life."

The group is fresh off the release of its first album, "Fallen," and has a new single on the radio called "Going

Under."

Moody can't get enough of playing live and the band has been on the road nonstop this year.

"We've been in a lot of different countries in the past couple of months," he said. "It's been strenuous, but it's been very rewarding."

The reward comes when the band first takes the stage, according to Moody.

"You can't describe that," he said. "It's just like ... I don't know, for a moment, everything in the world is right. Being on stage and people scream the words to your songs, and lights everywhere ... it's killer."

The success that Evanescence has already tasted is more than a lot of bands in the same mold.

"I hope that I've left something that somebody somewhere will relate to and it will help them in some way," Moody said. "This is pretty much my only shot to do something worthwhile."

The Nintendo Fusion tour is at Billings' MontanaFair today for a 7 p.m. show at Metra Park Arena. Revis and Cauteerize will open for Cold and Evanescence.

Tickets are \$25 and are available by visiting www.metrapark.com or by calling 1-800-366-8538.

Ben Moody
Evanescence

Cold takes a break before Billings show

By PATRICK DOUGLAS
Tribune Staff Writer

This year has brought the rock group Cold on many ups and downs, introducing a new album, while at the same time having to cancel a spot with the year's biggest festival.

The group released its third album, "Year of the Spider" in May and watched it debut at number three on Billboard's top 200 chart. That was followed by an invitation to play the main stage at this year's Lollapalooza.

The band had to withdraw from the tour because of a little horseplay involving bassist Jeremy Marshall.

"First of all there was a lot of alcohol involved," he said during a recent phone interview, while the band was in Phoenix for a show. "We're in the back of our bus just wrestling around like a bunch of rednecks. Next thing you know there was an accident and I fell back on the table and (my arm) just broke on the edge of the table."

The band tried to continue the tour they were on by using one of the roadies as bassist, but that hit a snag after only a few shows.

"His dad died and he had to go home," Marshall said. "It just wasn't possible to get another person who could fill in for him at the time."



OLAF HEINEN

Cold members (from L to R) Terry Balsamo, Scooter Ward, Sam McCandless, Kelly Hayes and Jeremy Marshall

INTERVIEW

Marshall's injury wasn't severe enough to cancel the entire summer, but the band had to cancel all of its scheduled shows indefinitely.

Now Cold is co-headlining with Evanescence on the Nintendo Fusion tour, and Marshall is feeling much better.

"I've got the cast off of it," he said. "I'm just supposed to take it easy."

The current tour is a better option for the band than Lollapalooza, according to Marshall.

"We get to play a longer set," he said. "We get to have more production, all the lights. We get a captive audience. (At) Lollapalooza, we'd have to play in the middle of the day, outside, with no production and a short set."

Besides Marshall, the band includes vocalist Scooter Ward, guitarists Kelly Hayes and Terry Balsamo, and drummer Sam McCandless.

"Year of the Spider" has received critical praise from fans, and is different than the previous two albums.

"We always try to take each record to the next level," Marshall said. "We wanted to really step up and put a record out that was going to be extremely dignified, yet at the same time extremely radio friendly. I think we achieved that."

The Nintendo Fusion tour makes its way to Billings' MontanaFair Saturday for a 7 p.m. show at Metra Park Arena. Revis and Cauteerize will open for Cold and Evanescence.

Tickets are \$25 and are available by visiting www.metrapark.com or by calling 1-800-366-8538.

Read the entire interview with Jeremy Marshall at www.digital-noise.net.

Jeremy Marshall
Cold

Alice Cooper talks

A rock legend returns to state; judging a cake eating contest and more
/LIFE



GREAT FALLS TRIBUNE

A PULITZER PRIZE-WINNING NEWSPAPER

WEDNESDAY

August 6, 2003

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No. 84 — 119th Year

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LIFE

WEDNESDAY, AUGUST 6, 2003

The One Visit



Grandfather of 'Goth' still shocking after all these years

By PATRICK DOUGLAS
Tribune Staff Writer

When Alice Cooper released his first album, NASA had just landed a man on the moon. "Easy Rider" was brand new at the box office and Woodstock was the big concert of the year.

A lot has changed since 1969, but Cooper remains the same. He's still churning out albums and watching trends come and go.

Cooper is headlining this weekend's Rockin' the Rivers in Three Forks and takes the stage Saturday night.

It's been nearly 20 years since the rocker played in Montana and

the 1987 Missoula stop left such a lasting impression that Cooper hasn't forgotten it.

"It was New Year's Day," he said. "We did New Year's Eve in Alaska. We were flying in (to Missoula) and there was fog over the airport and we missed the airport about four times."

"Some of the more terrified flyers were not amused at all," he said with a laugh.

His accomplishments include the production of more than 25 albums. He holds the Guinness world record for the largest indoor crowd, a concert in Sao Paulo, Brazil, that drew 158,000 fans back in 1977.



PHOTO COURTESY ALICE COOPER

The age of his audience has stretched over the years. He draws a mix of children and their grandparents.

"It's probably a wider range now," Cooper said during a phone interview from Ohio. "I notice a very young crowd in the first 20 rows and it sort of graduates up. I'd say we go from 10 years old to 50 years old."

He credits it to an entertaining but surprisingly clean show that still features his trademark boa constrictor, straightjacket and demented nurse.

"I don't use any bad language, I don't use any nudity," he said of the performances. "There's nothing a kid couldn't see (at the show). (There's) a lot of theatrics in the show, but it's surrounded by all the hits."

His hits include the songs "I'm Eighteen," "School's Out" and "No More Mr. Nice Guy."

Cooper's theatrics are credited with spawning today's "Goth" stage shows from artists like Marilyn Manson and Rob Zombie to Nine Inch Nails. Their performances are darker and more intense than the ones Cooper made famous.

"I think we were the pioneers for bringing (theatrics) to rock and roll," he said. "I was trying to invent the personified rock villain. They didn't call it Goth then, it was just Alice. It was really, really

See COOPER, 2L

Cooper: The Obi Wan Kenobi of rock

FROM 1L

hard not to look at. Then they decided well, we'll call it goth and this will be the style ... black, black black.

"Anytime you can go to any mall, anywhere in the United States and buy an entire goth outfit at Hot Topic, then you know it's just style, it's not for real."

Cooper isn't a huge fan of today's metal scene, finding humor in the images some bands try to convey.

"I think metal is sometimes very funny," he said. "I especially laugh at the death metal, especially the satanic bands, these guys who decided they're gonna be the evilest bands in the world. Then when you meet them, they're like (in a feminine voice) 'oh, hi how are you doing? Oh no, I have to go home tonight because ...'"

"They think Satan has got pointed ears and a tail. Satan is going to be a slick car salesman that's gonna be the nicest guy in the world and he's gonna make

you think that everything's okay ... and then slit your throat."

Today's over-saturated and chaotic rock scene has a problem with originality, according to Cooper.

"I think sometimes everything is based on riff," he said. "How good is the guitar riff and then we'll just keep jamming that down your throat. And then, what are the lyrics? Ah, it doesn't matter. You gotta have the whole package."

The younger bands that come up to him on a regular basis welcome his advice and wisdom.

"I'm kind of the Obi Wan Kenobi (of rock)," he said. "They figure I've been in the business forever. I suggest you spend a lot of time listening to real songwriters. Listen to the Beatles, listen to Burt Bacharach, listen to Brian Wilson. Then take all this angst and write a song, a real song. Don't just yell at me for three minutes."

Cooper doesn't dislike all of today's music, in fact, he mentioned his admiration for modern

artists like Rob Zombie, The White Stripes, The Hives and The Vines.

"Those bands are really good bands," he said.

Tickets for Rockin' the Rivers are still available. They are \$100 for all three days, or \$50 for Saturday's show. Call (866) 285-0097 for more information or to buy tickets.

Read the entire Alice Cooper interview at www.digital-noise.net

Alice Cooper

GREAT FALLS TRIBUNE

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TUESDAY

No. 55 — 119th Year

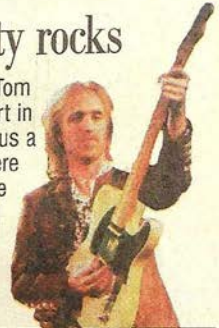
July 8, 2003

Great Falls, Montana — 50 cents

Petty rocks

Review of Tom Petty concert in Bozeman, plus a look at where Gen-Xers are moving and MSU tumor research

LIFE SECTION



Forever young, Tom Petty is no heartbreaker in concert

Residents of Bozeman were made well aware of what was going on in their town last Saturday. If they weren't, the late night, hour-plus long bumper-to-bumper traffic jam flowing from Brick Breeden Fieldhouse was a reminder.

Tom Petty was in town. Those who saw the show soaked in the greatness of the musician and his band, The Heartbreakers, during a nearly two-hour long set that reflected his entire career.

Petty's staying power is due to his ability to churn out hits during the last four decades. This fact has allowed him to bend the generation gap most musicians are unable to fathom.

The crowd at the Bozeman show had a mix of ages ranging from Baby Boomers to babies.

Opening for Petty was Canadian country-blues act Sue Foley and her band. Foley helped energize the crowd with her amazing and well-crafted blues style played on a flashy pink guitar.

It was only a taste of what was to come. As Petty and his bandmates walked on the stage, you knew it was special. We were about to be rocked by one of rock's true living legends.

Wearing a green velvet jacket, Tom Petty teed off with his classic hit "American Girl," followed by "You

Patrick Douglas
—
Tribune
staff writer



Don't Know How it Feels."

Petty said the band hadn't been to Bozeman before this year's "Lost Cities Tour" and hadn't played in Montana in 20 years, making it all the more unique.

If you haven't seen the band play live, it's hard to realize how important and complementary The Heartbreakers are to Mr. Petty's music.

Playing keyboard was Ben Tench, electrifying the crowd on lead guitar was Mike Campbell, with Steve Ferrone on drums. Ron Blair on bass. Doing everything from keyboard to harmonica, vocals and guitar was Scott Thurston.

The six-piece band was energetic and harnessed enough power to electrify the jam-packed Fieldhouse with every tune.

The hits continued as the band rolled through "Free Fallin'," "I Won't Back Down," "Mary Jane's Last Dance," "Learning to Fly," and much more. Petty also introduced a new song that hasn't been released yet, called "Melinda."

One of the musician's

most controversial songs made an appearance.

His tune "The Last DJ" was banned from many radio stations last year because of its brutally honest look at today's corporate radio and the phony nature of its DJs and playlists.

Petty brought to life a tune from his all-star band The Traveling Wilburys, singing the hit "Handle With Care." Thurston hit the late Roy Orbison's notes almost flawlessly.

Tom Petty and the Heartbreakers will be forever young as long as they are on stage, and those who saw the show in Bozeman know they were part of something special.



OLGHA SHK

SECTION
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LIFE

- Classified advert
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WEDNESDAY, JULY 16, 2003

Seether no longer aboil; just having fun now

By PATRICK DOUGLAS
Tribune Staff Writer

For Seether vocalist and lead guitarist Shaun Morgan, playing music is more than an attempt at a career. It's a way of life.

Morgan, whose parents divorced when he was young, was born and raised in South Africa. The divorced was followed by a period when Morgan could not find his place in the world. It got to the point where he contemplated suicide.

"I was going through a phase of hating human beings," Morgan said during a phone interview on a tour stop in Arkansas. "That was before the band, though."

His band is in the waning stages of a nonstop touring frenzy that began in June of last year. Seether is scheduled to open for 3

Doors Down at Four Seasons Arena Saturday, Aug. 2, along with Shinedown and Our Lady Peace.

"We can't complain," Morgan said of the rigorous schedule. "It's better now than it's ever been."

Their travels have brought the band on headlining tours and supporting gigs. It also had a coveted spot on last year's Ozzfest, playing the second stage.

"We really felt out of place on Ozzfest (at first)," he explained. "There was a lot of really, really heavy bands, and a lot of similar sounding bands. So we felt that we stuck out, along with Chevelle, because we were actually singing songs. It was a really awesome tour (though)."

All of this in support of the band's freshman release, "Disclaimer." They have enjoyed hit singles and videos for the tracks



PHOTO COURTESY WIND-UP RECORDS

Dale Stewart, left, and Shaun Morgan of Seether.

"Fine Again" and "Driven Under."

The group recently went through an ugly split with drummer Nick Oshiro, replacing him with Kevin Soffera, while adding a rhythm guitarist in Pat Callahan. Original bassist Dale Stewart rounds out the lineup.

"Nick had a different vision than the rest of us in the band," Morgan recalled. "He didn't ever really want to be a part of this band. He was always talking about playing for other people, so we decided, 'You know what?' We'll make his dream come true."

"We have fun on stage again for the first time in a very long time," Morgan said, referring to the new lineup. "It's like the band just started."

Seether's success has brought Morgan and his bandmates to the forefront of mainstream rock and caught the attention of critics and fans.

"It's just really weird for me, man," he said of all the attention surrounding the band. "The bigger it gets, the more it freaks me out."

Performing his music live on

stage has helped Morgan deal with past problems and his rocky upbringing.

"I never get tired of playing the songs," he said. "I've been playing for eight years (and) I'm still totally into it. Every day, it's like a therapy thing ... it's like a cleansing process."

With two new additions to the band, Morgan expects the next record to be more diverse than "Disclaimer."

"I think the next album is going to be a lot more textured (with) a lot more color and melody to the songs," he said.

For now, the band is stable and headed for Great Falls and a date with the State Fair.

"We'll have fun with it," he added.

Tickets to the show are \$28 and are available by calling the fairgrounds at 727-1481.

LIFE

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WEDNESDAY, JULY 23, 2003

Start-up Shinedown hitting the road to garner fans

By PATRICK DOUGLAS
Tribune Staff Writer

Up until a few weeks ago I knew two things about Jacksonville, Fla. One, rock group Lynyrd Skynyrd originated there, and two, they have a football team I don't care much for.

Now I can add one more thing to my Jacksonville fact list. Spawned from its streets is the new rock group Shinedown, and as of early July, the

group officially hit the road to join Seether, Our Lady Peace and 3 Doors Down on a grueling summer-long road trip.

Shinedown frontman Brent Smith knows the drill when it comes to climbing the rock ladder and was happy to open for 3 Doors Down when they called.

"We didn't have a record out and 3 Doors Down asked us to come out with them," Smith said in a recent phone interview, speaking from a tour

stop in Denver. "That tour is really, really massive and there's a lot of places to play."

The tour will stop by the Four Seasons Arena in Great Falls for a State Fair show Saturday, Aug. 2, just two weeks after the four played a show at Billings' MetraPark Arena.

The band has grabbed the attention of rock followers all over the country with its hit single "Fly From the Inside," off of the newly released

album "Leave a Whisper."

"We wanted the vocals to be crazy," Smith said of the album. "We wanted the guitars to be loud as hell and the drums to be mean as We bled on that record, we really did."

The album was originally scheduled to be released in early May and was pushed back four different times.

See DOUGLAS, 2L



PHOTO COURTESY: ATLANTIC RECORDS

Douglas: Band shines on tour

FROM 1L

"Now we're very relieved," Smith said, speaking the day after the album hit store shelves around the country. "We have no reason to get up in the morning without this. This is what we do. We eat, breathe and ... this."

Shinedown can best be described as a bare-bones rock group baked in the mold of previous bands like Stone Temple Pilots and Saliva. Besides Smith, the band is comprised of Brad Stewart on bass, Jasin Todd on guitar and Barry Kerch on drums.

"We try to die on that stage every night and get reborn every night," Smith said. "We're very honest about what we're doing."

Smith credits a wide range of influences from Lynyrd Skynyrd to Otis Redding.

"He could literally come out of a speaker and rip your heart out," Smith said of Redding. "That's what we go for."

Smith doesn't take any of his band's success for granted, either, and knows each and every show is important.

"It's a dream come true to even be where we are now," he said. "There's so much energy (at shows) it's ridiculous. We feed off the crowd. It feels like you're doing something and you make a difference."

The rock genre is a difficult safe to crack due to the massive number of bands and the formula from which many of them choose to start.

"There's a lot of bands," Smith said. "It's really tough to break through. You have to have a song that connects with people to launch you (but) nobody's gonna know who you are if you don't go out and play."

The main motivation for Shinedown is winning the fans' respect.

"Every song on (the album) is very honest," he said. "We hope that we've tapped into some people's emotions and they'll identify with us and hopefully become fans."

Visit the band at www.shinedown.com, www.digital-noise.net. E-mail Douglas at patjessdouglas@netscape.net.

Brent Smith
Shinedown

3 Doors Down opens up



The members of 3 Doors Down are, from left, Todd Harrell, Brad Arnold, Chris Henderson and Matt Roberts.

State Fair act feels the heat of sudden, explosive success

When 3 Doors Down released its freshman album, "The Better Life," back in 2000, no one could have predicted its success.

The album ended up yielding four number-one singles, selling more than six million copies in the process and making it one of the most successful rock debuts ever. In fact, 3 Doors Down became the first band to debut at number one on four different formats with its hit single, "Kryptonite."

The other number-one singles were "Loser," "Duck & Run," and "Be Like That."

They followed up their successful debut with last year's "Away From The Sun," and are in the midst of a grueling tour schedule in support of that album. The tour is bringing the band to the Montana State Fair for a Saturday, Aug. 2, show at 7 p.m. in the Four Seasons Arena.

Life on the road has changed a little since 3 Doors Down started climbing the charts three years ago.

"The tour is bigger now," said guitarist Chris Henderson by phone while the band was in Michigan. "We used to tour with one bus, now we got four. The shows are getting longer. The thing's just growin'."

The headlining gigs aren't anything new for a band that takes pride in knowing they started headlining from the very beginning. Not many bands can make that

claim. Then again, not many bands have taken off as quickly as 3 Doors Down.

"I was scared to death, honestly, when it took off like that," Henderson said of the bands quick rise to stardom. "We got thrown to the dogs, but it worked out okay."

It's difficult to feel bad for a group as successful as 3 Doors Down, but it is a hard reality in the music business that what goes up must come down. The boys from Escatawpa,

Miss., found themselves under the gun when it came time to follow up their successful debut.

"All of a sudden our record's over with, (and) it's time to do another one," said Henderson, referring to the band's pressure to produce another hit album. "Now (critics) are telling us how bad we suck, and how we're not going to be able to do it again."

"People started accusing us of not being what we were. It was disheartening. It hurt the whole band's feelings."

The title track, "Away From The Sun," was written about the feelings the band had going from the peak of success to being considered a possible one-hit wonder.

"It's probably the best song we've ever written as a band because that song's

about being away from the things you need," Henderson said.

Henderson was again joined by fellow guitarist Matt Roberts, bassist Todd Harrell and vocalist Brad Arnold when the group headed back to the studio. The drums on "Away From The Sun" were by A Perfect Circle drummer Josh Freese. Freese was the drummer on the recording end, while Daniel Adair is the touring drummer.

According to Henderson, it's up to Adair to make himself a permanent fixture in the band.

"Unless he quits," Henderson said. "Then I'd have to break both his legs. I'm not getting rid of him. It's up to him, he's the man."

The new album is more complex and a better representation of the members of 3 Doors Down, according to Henderson.

"The music's definitely grown," he said. "The first record was raw. The songs were written very simple. We wanted to evolve into another band and we put a lot of thought into (the second album.)"

The band has already enjoyed two hit singles from the new album with "When I'm Gone" and "The Road I'm On" receiving extensive radio play.

The band is especially fond of traveling on the

State Fair circuit, having done it two of the past three summers.

"It's nice and comfortable," said Henderson. "Everybody's in a good mood. Usually the weather's beautiful."

Henderson, 32, has a special place in his heart for Montana after spending a year of his childhood living between Swan Lake and Bigfork. He attended Swan Lake Elementary School 20 years ago.

"I'm especially looking forward to Montana," he said. "It's interesting to play in a place like Great Falls, 'cause we've never played there. We've been to Denver 15 times. We've been to Boston 20 times. I can't wait to see Great Falls."

Henderson's motives aren't just geared towards playing to a new crowd. He's packing his Harley on the tour since the band will be playing a show in Sturgis the day after the Great Falls show. He's hoping to steal some time while he's in Great Falls to ride through the mountains of Montana.

"That state's so beautiful, man, everywhere you go," he said. "I just can't wait to get there to kind of check it out."

Opening for 3 Doors Down at Saturday's show will be Shinedown, Seether and Our Lady Peace. Tickets are \$28 and are available by calling 727-1481.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.



Patrick Douglas
—
Tribune
reviewer

LIFE

WEDNESDAY, JULY 30, 2003.

Chris Henderson 3 Doors Down

LIFE

WEDNESDAY, AUGUST 20, 2003

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A Perfect Circle taking another step with new CD

By PATRICK DOUGLAS
Tribune Staff Writer

impression."

Howerdel remained busy during the time off, working on songs for the next album. That left everyone else in the band with virtually nothing to do.

Not wanting to continue the long wait between albums, APC bassist Paz Lenchantin left to join Zwan, while guitarist Troy Van Leeuwen quit to pursue an opening with Queens of the Stone Age.

"They're waiting around for Maynard to get done and they got other opportunities presented to them that they wanted to take," Howerdel said. "I can't blame them for that."

Maynard finished his cycle with Tool toward the end of last year and returned to record new material for

APC's sophomore effort, "Thirteenth Step," which is due Oct. 16.

"Maynard always claims it's like having two children," Howerdel said. "You don't treat one better than the other. You give equal duty to each."

Howerdel started in the music business as a guitar tech for bands like Marilyn Manson, Smashing Pumpkins, Tool, Nine Inch Nails, Fishbone and Faith No More.


He first met Maynard in 1992 when he was teching for Fishbone, with Tool as the opening band.

"From there we were just friends," Howerdel said. "(I) bumped into Maynard in '95-'96 and was looking for a place to live and he had an



PHOTO COURTESY A PERFECT CIRCLE
Billy Howerdel, right, and Maynard James Keenan of A Perfect Circle.

See CIRCLE, 2H



**Shape up
Montana**
HEALTHY MEALS

Pineapples, mangos and apples can juice up a spicy dish, serving as a sweet counterpoint to chilies. This recipe pairs fruit relish with shrimp seasoned with chili powder, cumin and paprika.

CHILI SHRIMP WITH FRUIT RELISH

- 1 medium mango, peeled and cut into ¼-inch pieces
- 1 cup diced fresh or juice-packed canned pineapple (½-inch pieces)
- 1 medium tart green apple, diced
- 2 tbsp. chopped red onion
- ¼ tsp. chili powder
- ¼ tsp. grated lime peel
- 1 tsp. lime juice
- Pinch of salt
- Olive oil cooking spray
- 1½ pounds large shrimp, peeled and deveined, tails left on
- 1½ tsp. chili powder

Billy Howerdel
A Perfect Circle

Circle: Hurry up and wait

FROM 1H

extra room, so we became roommates. (I) just kept working on songs and while I was working on them, Maynard had heard 'em and said 'heck, I can hear myself singing on 'em.'"

"That's how it came about." The song writing process between albums has changed slightly. Howerdel wrote the music for "Mer de Noms" before giving the songs to Maynard who then added the lyrics. On "Thirteenth Step," Maynard was able to give more input to the overall feel of the music.

"It was a little different the first time in that most of the songs were pretty much arranged and written, then we handed them to him," Howerdel said. "This time he had a lot more critiquing. I don't know if he had a clear picture of what he wanted it to sound like, but what he didn't want it to sound like."

Added to the mix between albums were former Marilyn Manson bassist Jeordi White,

formerly known as Twiggy Ramirez, and ex-Smashing Pumpkins lead guitarist James Iha.

Having worked for Manson and the Pumpkins, Howerdel doesn't find it too strange to see former employers now playing in his band.

"I'm almost kind of used to it," he said. "It is a little bit weird."

The new album is more complex than "Mer de Noms" and borderlines on concept according to Howerdel.

"It's heavier in mood and content, than the first one," he said. "(It's) almost to the point where '70s records were, where you sit down with the intention of listening to the record with a pair of headphones in a personal space."

"This is a big trade-off when you're making a record, you decide to make it loud or make it dynamic and we made it really dynamic."

APC is usually shrouded in mystery and seriousness due to its dark stage show and reclusive

band members, but Howerdel sees things a little differently.

"There is such a sense of humor amongst all of us," he said. "Everything seems to be humor driven, maybe that's why the music is darker. It's probably just to have that counter, healthy balance."

A Perfect Circle is playing the main stage of Lollapalooza and plans on hitting the road with the Deftones shortly thereafter.

Fans in this area will have to travel to Salt Lake City Thursday or Seattle on Saturday to see the band play at Lollapalooza. For ticket info, check the Web site: www.lollapalooza.com.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

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A Perfect Circle



Guitarist takes singer's Tool time in stride, reasons for eating corn, GG's makeover and more /LIFE

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LIFE

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PHOTO BY MARTY TEMME

Pictured, from left, are Chi Cheng, Frank Delgado, Stephen Carpenter, Abe Cunningham and Chino Moreno of the Deftones.

Deftones, the primal pioneers, still evolving

By PATRICK DOUGLAS
Tribune Staff Writer

Before every other band decided to go for the throat on vocals, there were the Deftones.

Screaming vocals are as common as guitar in today's rock scene, and although they didn't invent the practice, the Deftones can take a lot of credit for bringing the style to a whole new level.

The name Deftones is synonymous with the word "nu-metal" and the rock pioneers were among the first to mix melodic singing with a primal and emotional scream when they released their

first album, "Adrenaline," in 1995. Vocalist Chino Moreno has a voice that is unmistakable.

That's why they are considered by many to be a "band's band," often cited by up-and-coming bands as an influence.

"I've heard that a lot. I think it's really flattering," said bassist Chi Cheng during a phone interview while on a tour stop in Seattle. The band had just finished playing a set at the Summer Sanitarium when Cheng took a few moments to speak. "But, it's not something I want to think about. I don't want to become self-indulgent in an ego type of way. I'd rather be self-

indulgent musically."

Along with Cheng and Moreno, the band consists of drummer Abe Cunningham, guitarist Stephen Carpenter and keyboard/sampler Frank Delgado.

During a late July break between Sanitarium shows in the Northwest, the Deftones were scheduled to play a gig in Billings, but had to cancel at the last minute.

"Chino had a very serious physical ailment," explained Cheng. "So we had to cancel that show, which sucked cause I was actually really

See DEFTONES, 2L

Deftones: Copycats abound

FROM 1L

excited about the fact that we were playing Montana for the first time ... ever."

Their second album, "Around the Fur," was released in 1997 before they burst into mainstream with their Grammy-winning album, "White Pony," in 2000. The platinum-selling "Pony" yielded the track "Change (In the House of Flies)."

The much anticipated follow-up came last May with the self-titled "Deftones," featuring the song "Minerva."

Some publications referred to the new album as being too heavy and too chaotic, while other magazines like Rolling Stone raved.

"I think 'good,'" said Cheng, referring to the references to being too heavy. "I'm happy we made a heavy album."

Although many copycats have cropped up since the band released "White Pony," Cheng doesn't feel the Deftones are competing with those bands.

"We don't compete against anything but ourselves," he said. "We're constantly trying to elevate our own music."

"Deftones" is the most intense album out of the four and Cheng attributes that to the group's ability to grow.

"We just want to go in and evolve musically," he said. "We knew we didn't want to cover the same old crap. We just came in hoping to make a good album and I feel like we did."

The band spent the summer

“ We just want to go in and evolve musically. We knew we didn't want to cover the same old crap. We just came in hoping to make a good album and I feel like we did.

— Deftones bassist Chi Cheng

opening for Metallica on the Summer Sanitarium tour, playing in football stadiums around the country.

"Playing with Metallica is a dream bill," Cheng said.

The band was scheduled to travel in Los Angeles the day after the interview to film a video for their next single "Hexagram," something that Cheng wasn't necessarily looking forward to.

"I'm never really fullyamped about having a video shoot," he said. "Playing along to your own songs is kind of, in a way, false. (The video) is just gonna be us playing to 200 kids just trying to capture what we do live. We're gonna do our best."

"It's a nice medium, but we're into making music and playing music."

The Deftones will hit the road again this fall, sharing a bill with A Perfect Circle and Revolution Smile.

Douglas can be reached by email at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

2003

Deftones

Just takes us inside a band's band; caramel corn for the Kitchen Klutz and more /Life

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No. 113 — 119th Year

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LIFE

WEDNESDAY, AUGUST 27, 2003

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R.E.M. rocks on and on; next stop Montana

By PATRICK DOUGLAS
 Tribune Staff Writer

More than 20 years ago, four Georgia youngsters got together on a cold February evening to share music, not knowing that 16 albums later, they'd still be doing it.

R.E.M. was born that night launching one of the most celebrated and respected rock careers in the history of the business.

"The first time we got together, Bill (Berry) and I showed them a couple of things we had from previous

things that we'd been doing," said bassist Mike Mills during an interview from Los Angeles.

"Then Peter (Buck) and Michael (Stipe) had written one or two on their own before they'd met us. I just remember really liking what they did with our stuff and really liking the things they'd written."

"I remember it was freezing cold. It was February in Athens in a room with no heat and we were playing with gloves on, I think. It gets cold (in Georgia). Not like in Montana, but it gets cold."

What's just as amazing as

their accomplishments is the fact that R.E.M. has never played a show in Montana. That will change when the group swings through for a show Sunday, Aug. 31, in the Adams Event Center in Missoula.

"We have never played Montana," Mills said. "We like hitting places we've never been."

The band is best known such hits as "Everybody Hurts," "It's the End of the World As We Know It," "Man on the Moon"



FILE PHOTO

R.E.M. will play in Missoula Sunday.

See R.E.M., 2L

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R.E.M.: 20 years and still in tune

FROM 1L

and "Losing My Religion."

They have produced hit record after hit record. Mills attributes that fact to the creativity shared among himself and band mates Peter Buck (guitar) and Michael Stipe (vocals).

"I think, to still be writing good, exciting music after this long is the most exciting thing to me," Mills explained. "I think songwriting is one of the most difficult aspects of being in a band, and the fact that we're still psyched to do our stuff is a tribute to whatever skill we have."

Other than the departure of original drummer Bill Berry, the band has experienced few bumps along the road to success. R.E.M. is known for producing generational anthems and continues to draw fans of all ages.

"You have to put it down to the chemistry that exists when the three of us play together," Mills said. "Michael's voice is so emotional and his lyrics are just so good that Peter and I can set up a nice base for it."

Years spent together, countless shows and hours in the studio haven't burned them out, but instead, strengthened their musical connection to each other.

"Even if this band weren't together I'd still be doing music," Mills said. "(But) I think that we all feel that our best work is gonna be done with each other and that keeps us going."

The Missoula show is the second date on an extensive U.S. tour that will celebrate R.E.M.'s career. Their greatest hits album, "In Time," will be released Oct. 28.

"Normally when we have a new record out, we're more excited about playing the new stuff," Mills said. "Since we don't have anything out yet ... it's a chance to celebrate everything we've done."

The band has roughly 75 songs in its repertoire, ready to be played any given evening, according to Mills.

As soon as R.E.M. finishes its tour, the band will return to the studio to finish an album of new material, which is about halfway completed.

A crowning moment came for the band when it was featured on an episode of "The Simpsons" a few years ago.

"That was definitely a highlight of my career," Mills said, laughing. "I was after (Simpsons producer) Mike Scully for a long time to get us on there. It was really fun to go in and do the voiceovers with Dan Castellaneta (the voice of Homer)."

Wilco will be the opening band at the Missoula show, and Mills is excited to tour with them.

"Wilco is one of my favorites right now," he said.

Tickets to the Missoula show, 7:30 p.m., are \$45.

Call (888) 666-8262 or by visit www.griztix.com to order tickets.

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

GREAT FALLS TRIBUNE
 WINNING NEWSPAPER
 WEDNESDAY August 27, 2003

R.E.M.'s story
 Interview with bassist Mike Mills, local teen turns cheer, dog translator a hot seller, and more / Life

Great Falls, Montana — 50 cents

Mike Mills
 R.E.M.



Drying tomatoes, Skid Row and more /Life

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LIFE

WEDNESDAY, SEPTEMBER 10, 2003.

SECTION
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Deluxe Swedish Sleep System



Nature's Cradle Evergreen 452-96



PHOTO COURTESY SKID ROW

From left, Phil Verone, Rachel Bolen, Johnny Solinger, Snake Sabo and Scotti Hill of Skid Row.

Skid Row slides back into limelight

By PATRICK DOUGLAS
Tribune Staff Writer

Skid Row isn't exactly on top in today's rock and roll scene. It is a band that had its chance, took advantage of it and disappeared like many of its peers.

The '90s signaled the end for bands that used hair-spray and high vocals and, although Skid Row came late to the party, they still got banished to the island of hair band has-beens.

Original frontman Sebastian Bach was known for his offstage antics and bad boy image and the group had trouble just dealing with him. The group broke

up in 1995, after an eight-year, three-album run.

Three years away from rock and roll proved too much for members of Skid Row, and they decided to get back together, on one condition.

"We wanted to do it without Sebastian," explained lead guitarist and Skid Row co-founder Scotti Hill during a phone interview. "There's no secret there's no love lost. Nobody got along. It was miserable. So we said we gotta find another singer."

In stepped vocalist Johnny Solinger, a man who previously had been playing with a cover band in

Dallas. Skid Row gave Solinger an audition and, according to Hill, he got the job just two songs into his practice.

"As soon as he started singing, we were like 'oh, we got our guy,'" Hill said. "We sent him back to Dallas and gave him a few days on ice before we told him, but we knew the whole time."

Although Solinger has proven his ability to mold the band in a new direction, he is still able to perfectly hit the classic Skid Row tunes.

"When we found Johnny, it was such a great thing," said Hill. "Not only does he

have a great range, but he's also got a lot of soul in his voice."

The band formed in 1987 and hit the big time in 1989 with the self-titled debut album featuring the tracks "Youth Gone Wild" and "18 And Life." They followed that with 1992's "Slave to the Grind," featuring the title track and the song "Monkey Business."

This summer has seen the band emerge from the ashes, releasing a new album, "Thickskin," in August and spending the summer touring with Poison and Vince Neil.

See SKID ROW, 2L

Skid Row: 'Another summer tour, having fun'

FROM 1L

"We're having a great time, man," Hill said of the tour. "It's just another summer tour, having fun."

Hill knows the band faces an uphill battle trying to win over new fans. "Thickskin" was released on the band's own independent label, making it hard to find.

"We just play, man," Hill said. "We just do what comes natural and hope that people like it."

What separates Skid Row from other hair band revivals are the new lead singer and the new direction. They aren't regurgitating the same old sound, hoping that people will come back to it. They have discovered a new voice and are acclimating themselves to the evolution of the genre.

It hasn't been a smooth transition for Skid Row as they have disappointed some of their faithful followers.

"We've gotten a lot of backlash for bringing a new singer into the

band," Hill explained. "That just fuels us. That just makes us feel more like an underdog."

After seeing them perform at a recent show in Missoula, I am convinced that this band shouldn't be touring with '80s bands like Poison and Firehouse. They should be touring on their own, bringing young bands along in support.

They aren't your older brother's Skid Row anymore, and Hill

hopes that "Thickskin" can bridge the gap between mullet-haired rockers and today's youth.

"I think eventually that's gonna happen," he said. "There are a lot of people out there that aren't very happy with the current music scene. I think people need to listen to (the album). This is like when rock and roll used to be fun and not too serious."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

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Skid Row

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Great White

Nightclub tragedy still haunts band as Havre fund-raiser nears; American Music Awards, and more /Life



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Entrepreneur opens video-conferencing cafe /6S

GREAT FALLS TRIBUNE

A PULITZER PRIZE-WINNING NEWSPAPER

WEDNESDAY

September 17, 2003



PHOTO COURTESY OF GREAT WHITE

Mark Kendall, left, and Jack Russell of the rock band Great White, are playing benefit concerts in Havre and Missoula.

Great White tour raising money for club fire survivors

■ Rock band playing Montana twice, Havre and Missoula

By PATRICK DOUGLAS
Tribune Staff Writer

The name Great White can still bring chills when you hear it.

The band connected with a horrific nightclub fire is coming to Havre and Missoula this weekend.

It wasn't long ago, a little over six months, when 100 concertgoers died in a fire at the Station nightclub in Rhode Island.

Great White was the band playing in the tiny building the night of Feb. 20, and it was its pyrotechnics that set alight the wall behind the stage, causing a fireball that gutted the establishment in minutes.

TICKET INFORMATION

■ Great White performs 9 p.m. Saturday at the Havre Ice Dome. Tickets cost \$18 in advance and are available from Havre businesses. Tickets cost \$24 at the door.

■ The group performs at Sunday at the Elbow Room in Missoula. For more information, call the Elbow Room at 728-2007.

The band lost guitarist Ty Longley and a roadie in the blaze.

The club owner blamed the band, and the band blamed the club.

A few months ago, at the request of fans and survivors, Great White decided to hit the road again and raise money

See GREAT WHITE, 3L

Great White: Shows have already raised over \$27,000, more to come

From 1L

for those who survived the disaster and those who need help because of it.

"For me it's all about helping people out," lead singer Jack Russell said during a phone interview from a tour stop in Michigan. "Now's our opportunity to help 'em out and help their families. I think this is the right thing to do."

The band best known for its hits "Once Bitten, Twice Shy" and "Rock Me" has been on the road for a month or so and is playing without compensation. One hundred percent of the band's profits and 100 percent of the proceeds from memorial T-shirts sold at the shows are going to the Station Family Fund. The fund was set up to help survivors and families financially.

The tour swings through Montana with a stop Saturday at Havre's IceDome and one Sunday in Missoula at the Elbow Room.

Some survivors and media outlets have criticized the band for touring so soon after the fire.

"There's 56 children that have lost one or both parents," Russell said. "Why would anybody want to stop us from helping them? You don't want our help — OK, that's fine. But don't stop us from helping somebody else."

So far the fund has raised a total of \$77,000, with \$27,000 of that coming via the Great White shows. The fund also has received help from bands such as Def Leppard, Poison, Quiet Riot, Skid Row, Vince Neil and Iron Maiden. However, not enough support has been contributed by other bands, according to Russell.

"I'm surprised more bands haven't come together and tried to help out," Russell said. "I guess they figured they weren't there so it's not their problem."

Because of pending legal issues, Russell declined to dis-

cuss the actual fire or his experiences on the night of the disaster but does think the name Great White will forever be associated with the disaster.

"Undoubtedly that's something people aren't going to forget," he said. "It was a horrible event for everybody that was there, and I don't think anybody who was there wasn't tremendously affected by it."

It's the Station Family Fund and all of the fund-raising efforts that have kept Russell optimistic.

"Right now, at this point, I'm looking down a long, long, long dark tunnel and there's a little pinpoint of light at the end of it and that's the Station Family Fund," he said. "This is the one thing that keeps me moving every day. The Grammys and the platinum records, compared to this tour and what we're doing right now, is all just stuff that collects dust on my walls right now."

The fire has helped Russell to see things in a different perspective.

"This has really restored my faith in humanity and people in general," he said. "This tragedy has brought out a lot of good will in so many people and so much compassion, it's just blowin' me away, it really is. It's just overwhelming."

The fund isn't just meant as a channel for Great White fans to help out, rather the entire country.

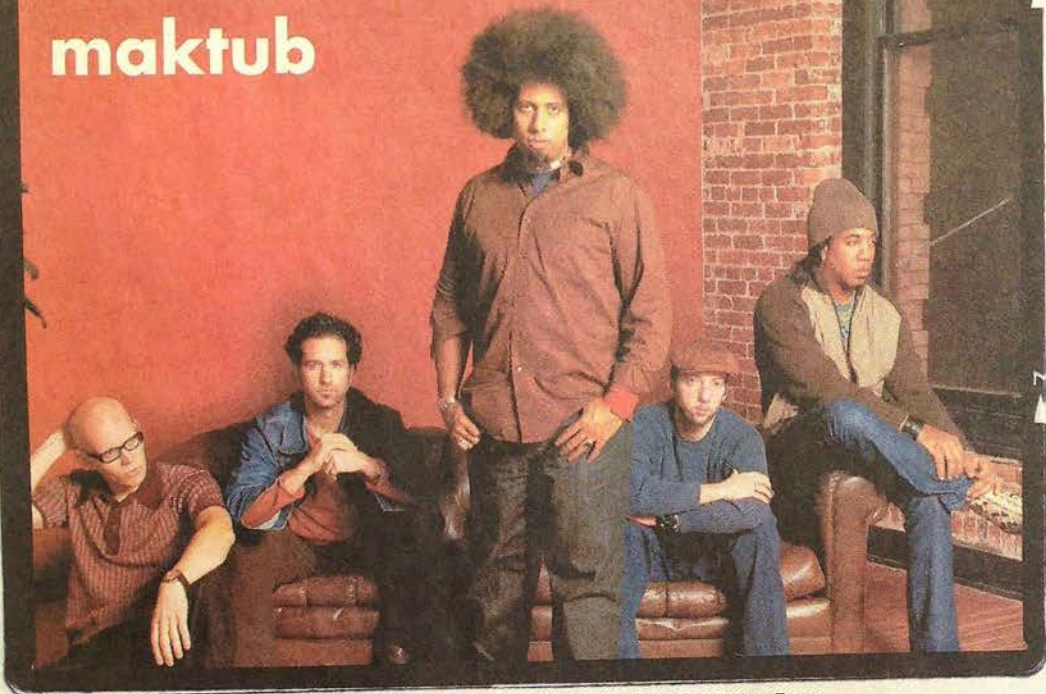
"This isn't a rock 'n' roll tragedy, this is an American tragedy," he said. "My plea to the American people is please help these people out. They're just like you. They're fellow Americans that live in a small community."

The Station Family Fund accepts donations and can be checked out on the web at www.stationfamilyfund.org.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net

Jack Russell - Great White

maktub



Pictured L-R: Maktub band members, Daniel Spills, Kevin Goldman, Reggie Watts, Davis Martin, Thaddeus Turner

Great Falls grad hits it big in Seattle

By PATRICK DOUGLAS
Tribune Staff Writer

Long has Seattle been associated with the alt-grunge scene of rock music. The unofficial birthplace of an ideal that brought rock fans Soundgarden, Nirvana, Pearl Jam and Alice In Chains, Seattle isn't exactly where you'd think to find one of the country's brightest soul artists.

Then again, Seattle always seems to be at the forefront of change in the music industry.

Voted "best band" in a Seattle Weekly reader's poll, beating out local favorite Pearl Jam, Maktub (pronounced mock-tube) is getting praise from critics and fans alike for its "new wave soul".

Perhaps the most intriguing thing about the band is the childhood memories of

lead singer Reggie Watts and his inescapable attachment to Great Falls.

Watts moved to Malmstrom when he was four-years-old, a military child, and lived in Great Falls until he graduated from Great Falls High School in 1990.

He was born in Germany to his father Charles Watts, a retired military man and mother Chriciane, a French woman. The two still call Great Falls home.

His memories of the Electric City and the people he came across are nothing but positive and he credits the town with helping him advance as an artist.

"I was always able to be who I was growing up," Watts said in a phone interview from Seattle. "At the time, Great Falls had one of the best school systems in the U.S. There was so much funding that everything was

taught properly and with a lot of passion, so I was pretty stoked. Artistically, I could do whatever I needed to do as an artist."

"I like (Great Falls) because there isn't a lot of influence. If you're a conscious individual you can take advantage of the fact that there isn't a lot dictating how you're supposed to be and because of that you have an immense amount of freedom to express who you are."

Watts is almost legendary around town to those who walked the same hallways in school, often being mentioned as someone who had success pinned on his sleeve.

"I would say that I definitely stood out just because there were only like nine black students in high school," he said. "I wasn't like everybody else. I was kind of weird. I was

See MAKTUB, 2L

Maktub: 'It's a dream to play in Great Falls'

From 1L

always a class clown ... that guy who was getting suspended for being a joker or the guy that was pulling pranks in the hallway. Just being weird."

Watts' experiences in high school included orchestra, dramatics, government and football. It was his time in drama that convinced him he was ready for something bigger than Great Falls.

"I remember going on a field trip with my drama class to New York and I always had a pre-conception of what that experience would be like," he said. "I remember getting there and I was with my friend Wally Bossie. Wally had an uncle there, and we just walked around and acted like a New Yorker and we fit in right away. I always feel comfortable in a big city."

It wasn't music that Watts pursued out of high school, but acting. He tried to get into acting school in New York City after graduation, but didn't get accepted.

"I told myself if I didn't go there, I'd go to Seattle," he said. Once there, he enrolled in Cornish College of the Arts to learn technique and jazz standards.

"That's when I started becoming really fascinated with the voice as an instrument," he said. "I'd always sung my whole life, but I didn't really consider myself necessarily a singer."

Watts voice has been compared to legendary artists like Al Green and Marvin Gaye. His influences range from Hall and Oates to Led Zeppelin. Maktub even produced

a cover of Zeppelin's "No Quarter" on its new album "Khronos," something that would've shocked a younger Watts.

As a kid, Watts stumbled across a cassette tape of Zeppelin's "Houses of the Holy" in a gutter.

Being more into Prince and Phil Collins, Watts found the album to be garbage.

"I just thought it was awful," he said with a laugh. "I destroyed it because I thought it was evil or something."

Much later in life, while hanging out with a friend in Seattle, Watts was reintroduced to the album, more specifically the song "No Quarter," and heard it with a different ear.

"I was like 'oh my god,'" he said. "It did something to me, like shifted my world. From that moment on, I became a huge, huge fan of Led Zeppelin."

"Khronos" has been getting positive press all over the country, being hailed as "stellar," offering "a little something for everyone," according to Billboard Magazine.

Maktub has shared the stage with such acts as Dave Matthews Band, India Arie, Spearhead, Soulive and Ben Harper, and Watts hopes to bring the band through Great Falls someday.

"It's a dream to play in Great Falls," he said. "My parents have never seen Maktub live so I'd really like for them to see the band."

To hear Maktub, check them out on the web at www.maktub.com, or visit Watts' web site at www.reggielwatts.com. Douglas can be reached by email at pafes@angelscape.net.

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Great Falls grad Reggie Watts makes it with Maktub, plus bagels and picking pets /1L



Kenny Hickey
Type O Negative

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LIFE

WEDNESDAY, SEPTEMBER 24, 2003

Type O Negative getting positive

By PATRICK DOUGLAS
Tribune Staff Writer

These days, it takes some creativity, an extreme image, frightening lyrics or, in some cases, disguises, to make a band look scary. For the four guys in Type O Negative, the image just comes naturally. The band from Brooklyn has been around for more than 12 years, categorized as both goth and death metal at times. You probably wouldn't want to meet them in a dark alley, but the truth is, they're just a bunch of guys trying to have some fun.

"We try not to take ourselves seriously, man," said guitarist Kenny Hickey during a phone interview from Pennsylvania.

Type O Negative revealed its lighter side this summer with the release of the album "Life Is Killing Me." "I think it's the happiest sounding Type O album," Hickey said. "There's a lot of positive sounds in it. Maybe the lyrics ain't so positive though."

The group has enjoyed success with past albums, including 1991's "Slow, Deep and Hard," 1994's "Bloody Kisses," 1996's "October Rust," and the 1999 "World Coming Down."

"Life Is Killing Me" features the hit single "I Don't Wanna Be Me." It is completely different from past Type O albums.

"There's a lot of major melodies and stuff in it," Hickey said. "It goes to a lot of different places."

The band has been on the road most of the summer, playing large venues to an average of more than 10,000 per show. They are nearing the end of this year's road tour.

"Tons of sell-out (shows)," Hickey said. "It's been great. I'm very shocked, con-

See TYPE O, 2L



From left to right are Kenny Hickey, Johnny Kelly, Peter Steele and Josh Silver of Type O Negative.
PHOTO BY DANIEL MOSS

Type O: Black Sabbath, Beatles influenced band

FROM TL

Earlier this summer, the band experienced an irritation all too common in today's music scene. Someone leaked their album to the Internet before it was scheduled to be released, allowing people to hear it before it hit the streets.

"What bugs me man, is, there's no real solution to it," he said of the music trading industry. "You're just gonna have to adapt and deal with it (as an artist)."

The news that some record companies are lowering CD prices is good news, according to Hickey.

"They should because CDs cost too much," he said. "They cost as much as a DVD sometimes, and that's ridiculous."

This year's constant touring is coming to an end soon for Type O Negative and Hickey couldn't be happier.

"I'm tired and I miss my ladies," he said.

"I'd say (the Beatles are) about 60 percent the influence of the entire band," he said. "The rest is Black Sabbath."

Lyrical comical, the songs on "Life Is Killing Me" deal with a range of subjects, some too risqué to mention. One tune, "How Could She" deals with someone addicted to television and includes the names of more than 30 female television characters in the lyrics.

Chunky guitar riffs, 6-foot-6 lead singer Peter Steele's haunting voice and fast drumbeats remain as important to the band's sound as ever. Along with Steele and Hickey, the band includes drummer Johnny Kelly and keyboardist Josh Silver.

Considering that the single only got so much airplay. The kids come out and are fanatical."

Although the band's music is considered metal, Type O Negative give a lot of credit to The Beatles.

Douglas can be reached by e-mail at pajessedouglas@netscape.net.

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LIFE

MONDAY, SEPTEMBER 29, 2003

Hard work has gotten Adema recognized, now they push to be better

By PATRICK DOUGLAS
Tribune Staff Writer

Earning respect in the rock world takes more than getting signed to a major label. Being a part of the blurred rotation on radio won't even cut it these days.

For 25-year-old Adema lead singer, Marky Chavez, the task of earning respect based on his own talents, probably was more daunting than it is for most. Being the half-brother to Korn vocalist Jonathan Davis, Chavez felt the pressure of facing the inevitable comparison to Davis when Adema released its self-titled debut album last year.

Adema spent most of 2002 on the road, playing 300 shows during the year in support of that freshman album. The tour included slots on

the main stage at Ozzfest 2002, and a co-headlining spot next to Alien Ant Farm on the SnoCore Tour.

Chavez does have a similar vocal style to his famous sibling, but there the similarities end.

"There's a lot of people saying this guy knows these people and he's related to this guy so it's gonna be an easy road," Chavez said during a recent phone interview from his home in Tarzana, Calif., speaking of the attitudes surrounding the band in the early days. "For those people who still say that and still believe that, having hang-ups, that's their issue."

Chavez' relationship with his brother isn't about the music, but their bond as brothers.

"The music stuff is really like the last thing that's talked about in the house," Chavez said. "It's more like 'hey man, what'd you have for lunch today, dude?'"

Adema paused in its grueling tour schedule long enough for the band to record its sophomore effort, "Unstable," released on Arista Records last month.

"We all knew we had to step it up as far as the seriousness of this band (goes) 'cause there's definitely nothing funny about this band,"

Chavez said. "We're not like Good Charlotte and make fun of ourselves. We take our music a little bit more seriously than that."

Chavez' lyrics are honest and autobiographical in many cases, a draw to fans who are going through similar situations.

"It's a release to be able to let go of things that have maybe occurred in my life," Chavez said. "I'm just a normal guy trying to get through life as anybody is."

Chavez has decided to put his partying, rock and roll lifestyle on the back burner

"I'm just a normal guy trying to get through life as anybody is."

— Mark Chavez, lead singer of Adema

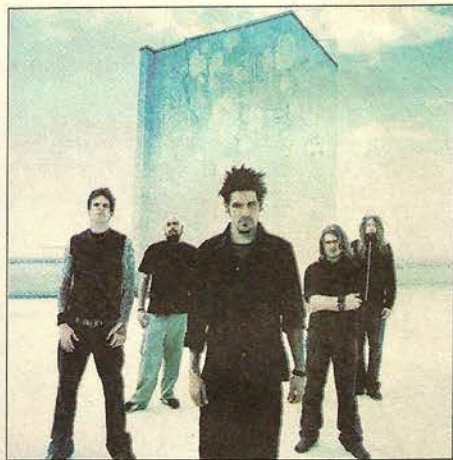


PHOTO COURTESY OF JOSEPH CULTICE
Adema members, from left, are Kris Kohls, Dave DeRoo, Mark Chavez, Mike Ransom and Tim Fluckey.

See ADEMA, 2L

Adema: Opens for Godsmack

From 1L

now that he has a new baby boy.

"I'm more or less enjoying the reality of what's really going on, not the fakiness of what booze or substances or other things can push inside your path," he said. "It's more important to relish your experiences because as you get older that's when you start forgetting things anyway."

Adema is known as a "fan's band" at live shows, a label given to them due to Chavez' appreciative stage manner.

"If my music can give someone a little bit of a break from the monotony of their day or the boss that's constantly over their shoulder, making sure that they're meeting their quotas... that's cool," he said. "That's, I think, what I got into the business for."

Chavez also takes the time to acknowledge the sacrifice fans make going to each and every show, ver-

bally praising them between songs.

"There's so many things that are involved in people's lives that for them to take the time out and really be into our band and come support it and be down with it, we thank them," he said.

Adema is scheduled to open for Godsmack tonight at the Adams Center in Missoula, something that Chavez is looking forward to after spending a good part of the summer in Europe.

"We're totally stoked," he said. "This is one of the only states we've never played in. I hear that (Montana has) an amazing sky and panoramic views. Going to a new state to play for new fans in America — that's awesome."

Tickets cost \$31.50 and are available by calling (888) 666-8262.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

Marky Chavez
Adema

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Life section

Interview with rocker Rob Zombie, cooking in dishwashers. Vegetarian Day and more /1L



Great Falls, Montana — 50 cents

1, 2003

Zombie a horribly talented metal head

By PATRICK DOUGLAS
Tribune Staff Writer

Rob Zombie isn't your typical rock star. With his long, matted hair, boogey-man persona and interest in horror films, he is today's ultimate theatrical metal head.

It's been a busy year for Zombie, having seen his long-awaited film "House of 1,000 Corpses" finally reach theaters, along with the release of his Greatest Hits collection aptly called "Past, Present & Future."

Although he is a unique member of the rock community, Zombie acknowledges the original king of theatrical rock and roll. "Alice (Cooper) was the person I loved as a kid," he said during a growing up interview from his phone. "So many people do things and they think they thought of it and he already did it 30 years ago. Sometimes I'll go back and watch old Alice concert videos and he's just... awesome."

Rob Zombie delights in his creepy persona.

Zombie began acquiring his legions of fans when he burst onto the scene a decade ago with his former band White Zombie. The band had the distinction of being one of Beavis and Butt-head's favorite groups at a time when they were virtually unheard of, a stamp-of-approval that helped get new bands on their feet. "I remember when that happened, we were on tour, somebody kept men-



OWS PHOTO

tioning it to us," Zombie said. "I didn't even know who the hell Beavis and Butt-head was, cause it was so new. But it was great. It helped a lot of bands because MTV's playlist was so uptight."

Over the years, between playing for White Zombie and going on his own, Zombie has been responsible for churning out hits like "Dragula," "Living Dead Girl," "More Human Than Human" and "Thunder

look at it as sort of like the good starter kit for the next generation. For all the kids that are like 'gee, I wonder which record should I buy?' What should I do?"

Zombie has made it no secret that he is a certified horror junkie. Watching him show his house on MTV's "Cribs" and seeing his live show, there's no doubt about his passion for the genre.

"I was pretty young when I got into (horror), Zombie said. "When you're a kid, those things stand out. You go to Disneyland when you're in kindergarten and the haunted mansion stands out. I don't know what draws you to it."

His love for horror spilled over into cinema when he wrote, produced and directed his first movie, "House of 1,000 Corpses." He filmed it for Universal Pictures, which then passed on it because

See ZOMBIE, 2L

Zombie: Star of music, movies a perfectionist

FROM 1L

of its brutality. "When the chairman of the studios saw the final cut, they were sort of like 'we can't release this,'" Zombie said.

The rejection came at a time when the industry was looking away from violence and bloodshed, according to Zombie.

"It was right after Columbine," he said. "It was right after all the studios were all freaked out about violent movies being marketed to kids. I think that played into it more than anything."

Thanks to Lions Gate Films and years of underground talk, the film was finally released late

last year to mixed reviews. "There would be people that loved it and people that hated it," he said. "What was good is there wasn't a lot of in-between, sort of like 'yeah, it's okay.' That's not really good. You either want love or hate."

The sequel hasn't quite reached pre-production as Zombie is just finishing the script. "Without giving away the story, the second one will be not a typical sequel," he said. "It's not gonna be a rehash of the same story again with different people. But, overall, my goal is to make (it) much darker, grittier (and) more violent but not violent for the sake of violence."

With Zombie's intense work ethic and commitment to so many major projects, it's no surprise to find he is more of a perfectionist than anything.

"There's really no other way to be," he said. "I know you can't have it perfect; it's not possible. You have to strive for perfect. That way, you get it in the ballpark. I don't think anyone strives for mediocrity."

Douglas can be reached by e-mail at pat@douglas@netscape.net.

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LIFE

WEDNESDAY, OCTOBER 8, 2003.

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Revolution Smile rises 'Above the Noise'

By PATRICK DOUGLAS
Tribune Staff Writer

There's something to be said about a guy who turned down Fred Durst and a chance to be the man behind the music in the mega popular band Limp Bizkit.

When Bizkit frontman Durst asked Shaun Lopez to be his right-hand man on guitar after the departure of Wes Borland, Lopez declined, opting to go with his own band and his own sound.

Durst thought so highly of Lopez and his talents, he signed Lopez's band, The Revolution Smile, to his Flawless label. Part of the agreement between the two parties was that Durst have nothing to do with the final product.

Revolution Smile was immediately cast aside by some people because of

its involvement with the controversial and mostly loathed Durst before his freshman album, "Above the Noise," had even been released.

"Above the Noise" came out while the band was finishing a stint on the second stage of Ozzfest, a tour members never felt comfortable with.

"You couldn't pay me to go to Ozzfest (again), even to be a spectator," Lopez said. "Unless it was up in Seattle or somewhere where the weather's cool. Some of these places have been pretty much hell on earth."

With a sound that most resembles the Foo Fighters, Rev Smile enjoyed success this past summer with its single, "Bonethrower."

Lopez sees the band pulling away from the majority of groups out there.

"I think most newer bands these days ... steal rather than get influ-

enced," he said. "I think there is a big difference between the two of them. You can get influenced by music or by a band or a style of music, but you can also steal from it, which I don't think we do."

Looking to older, more established bands is a way for people to learn from groups who have already been there and done that, according to Lopez.

"It's weird; sometimes you see a band and maybe you'll go onto their tour bus and look into their CD collection and see nothing that's below the year '95," he said. "I just think you can dig deeper in music and most of the best music is old in my opinion. I like the classics."

Lopez isn't new to the rock 'n' roll

See SMILE, 2L

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PHOTO COURTESY THE REVOLUTION SMILE

Revolution Smile members include, left to right, Octavio Gallardo, TT McCord, Shaun Lopez and Jeremy White

Smile: 'This band is different'

FROM 1L

scene. He was lead guitarist in the '90s band, Far, a group that acquired a cult following with three albums before eventually splitting up.

Now he's the man in charge, hoping that people give Rev Smile a listen.

"If people buy (the album) and listen to it from beginning to end, they'll realize that this band is different than most bands out there right now," he said. "What we do and what we write, it's from our hearts, it's what we feel. It's not like we're trying to fit into this crowd or fit into that crowd."

Douglas can be reached by e-mail at pajlessdouglas@netscape.net.
Read the entire interview at www.dignital-noise.net.

Shaun Lopez The Revolution Smile

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Angst and pain aren't alien to Ant Farm

By PATRICK DOUGLAS
Tribune Staff Writer



PHOTO COURTESY ALIEN ANT FARM

Left to right are Alien Ant Farm members Tye Zamora, Dryden Mitchell, Mike Cosgrove and Terry Corso.

The difference between Alien Ant Farm today and Alien Ant Farm two years ago is like night and day.

In those two years, the foursome from Riverside, Calif., endured a grueling tour, acquired an image it didn't want and survived a fatal tour bus accident in Spain.

Although they are touring again, playing gigs and traveling the world just as they did before the accident, things have changed. Lead singer Dryden Mitchell suffered a broken neck in the accident and still has the metal wires placed there shortly after. The crash killed the band's driver and injured many on board, including the band members and roadies.

Nagging injuries are a part of

everyday life.

"I found out yesterday that a wire in my neck busted or snapped while I was out in Europe playing shows," Mitchell said in a phone interview. "I had to go get a CAT scan today. It just sucks to have to deal with my health in that aspect."

AAF released its second Dreamworks record, "TruANT," a little over a year after the accident, backed by former Stone Temple Pilots guitarists and current producers Robert and Dean DeLeo.

"We wanted to just get back to normality as soon as possible," Mitchell said. "We met the DeLeo brothers, and they wanted to produce the record and it worked out really cool. Like a great thing came out of something really bad."

AAF burst onto the mainstream

scene in 2001, in part due to the charismatic and energetic personalities of Mitchell, guitarist Terry Corso, bassist Tye Zamora and drummer Mike Cosgrove. The decision to cover an unusual tune in Michael Jackson's "Smooth Criminal" brought them into the spotlight, but at a price.

"That wasn't even a single that we picked," Mitchell said. "It was just another situation that you don't have control of. When that gets taken away from you there's little you can do but go and play your shows and try to have some identity and some integrity."

Before long, the band was branded with the single and "one-hit-wonder" status before being nearly cast aside

See ALIEN, 2L

Dryden Mitchell Alien Ant Farm

Alien: Music is study in contrasts

FROM 1L

because of it.

"We were a little bit tired of answering questions about Michael Jackson," Mitchell said. "It was amazing how the music business has nothing to do with music. That definitely put a sour taste in our mouth."

Last month not only marked the release of "TruANT," but the rebirth of AAF. In comparison to the band's initial release "ANThology," "TruANT" is an example of musical contrast.

The album features fewer radio-friendly tunes and more musically dynamic songs.

"I think this record is better than the first one," Mitchell said. "If other people dig it, that's cool. But that's not even the point of this right now. We've been through too much to play the rock and roll game as far as trying to be some cool band. We're not a cool band. We're the most normal

guys.

"My life is pretty uninteresting, but at the same time, I love playing music and I'm glad we get this chance."

The collective influences on AAF's band members don't include a whole lot of rock 'n' roll, according to Mitchell.

"We're all influenced by jazz and R&B," he said. "We definitely stick out. Granted we do have our pop sensibility, but we're definitely not gonna go and do this power punk, wannabe punk thing."

Today's confusing rock scene and corporate-controlled radio culture doesn't interest Mitchell anymore.

"Radio is crap right now," he said. "It's sad to see that, but I guess it's what kids want. If they want crap, they got it. They've got a lot of it."

Alien Ant Farm is scheduled to play a show at Bozeman's Valley Ice Garden Saturday, Oct. 18, in support of rockers 311. The last

time AAF played a show in Montana was during the 2001 Vans Warped Tour in Bozeman.

Fans expecting the same four goofy guys won't be disappointed, as AAF's new video "Glow" attests. In the video, appliances all over the room come to life as the band members play the song. At one point we see an Atari 2600 come out of the closet to kill a PlayStation 2, and we see Mitchell singing to a waffle iron.

"It's cheesy," Mitchell said. "We're not trying to be mysterious. I think we have some pretty deep songs, but we definitely are having good time with what's going on."

Tickets to the Bozeman show are \$29.50 and are available at www.ticketswest.com or by calling (800) 808-5940.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

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LIFE

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PHOTO BY MYRIAN SANTOS-KAYDA

Members of Ill Nino, from left, are Danny Couto, Dave Chavarri, Laz Pina, Cristian Machado, Jardel Paisante and Ahroe Luster.

Ill Nino tends Latin roots to grow loyal following

By PATRICK DOUGLAS
Tribune Staff Writer

Septultura put South America on the metal map in the '80s with its raw, furious music, and a reputation that has only grown in years since.

Now, Ill Nino is continuing that tradition, breaking boundaries and borders, crossing into mainstream American music and win-

ning hordes of young fans in the process.

Ill Nino has members with broad but similar South American backgrounds, having grown up in countries like Columbia, Brazil and Peru.

This combination of cultures has enabled the band to form its own personality, mixing Latin drumbeats with harmonic vocals and loud guitar.

Ill Nino's live show is as intense as its music.

"We're all about playing for the kids and having the kids jump ... and getting the crowd into a frenzy," said drummer Dave Chavarri during a phone interview while the band was in Michigan for a show. "We go out there and shred."

Ill Nino first hit the American scene on the Roadrunner Records freshman

release "Revolution, Revolution," producing the radio hit "Unreal." This resulted in an extensive ride on the 2002 Ozzfest second stage.

Last month, the band released its second album, "Confession," backed by an extensive tour with label mates "Spineshank."

"It's really beat-driven," Chavarri said of the new album. "It's a more focused Ill Nino. On the last record

we wrote the record and ... started touring right away and (on) this record, we had time to hone in our sound."

Along the way, Ill Nino bid goodbye to guitarist Marc Rizzi, replacing him with former Machine Head axe man Ahroe Luster.

"Ahroe's great," Chavarri said. "When the slot became

See ILL NINO, 2L

Ill Nino: After break, bands hits road again

FROM 1L

vacant for a guitar player, we gave him a shout. He came out here packed enough for three days (just to) try out and has never left since. He's been here for four months now."

"Me and my percussionist have a real good relationship (in) the way we play," Chavarri said.

The rest of the band includes vocalist Cristian Machado, bassist Laz Pina, and guitarist Jardel Paisante.

Chavarri also doubts as the band's producer, something that enables him to delve into the music more than your average drummer.

"I've had a lot of fun doing it," said Chavarri of producing and co-producing the band's two albums. "I love working with this band and have a real position of what the band should sound like."

"I think the guys in the band and myself, we see eye to eye on everything and we're really close. We have a lot of respect for each other and we know the men in Ill Nino have

spent many months on the road, taking a break from their hectic schedule only to record the new album.

"I think, without taking away from any other band, we got one of the highest work ethics of any band out there," Chavarri said.

"We did 23 months of touring with 90 days off and basically look two weeks and came into writing the record, right into recording the record, to mixing the record, rehearsing for the new tour, and then going out on tour."

"This is what we do for a living and we take this (stuff) very seriously."

The band has had a few months to break in the new members and they're back on the road for a while.

"We put a lot of work into this record," Chavarri said. "We really united as a band and really (are looking) forward to touring this record for the next year and a half, two years."

Douglas can be reached by e-mail at pdouglas@tribune.com. Head the entire interview online at www.gfa-tribune.com.

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Tuesday, October 21, 2003

Dave Chavarri
Ill Nino

LIFE

WEDNESDAY, NOVEMBER 12, 2003.

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Band hopes album reaches 'Heights' of debut effort

By PATRICK DOUGLAS
 Tribune Staff Writer



Spineshank, from left, Mike Sarkisyan, Rob Garcia, Jonny Santos and Tommy Decker.

PHOTO BY MATTHEW WELCH

When Spineshank got together to record their third album, "Self Destructive Pattern," the idea behind the album was simple; don't worry about what everyone else is doing. Hoping to separate themselves from the rest of the pack, the boys in Spineshank could do nothing but be themselves. "You can sit there and try to think of gimmicks and ways to do it," said drummer Tommy Decker in a phone interview from Michigan. "But in the end, the only thing we can really do is be ourselves and make the music that we believe in, that's true to us." Making music to appease

the masses isn't at the back of their minds when the band members get together. "We're not gonna try to be the White Stripes just because it's the cool thing now," Decker said. "We've always played metal with

melody and dynamics and we're gonna continue to do that. I think what separates us from a lot of these other bands is, we don't care if we get on the radio." Spineshank slid into mainstream rock two years

ago with the smash single, "Synthetic," from their sophomore album, "The Height of Callousness." Enduring two years between albums was something that made the band both fresh and nervous. "I'm a pessimist and was a little nervous about how well (the new record) was going to be received," Decker said. "I just wanted to take what we've learned and take it to the next level. People can say anything they want to about Spineshank, but they know where we're coming from." The progression from one album to another was something Decker attributed to experience. "We learned how to play our instruments better," he said. "We're better song-

writers." The transition from a hit album to a follow-up is something that's very important in retaining fans and earning respect, according to Decker. "I've always hated when a band follows up a great album," he said. "After someone loves your record, no matter what you come up with, kids are gonna say you sold out. When people love a record so much, there's no way you ever top it." The difference between "Height of Callousness" and "Self Destructive Pattern" is a diversity of sound. The explosion of aggressive music is tamed a bit, according to Decker.

See SPINESHANK, 2L

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ON THE NEWSSTAND

It's the middle of the afternoon and suddenly a blanket of fatigue drapes over you and knocks you on your you-know-what. Instead of thinking "latte to the rescue," try one of these energizing tips from Cheryl Mitouer, the co-founder of Pacific School of Massage and Healing Arts.

Spineshank: Less party, more work

FROM 1L

"'Height of Callousness' was a very good album and I'm very proud of that," Decker said. "Thing about it though is, it's on 10 all the way. It slaps you in the face the whole time. If you get punched so many times, at the end of the day, you get numb." The over-saturation of the metal market is something Decker thinks will sift itself out. "It's been that way for years now," he said. "At this point, I think it's a good place for us, but it's a scary place to be. The cream is gonna rise and the bad are gonna suffer."

"The same thing happened with grunge. There were tons of bands, but there were three or four that, in the end, made careers out of it." The one thing that has changed in the band between albums and tours is its ability to moderate on the party scene. "We've kind of calmed down a little from the way we used to act," Decker said. "It kind of takes its toll on you when you're on the road every night, trying to party, trying to be Motley Crue. Sometimes it's just better to just concentrate on the music, you know." Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Tommy Decker
 Spineshank

LIFE

WEDNESDAY, OCTOBER 29, 2003

KMFDM: 'Sort of funky and a little weird'

By PATRICK DOUGLAS
Tribune Staff Writer

The crazy, dizzying effect of Industrial Metal has been boosted over the years by the success of bands like Nine Inch Nails, Ministry, Marilyn Manson, Rob Zombie and Rammstein.

A concoction that mixes furious guitar, fast drums, special effects and a little techno, Industrial Metal also finds a home in many of today's video games.

The band often credited

with pioneering the sound is KMFDM, a group that's been around since 1984, featuring a current mix of seven musicians from all over the globe.

"Even though we were always a little, sort of funky and a little weird ... people like that stuff," said KMFDM founder and vocalist Sasha Konietzko in a phone interview from his home in Seattle. "I do know for a fact that many people that are by now more well known than KMFDM claim that KMFDM was one of

their influences."

KMFDM has always been a politically driven band, with lyrics and motives that aim to point out things that are wrong with world politics. This fact is evident on the band's newest effort "WWIII."

The attitude towards musicians with opinions has changed over the years, as was evident earlier this year when the Dixie Chicks and Pearl Jam were nationally criticized for speaking against the war in Iraq.

"I just shook my head

and was like 'darnit,'" said the German native Konietzko. "Especially in the case of the Dixie Chicks. If it hadn't been such a naive statement ... if they had really said something that had carried some weight, what would've happened to them in that case?"

Speaking out against the government has mixed with music for years; it's just getting more difficult to exercise the right to free speech, Konietzko said.

See KMFDM, 2L

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Pictured are the members of the band, KMFDM. Vocalist Sasha Konietzko is in the center.

PHOTO COURTESY KMFDM

KMFDM: 'Always has been politically charged'

FROM 1L

"KMFDM obviously doesn't say anything that's not 100 percent our opinion," Konietzko said. "Everybody's entitled to their opinion. KMFDM is politically charged, sure, but KMFDM always has been politically charged."

"Nowadays the climate has sort of changed and everyone is kind of waking up and is becoming slowly more politicized. To many people, apparently, it comes as a surprise that KMFDM are still outspoken."

An uncommon aspect of the band is its policy that no one person controls the direction of the music or songs.

"It's not like I, or anyone else, takes the reins in their hands and says things like 'let's do this now,' and let's do that now," Konietzko said. "It's more like everyone who works on it (and brings in their own unique flavor."

KMFDM has sold more than 2 million records since 1993, and has gone through a few personnel changes over the years, bely-

ing the adage that too many cooks in the kitchen spoils the broth.

"It's really not hectic at all," Konietzko said of the songwriting process. "It's more like everybody works in their own environment and that's the way that they like to work best. Making music is not following up on a chore list, it's more like, roam freely and see where creativity strikes you."

Through all of the years of albums and making music, KMFDM has never associated itself with a major record label. Konietzko sees today's situation with record labels fighting file-sharers as a blessing for the music industry in general.

"Today the music industry has fallen apart to the point that it's unlikely that it's gonna be around a year from now," he said. "Piracy and filesharing has brought it to their knees. We're just watching the last, desperate struggles of a sighing giant."

Without the pressure of corporate labels and battles for record sales, bands will have a chance to flourish, Konietzko said.

"I don't think it needs a solution," he said. "The music industry needed to go. Like a vampire. There's a much better chance for good music to emerge from all kinds of places if the controlling mechanisms are faltering. Persistence and noncompliance have basically brought the big, old dictators down."

Konietzko also has a problem with the idea that MTV controls the world of music.

"MTV basically killed music and it really killed the awareness of the fact that there's a variety of music out there," he said. "MTV ... gives you the impression that the world consists of merely a dozen or maybe two dozen musical projects that are all really, really mediocre or bad, yet gives it away as sort of fact, and paints a picture of youth culture that's not only racist but also really sad."

Fans of the band can take comfort in the fact that, as long as there is something in this world to speak out against, KMFDM will be there.

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Sasha Konietzko
KMFDM

LIFE

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Heavy metal fans love Hatebreed

By PATRICK DOUGLAS
Tribune Staff Writer

There's something about the metal band Hatebreed that demands respect. Whether the respect comes from its peers or from the masses of loyal fans, respect is an odor that follows the foursome wherever they go.

Maybe it's their true-to-life appearances. Maybe it's their honest lyrics and faithful following. Maybe it's the fact that they've come out on top after struggling through the hardest of times. Whatever the case, the four members of Hatebreed are back at it

with the release of a fourth album, "Rise of Brutality," giving fans another dose of inspiring, hardcore metal.

"My motivation now is to sort of try and create something bigger and better for a lot of people that have been through the same struggle," said lead singer Jamey Jasta in a phone interview from a tour stop in Indianapolis.

"I feel like we've been through a lot of the worst stuff that bands can (go) through and still have come out pretty much on top."

Hatebreed originally released two albums on small labels which helped gain a large fan base for the

band before it landed a spot on the 2001 Ozzfest tour. That was followed by an invitation and stint on 2002 Ozzfest.

With mainstream fans knocking on the door, Hatebreed released its most successful album, "Perseverance," in 2002, with the hit single "I Will Be Heard."

While many bands who share a sound tend to lean towards makeup, masks and theatrics, Hatebreed does nothing but show up and play gigs. Jasta is known for always wearing a T-shirt and black baseball hat.

"Coming from the hardcore scene, it's more about

the music than the imagery," Jasta said. "I really felt like the bands I can relate to are the bands that were the most down to earth and the most approachable and sort of attainable as far as being ... real people."

Hatebreed originated in Connecticut when people in that area were more interested in "ska, punk, indie and emo" bands.

"There just wasn't a lot of heavy bands," Jasta said. "And there weren't a lot of clubs that a band like us could play."

"We never had any sort

See HATEBREED, 2L



PHOTO COURTESY HATEBREED

Jamey Jasta, lead singer of metal band Hatebreed, is third from the left.

Hatebreed: Group seeks success on its own terms

FROM 1L

of delusions that we would turn into rock stars, or wanted money or fame or anything like that," he said. "It was really more about being with our friends and traveling and meeting new people."

"Once we saw it snowball into something a lot bigger, it all just became more apparent that if you work hard at something, you can really achieve success and have it be on your own terms."

When the band entered the studio to record "Rise of Brutality," there was no pressure.

"We had already beaten the sophomore jinx and proved to people that we could make a brutal record without compromising our sound or our integrity," Jasta said. "We banged it out short and sweet. There's no noodling. There's no mathematical stuff. It's just straight up, simplistic Hatebreed style. Just take it up another notch."

The band has survived and grown a fan base virtually without the help of corporate radio and MTV.

"It's helped a little bit, but nothing that I would think, could make or break our career like a lot of other artists out there that can't exist without radio."

Hatebreed is touring with metal icons Slayer, a pairing that isn't new to either, as they have shared the stage numerous times.

"They've looked out for us now for about four years," Jasta said of Slayer. "My fascination with Slayer was that their albums were so consistent and they remained so heavy when a lot of bands



Want to hear the band?

Hatebreed isn't scheduled to perform in Montana. The group will perform in Denver Sunday, Nov. 16; in Salt Lake City, Monday, Nov. 17, and in Seattle, Tuesday, Nov. 25. For details, check the Web site at www.hatebreed.com.

were really trying to change their sound, you know, to make money. I can't thank those guys enough for helping us out."

The closest the tour will get to Montana will be when it stops in Denver on Sunday, Nov. 16; in Salt Lake City, Monday, Nov. 17, and in Seattle, Tuesday, Nov. 25. For details, check the Web site at www.hatebreed.com.

Douglas can be reached by e-mail at pattjessdouglas@netscape.net. Read the entire interview online at www.digital-noise.net.

Jamey Jasta
Hatebreed

John Connolly Sevendust

Sevendust fans overcome 'Animosity' with musical change in 'Seasons'

By PATRICK DOUGLAS
Tribune Staff Writer

Many bands that put out a hit record don't make it past the next one, a phenomenon referred to as the "sophomore jinx."

For the Atlanta, Ga., band Sevendust, the dreaded sophomore jinx came with its third album, 2001's "Animosity." It was the follow-up to the 1999 mega-hit record, "Home," which featured the title track as well as the single "Denial."

Although the band felt it had a hit in "Animosity," the

album didn't generate the kind of sales hoped for and was considered a commercial failure.

"Animosity" was a record that we were absolutely proud as we possibly could've been with," said Connolly in a phone interview from a Louisville tour stop. "Some people just didn't hear it that way."

The problem, according to Connolly, was that the album wasn't given marketing support from the record label.

"It's frustrating, because

we thought we did everything that we really wanted to do on a record, and when your label doesn't fall in love with it like you do, it makes it really, really difficult," he said.

The group has brushed away the bad taste and is celebrating the release of its fourth album, "Seasons," last month onTVT Records.

"Enemy."

As was the case in 1997, when the band released its debut album, Connolly is joined by vocalist Lajon Witherspoon, guitarist Clint

Lowery, drummer/vocalist Morgan Rose and bassist Vinnie Hornsby.

"Making music with these four guys is something that's really, really hard to explain," Connolly said of his relationship with the other band members. "I just sit there for a second and kind of look around and go, 'Wow, you know what? I'm in my favorite band on Earth. It's pretty cool.' Through the years, band members have learned to

See SEVENDUST, 21



Sevendust: New CD, new tour

FROM 11

appreciate each other and to avoid the stresses that come with extensive and grueling tours.

"Touring on the first record, honestly, we don't remember most of it," Connolly said, laughing. "Because it (was) such a whirlwind and ... we started out for way, way too long. Now, after four records, I just get a lot more enjoyment playing these songs, seeing where we came from and what direction we've gone with each one."

The band is in peak form on "Seasons," which debuted higher on Billboard than any of the previous Sevendust albums.

When listening to the new record it's obvious the five are still having great fun creating music.

"We're just a lot more mature and we're a lot more focused on what we wanna do," said Connolly.

Regardless of the problems facing record companies and the all-too-important images that bands have to promote these days, it all

boils down to the music, according to Connolly.

"(Music is) a universal thing and it's a form of art that a lot of people don't realize is such an integral part of their lives," he said.

"I think a lot of people think of music as more of an afterthought kind of thing. Try to imagine life without it, without hearing any

kind of sounds like that. It'd be a pretty dull place."

Sevendust is touring through the area with Staind and Lo-Pro with stops scheduled in Salt Lake City Thursday, Denver on Friday and Rapid City on Saturday.

Douglas can be reached by e-mail at paldessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

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LIFE

WEDNESDAY, NOVEMBER 19, 2003



Nature's Cradle

A decade later, Spin Doctor is going around again

By PATRICK DOUGLAS
Tribune Staff Writer

It's been a while since the world heard from the Spin Doctors. Just over a decade ago, they were basking in the success of a debut album that sold more than 10 million copies. Shortly thereafter, the wheels started to come off.

Years of bad luck and frustration eventually resulted in the demise of the band and the parting of ways for its members.

"(It was) your typical band BS,"

said drummer Aaron Comess in a phone interview from his home in New York City. "It's hard to be around the same people day in and day out. It's like any relationship ... if you're with people all the time, you're gonna drive each other crazy."

The Spin Doctors are known for their funky jam-style of music, kind of a cross between the Red Hot Chili Peppers and Blues Traveler.

The foursome from New York City spent three years touring the

club scene before hitting it big in 1991 with the debut album, "Pocket Full of Kryptonite." The album featured the title track as well as the songs "Two Princes," "What Time is It?" and "Little Miss Can't Be Wrong."

They followed that with the album, "Turn It Upside Down."

Success was short-lived for the original lineup. With nothing but a bright future ahead of them, the breakup started when guitarist Eric Schenkman left the band in 1994, followed shortly thereafter

by bassist Mark White.

The band released two more albums, "You've Got To Believe in Something" and "Here Comes the Bride," but eventually, lead singer Chris Barron succumbed to temporary vocal paralysis and the band was through.

Even though the Spin Doctors had disbanded, Comess kept himself busy by helping out other bands.

See SPIN DOCTOR, 2L

Spin Doctor: Group goes for second chance

FROM 1L

"I'm constantly playing and recording with a lot of different people," he said.

It took the demise of a local club called the Wetlands to get the original Spin Doctors lineup back together a couple of years ago for one show.

"They called us to see if we wanted to do one of their last shows with the original lineup," said Comess. "It was really the perfect kind of opportunity and reason for us to get back together."

The Wetlands was a special place in the development of the Spin Doctors. The group played there often before hitting the big time, even recording the live album, "Homebelly Groove," at the club.

"I think everybody was a little nervous because we hadn't seen each other in a while and we hadn't played together in a really long time," Comess said. "We met up at a rehearsal hall the day before the gig and just started playing the songs and from the very first note, it sounded amazing."

Deciding to give it another shot, the four members are taking it slowly, playing a few live shows in the summer of 2002, and a couple of dozen dates in 2003.

Without the backing of a label, the band has been spending time writing and recording songs it will pitch to record companies. The process is different than when Spin Doctors

were trying to get labels to notice back when they were a club band.

"It's a little different (now) cause we're an established band," Comess said. "We're a band who's had a few hit records and has a name, so it's kind of a different side of things."

With this album, the band doesn't feel pressured to get the music out overnight.

"If we're gonna make a comeback and put out another album, we really want it to be great," said Comess. "We don't want it to just be something we just kind of throw out there. We're kind of taking this time to build things back up with our live show and get the right songs together so we can try to put something out that's really good."

Bands don't often get second chances, and the Spin Doctors aren't going to squander this one.

"I've been having a ball lately," Comess said. "The energy is really positive. The music sounds great. The crowds have been great. I'm looking forward to the future."

Look for the group to release its next album along with another summer tour in 2004. Visit their Web site at www.spindoc-tors.com, where you can download seven live tracks from recent shows.

E-mail Douglas at patjessdouglas@netscape.net.



PHOTO COURTESY SPIN DOCTORS

Left to right are Chris Barron, Aaron Comess, Mark White and Eric Schenkman of the Spin Doctors.

Aaron Comess
Spin Doctors

For tips or corrections: Contact Associate Editor Tom Kotynski at 791-1477 or (800) 438-6600 or tribfeatures@sofast.net

LIFE

WEDNESDAY, NOVEMBER 26, 2003

Skrape's 'Up the Dose' a delayed doozy

By PATRICK DOUGLAS
Tribune Staff Writer

When a record company pushes back the release date of a band's album, it's usually because of a production issue. That's not a good thing.

For the Orlando-based rock group Skrape, moving back the release of its sophomore album, "Up the Dose," meant a gap of three months. The notice of delay came just a few weeks before the album was to be released.

"Our radio department at RCA had a really, really full roster as far as what they're talking to radio," drummer

Will Hunt said in a phone interview while the band was in Pennsylvania for a show. "Everybody felt like, in order to give our record a real fair chance, let's wait a little bit ... until the radio department's got time for us."

The album is finished and advanced media copies have been out since summer, but the extended wait isn't something the band is dwelling on.

"Initially, we were like, 'Man, that sucks,'" Hunt said of the delayed release. "(But) when you look at the business side of it, it's actually the best thing in the world for us. It means our

label's really dedicating to making it happen."

"Up the Dose" was to have been released in October but was moved to January 4, 2004.

In the meantime, the band has been touring non-stop since summer, opening for Ill Nino and Spineshank before the tour they're currently on, which includes Static-X and Soil.

Skrape released its first album, "New Killer America," in 2001 and was insanely initiated into the rock world on its first major tour with an opening slot for Pantera.

In between albums, Hunt kept busy as the drummer

for Tommy Lee's band. Lee is the former drummer for Motley Crue and played half of Ozzfest 2002 on the main stage.

"When I started (playing drums), I spent my childhood years and a lot of years after that, copying Tommy Lee," Hunt said. "We just got along. It was more of a fun thing; it wasn't a pressure thing at all."

Hunt wasn't new to the rock world when Skrape hit the scene two years ago. His former band, Stuck Mojo, produced six albums before disbanding.

Although Stuck Mojo

See BAND, 2L

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PHOTO COURTESY RCA RECORDS

Orlando rock band, Skrape, includes, from left, Brian Keeton, Will Hunt, Billy Keeton, Randy Melser and Pete Sison. The group's second album, "Up the Dose," will be out on January, three months after its original release date.

Will Hunt
Skrape

Band: 'We're brothers'

FROM 1

acquired a huge cult following, it never really enjoyed mainstream success or fortune, something Hunt is hoping for with Skrape.

"I'd rather sell records than arenas," he said. "I'm not afraid of being mainstream. I love to play rock and roll, I'm glad to get paid for it ... at the end of the day, I'd love to be huge."

"Up the Dose," juxtaposed with "New Killer America," illustrates how the band has matured and learned, according to Hunt.

"The thing that makes me the most excited about (the new album) is I hear a tremendous amount of growth," he said. "I'm really proud of how ... deep the

record is. We've made a record I'd really like to listen to."

Aside from Hunt, the band features Brian Keeton on vocals, Brian Milner and Randy Melser on guitar and Pete Sison on bass. Melser is a new addition to the band since their first album.

"We're brothers man," Hunt said of the band's relationship towards each other. "The biggest thing for us is that we know to respect each other's space."

Look for Skrape this coming Friday when the band opens for Static-X and Soil in Spokane. The show is sold out. For ticket info, call (800) 325-SEAT.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digit-al-noise.net.

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LIFE

WEDNESDAY, DECEMBER 10, 2003.



PHOTO COURTESY MARK WEISS

Slayer members, from left, Dave Lombardo, Jeff Hanneman, Kerry King and Tom Araya.

Tom Araya
Slayer

By PATRICK DOUGLAS
Tribune Staff Writer

The path a great band takes can often be traced back to a garage and forward to someone else's garage.

Influential bands are as big a part of rock as the bands they spawn, and those who help create a genre of music are forever cemented in the annals of musical lore.

No one will ever top what the Beatles and Elvis did for rock and roll, just like no one will ever sur-

pass Public Enemy in the world of rap.

In the world of metal, there is one band that wrote the book and one band that laid the ground rules for all the bands to follow.

Slayer has been around for more than 20 years and is still going strong, producing records and headlining even stronger tours.

"It took us a while to shove it down people's throats," said lead singer Tom Araya during a phone interview while the

band was in San Diego for a show.

"To have lasted as long as we have, we owe it to our fans. Never in my life did I ever think that I'd be in a band that would last 20 years."

The band's ability to go with the changing flow of the changing times, yet never changing its style, is something to which Araya attributes Slayer's success.

"I'm just like any other fan I'm a fan of bands,"

See BAND, 3L

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The band: Plays on

FROM 1L

Araya said. "You fall into a groove with a band and you really like what they do and then all of a sudden they do something that you didn't expect, and it would throw me off and I wouldn't buy their albums anymore.

"You can reinvent yourself and you can throw in little subtleties and changes, but they don't have to be drastic like a lot of people, or a lot of bands attempt," Araya said. "They try to make really drastic changes to see if they can make a jump-start somewhere."

Once Slayer's equal, mega rock group Metallica has suffered in recent years as a result of reinventing its sound to a point where fans aren't buying it anymore.

"There's a lot of bands that have done that, that are no longer around," Araya said.

The band is celebrating its two decades of success with a four-disc box set called "Soundtrack to the Apocalypse." The four discs include select songs from every album since 1986, as well as soundtrack songs, rare singles and b-sides, and a DVD of live performances. A deluxe edition includes a fifth CD which features a full-length concert from 2002.

"I'm just hoping that everybody likes what they're finding," Araya said of the set. "We have a lot of rarities that aren't available on any records that we went ahead and put together and compiled on a disk. I know some (die-hard fans) might have some of this material. (They've) got the bootleg quality. We got the master quality."

The band just finished an extensive tour with Hatebreed and has been giving fans a special treat along the way. Although unconventional by music standards, Slayer has been playing the hit 1986 album "Reign in Blood" from front to back at shows.

"It was suggested by our ... European agent John Jackson," Araya said. "We thought 'Reign in Blood' would be neat to do. So we did two shows in London and, when we did it, everybody loved it. Everybody went crazy."

After years on the road, the one constant Araya sees at every show isn't the music, but the fans.

"The constant is the smiling faces, believe it or not," Araya said. "You'd think at a Slayer show you wouldn't see smiling faces, but that's what I see. I think it's really neat to look down and see a bunch of young kids beat the ... out of each other, bloody noses, and at the end of it all, they're smiling. That to me is fun."

Although the band has been around for years, Montana has never been one of its stops.

"So when are we gonna play in Montana?" Araya asked. "You gotta call up your local promoter and say 'I want my Slayer.'"

Douglas can be reached at patjess-douglas@netscape.net. Read the entire interview at www.digital-noise.net.



Patrick Douglas
Tribune
reviewer

Pianist Winston moved by Montana

By PATRICK DOUGLAS
Tribune Staff Writer

It's hard for me to understand why some people need a catchy slogan to appreciate Montana. I've lived in many different places and never will any place but Montana be home.

The mountains, the people and the seemingly unlimited outdoor resources are more than enough to fulfill one's creative needs.

Those who have doubts need look no further than the recent success of musicians who were raised here.

Big Sandy native Jeff Ament of Pearl Jam fame, Chester pianist Phil Aaberg, and Miles City native and pianist George Winston all have all been nominated for Grammy Awards. Winston is

the most recent nominee this year.



Winston

Winston, 54, is celebrating the success of his 10th solo piano album,

"Night Divides the Day; The Music of the Doors." The album received a Grammy nomination in the pop instrumental album category.

Through all of the albums and inspirations, Winston insists the awe-inspiring scenery of Montana stands as the backbone of his work.

"Montana is the center of the universe for me for everything musical," Win-

See WINSTON, 2L

Winston: Capturing Montana

FROM 1L

ston said during a phone interview from his Santa Cruz, Calif., home. "Montana's the bottom line."

Winston is currently finishing his next solo piano album titled "Montana - A Love Story," an extension to his 1999 album "Plains."

"I was just gonna call it 'Plains 2,'" said Winston of the new album. "It's a Montana record (so) that's what the title became because that's what the songs felt like."

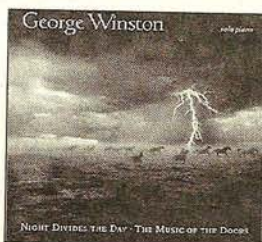
Winston specializes in capturing the seasons in the form of music. His albums borne such titles as "December," "Autumn," "Summer," and "Winter into Spring."

"Having the four distinct seasons growing up left the imprint on me," he said. "All songs to me are seasons' songs, by anybody."

Winston's latest album, 2002's "Night Divides the Day; The Music of the Doors," came as an unexpected tribute to one of rock's legendary bands. Had it not been for the Doors, Winston may have never learned to play piano.

"I was in Miami, it was January '67," said Winston of his first experience with the Doors.

"'Light My Fire' was six months away from being on the radio. I just got it and put on 'Break On Through To The Other Side,' and went, 'that



just obliterates everything I've ever heard.'"

"I was really interested almost totally in instrumentals," said Winston. "Morrison's singing was like instrumental. They always had instrumental breaks."

"I just went ... I gotta get an organ and play in a band," Winston said of his connection with the Doors. "So I did."

It wasn't until 1971 that Winston decided to move on from playing the organ and focus on solo piano.

"I heard Fats Waller, the great stride pianist," said Winston. "I heard his recordings from the '20s and I realized, 'oh yeah, (I want to play) solo piano and not organ in a band.' I went 'that's what's been wrong.'"

Today, Winston finds inspiration not only in the seasons and Montana, but in fellow Montana pianist Phil Aaberg.

"He's just the greatest composer," Winston said of Aaberg. "He captures Montana as well or better than I've

ever heard anybody capture anything."

Winston has recorded Aaberg songs in the past and will include Aaberg's "Nevertheless, Hello" on "Montana - A Love Story."

Winston enjoys returning to the state to play shows for Montana audiences, and plays regularly in Great Falls.

"It's a great old town," Winston said of Great Falls. "It's an old Western town, but it's kind of new and modern at the same time. It's a city big enough for anonymity and small enough for a community. It's one of those ideal things. If everywhere could be run that well ... boy."

Winston plans on giving a solo piano performance in Great Falls in early summer and will return later in the year for a solo harmonica performance.

"I've played quite a few (solo) guitar shows in Great Falls and never done a solo (harmonica) show anywhere," he said. "It's time to get it going."

Winston's music is as colorful as a July Montana sunset and as exciting as a brisk winter morning in December. Pick a reason you like Montana and you'll probably find a piece by Winston that captures it.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

George Winston

LIFE

WEDNESDAY, JANUARY 21, 2004

Songs, real short and to the point, have punk fans sticking to Red Tape

BY PATRICK DOUGLAS
Tribune Staff Writer



From left are members of Red Tape, Jeff Jaworski, Mark Paraji and Twig Von Wussow.

The term "punk" in reference to rock n' roll isn't quite what it used to be. In the past, punk meant your band was against the system and against trends and popular opinion.

If you were punk and crossed over to mainstream, you can go on a video or get a single played on the radio, you were banished from the genre by fans.

Today, punk rock is as dead as Sid Vicious. When you can go out and buy an entire punk outfit in the underground society, the bands that kids see on MTV are as far from the idea of punk as Milli Vanilli.

For Sacramento band Red Tape this punk label isn't something they asked for. "Our songs are for people like ourselves, with ADHD," Jaworski, vocalist, left interview. "The songs are real short and to the point."

Red Tape isn't just about live "The Clash" mixed with furious guitar work and drums that are more reminiscent of metal bands. Most impressive is the raw power of each song from Red Tape's upcoming "Radioactive."

"(We're) not going in there and trying to follow the guidelines of what radio stations want to hear," Jaworski said. "That's just gonna cut your own throat. You just gotta go for it."

Make it blow people's speakers up."

The music is more complex than most punk bands and more infectious than the flu. Tight arrangements and flawless arrangements are due to Jaworski's critical participation in every aspect of this band's work.

"When we were doing our album cover, the guy who was doing it, 'sent us four different ideas,'" Jaworski said. "I don't like any of them. Then he came back with four more, and I'm like, 'None, I gotta choose one of these, I'm like, 'None, I gotta choose one of these, we're worked to produce as loud a sound as humanly possi-

Elektra heard the finished product, they passed on the band, not digging the heavy nature of the music."

"We were like, 'excuse me,'" said Jaworski of the rejection. "We didn't want to be on Elektra. They'd kill us."

The band took this EP for ground-breaking and diverse metal bands and were eventually signed "Roadrunner made sense," Jaworski said. "We're not a typical punk band."

Discouraged fans of the genre take note: the future make its mark in the future annals and Red Tape will be leading the charge.

Douglas can be reached at pdouglas@greatfalls.com

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Douglas can be reached at pdouglas@greatfalls.com

Jeff Jaworski
Red Tape

LIFE

WEDNESDAY, JANUARY 28, 2004

Todd Park Mohr Big Head Todd and the Monsters



PHOTO COURTESY BIG HEAD TODD AND THE MONSTERS
From left are Rob Squires, Todd Park Mohr and Brian Nevin

Big Head Todd lets the music do the talking

By PATRICK DOUGLAS
Tribune Staff Writer

When it's all said and done, the measure of success for a band isn't how many hit singles it had, but how many fans it gained and kept through word of mouth and love for the music.

For Big Head Todd and the Monsters, success means coming out

with an eighth album in 2004 and acquiring a massive following over a 17-year career.

The band has managed to grow and tour without the help of mainstream radio and video. BHTM's biggest mainstream hits have been the songs "Broken Hearted Savior" and "Bittersweet," both from the 1993 album "Sister

Sweetly."

Instead of choosing a single from every album, pushing it on radio and MTV and making money by having their faces plastered everywhere, the band chooses to take the same route as other successful touring bands like the Grateful Dead, Phish and Pearl Jam. They let their

music do the talking.

"I'm really proud of that 'cause I feel like the reason we have our success is because of our relationship to our fans and because of the music we play," said vocalist and guitarist Todd Park Mohr in a phone interview from Colorado. "That's kind of a neat thing and I'm really proud of the fact

that we still have a career after almost 20 years of being in this band. That's kind of unusual in this day and age."

"We're not as big as Sting is, but we have a nice career," he said. Besides the draw of the live show, Mohr had another theory for the

See **BIG HEAD, 2L**

Big Head: 'Crimes of Passion' full of funky, blues-driven tunes

FROM 1L

band's huge following.

"I think I'm a good songwriter and that's worth something to people in this age of one-hit wonders," said Mohr.

More than a decade after they broke through with "Sister Sweetly," the band is releasing "Crimes of Passion" in February. Mohr's signature voice and classic style of guitar are as intense as they were 10 years ago.

"It's kind of a hard Delta blues," said Mohr of the new album. "It's kind of eclectic and contemporary, but it has a lot of introspective, hard core Delta, hard rock elements as well." "Crimes of Passion" was recorded at Mohr's studio near Steamboat Springs, Colo., allowing the band to enjoy a more relaxed setting.

"It's a little different than being in a big money studio where there's lots of pressure and producers staring down your back," Mohr said.

Mohr also took over the role of producer of the band, something that enabled him to have a different feel for the record.

"I think that just doing my development as a producer, mixer ... I feel more comfortable

in my own skin," he said. "It gets a little more fun for me to make records."

"Crimes of Passion" is one of BHTM's best albums. The track "Conquistador" is a funky, blues-driven ride that harkens back to the days of early ZZ Top.

"Drought of 2013" is in complete contrast, similar to folk-blues artist Chris Smither, bringing listeners back the days of acoustic storytelling.

"Dirty Juice" and "Love Transmission" are both raucous tracks, and the song "Peacemaker's Blues" has an early-days Bob Dylan feel to it.

Mohr is regarded as one of the finest guitar players in the busi-



ness, playing modern bluesy riffs to equal those of Stevie Ray Vaughan and B.B. King. Taking a hand-on interest in guitar in high school, his upbringing inspired

his love for music.

"There was always a guitar in my house," he said. "My dad played guitar. I've always been involved in music, so it's just something that I really enjoyed doing and had a chance to get good at, I guess."

BHTM was formed while Mohr was in college. Back then, he attended both Colorado State and Colorado University and dreamed of being a writer or a teacher.

"I was always pretty interested in history and literature, but ended up being in a band and getting sidetracked," he said.

Big Head Todd and the Monsters consists of Mohr, bassist

Rob Squires and drummer Brian Nevin.

As for the origin of the band's name, that's still up for debate.

"We just kind of needed a name," said Mohr. "It's kind of the tradition of blues names, like Eddie 'Clean Head' Vincent. Unfortunately I haven't thought of a better story than that, but I'm working on it."

Mohr also revealed that the band plans to play a couple of shows in Montana later this year, something that should excite BHTM fans all over the state.

Douglas can be reached by e-mail at pattjessdouglas@netscape.net.

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LIFE

WEDNESDAY, FEBRUARY 4, 2004

Fear Factory kicks it up a notch in 'Archetype'

By PATRICK DOUGLAS
Tribune Staff Writer

When the four veteran musicians from the Los Angeles band Fear Factory got together to create their seventh and latest album, "Archetype," the formula was simple: less tinkering and more energy.

Fear Factory has been around since 1992 when they released their first album, "Soul of a New Machine." In recent years,

the band put too much thought into the presentation of the music, rather than the process of making it. Now, those days are gone.

"I think a lot of the vibe and the anger and the hunger was gone," said guitarist Christian Olde Wolbers in a phone interview from Los Angeles. "'Cause you were picking everything apart for 12 months before you go into the studio. ... That's something we did in

the past and I think it's one of the downfalls of this band."

Going into the studio to record "Archetype" was just a matter of playing what came naturally.

"One thing that really sticks out for me that's different is the energy," Wolbers said of the new album. "We wrote the songs ... in a punk rock kind of way. We just slapped it together basically. Like, this is it. This is how we wrote it. I'm not

gonna change it. That felt normal."

"Another thing that strikes me about this record is, it's very in your face," he said. "It has a lot of punch to it. A lot more midrange."

The spontaneous recordings allowed the members of Fear Factory to show the fans the songs as they were originally intended, according to Wolbers.

"When you first write the song or when you first play it or demo it, you have this

amazing energy and vibe and hunger and you're curious how it's gonna turn out," he said. "A lot of times, 10 months after that, you already know the songs, you're playing them to death, then you have to re-record them again."

"For me, arrangements and stuff, it's no big deal. But, for a singer, to re-create a certain vibe you had 10

See BAND, 2L

Band: Newest album has same old vibe

FROM 1L

months ago on a demo is sometimes really hard."

Wolbers had just been the bassist for Fear Factory until the last album, but moved to lead guitar on "Archetype," something that added more stress and more responsibility.

"It was a lot of stress 'cause I had to do both (bass and guitar), and write the record arrangement," said Wolbers. "That's one thing that feels like a challenge, is to strive under pressure."

Fans shouldn't fret. The band hasn't changed that much and "Archetype" will still have the same vibe found on the other Fear Factory albums.

Wolbers is joined by vocalist Burton Bell, bassist Byron Stroud and drummer Raymond Herrera.

In this day of changing media, the band isn't as worried about getting noticed by the mainstream audiences. Just like when they first began, the group gets more enjoyment out of making

music then thinking about who's spinning it on the radio.

"In Los Angeles you can't even turn on a radio station and listen to good metal," he said. "Ten years ago, it was a lot more fun making music. The early '90s were amazing."

Wolbers also had a message for MTV.

"They need to bring Headbanger's Ball back," he said. "They brought it back, but they didn't really bring it back, I think."

With the release of "Archetype" coming this month, the men in Fear Factory plan on touring and letting the music do the talking.

"We used to analyze everything," Wolbers said. "We're just gonna ... play and knock somebody over the head with my guitar. We'll be fine."

Evidently fear is not a factor for the four men in Fear Factory.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.



PHOTO COURTESY OF FEAR FACTORY

Members of Los Angeles band Fear Factory are, from left, Christian Olde Wolbers, Byron Stroud, Raymond Herrera and Burton C. Bell.

Christian Olde Wolbers
Fear Factory



For tips or corrections: Contact Associate Editor Tom Kotynski at 791-1477 or (800) 438-6600 or tribfeatures@sofast.net

LIFE

WEDNESDAY, FEBRUARY 11, 2004



Something rare for legend; trip to Montana

By PATRICK DOUGLAS
Tribune Staff Writer

You'd be hard pressed to find a musician who has lasted as long as bluesman B.B. King. Still touring and still recording, just as he has during the past seven decades, King is a living legend.

King's style of guitar has influenced musicians for generations — Elvis Presley, Bob Dylan, John Lennon, Eric Clapton, Stevie Ray Vaughan, Bonnie Raitt and Kenny Wayne Shepherd, to name a few.

King has toured for more than 50 years, playing just about every state in the United States, and in 90 different countries. His travels will bring him to Montana on Feb. 17 for a performance in the Billings Shrine Auditorium.

Traveling is as much a part of King's life as playing guitar, and it's something that he doesn't get tired of.

"It's sort of like going to see old friends," said King in a phone interview during a tour stop in

San Diego. "It used to be ... exciting to leave Mississippi and go to Memphis you know. Now I go all over the world and it's exciting to go because most times I've met someone in the city that we're going to and I have a lot of friends."

Traveling so much and so often has given King a perspective of the country that most people don't get.

"You don't have to go to Europe or Asia or anywhere else to find beautiful places," he said. "Right here are some of the most beautiful areas you will ever see anywhere. You don't have to go out of the states to see the seven wonders of the world."

Traveling all over the country does have its perks, but King wishes he had more time to enjoy the places he visits.

"Since I've gotten much older, I don't care to do a lot of walking," he said. "I'd like to be able to ... get the guys to take me on the bus and sightsee a little. But, when I



PHOTO COURTESY KEVIN WESTENBERG
B.B. King, who has been performing for decades, comes to Billings on Feb. 17.

get here, like today, I gotta put some strings on Lucille and go to bed. If I had another day where I could just get out and fool around, I'd like that."

At the age of 78, King is still as sharp as ever on the guitar that he

calls "Lucille," but jokes about his fading memory.

"To tell you the truth, you ask me to tell you where I was two weeks ago, I couldn't tell you," he quipped. "My memory's not so good for things that I should remember and I always remember things I shouldn't."

King's been in the company of many of the world's most powerful figures including the Pope, Presidents Gerald Ford, George Bush Sr., Bill Clinton and George W. Bush.

"All of these things I don't think I could ever forget," he said. "I'd really have to be going out of my mind."

Born Sept. 16, 1925, in Itta Bene, Miss., Riley B. King would later earn the name Blues Boy King during his days as a radio disc jockey. The name was shortened to B.B. and the rest is history.

For years, musicians have cited King as an influence when speaking to the media, but according to

King, haven't approached him too often to tell him.

"They don't ever tell me that," he said. "They'll tell you, but they never tell me. Nobody ever do. The only guy that ever told me was John Lennon. He told me himself. Someone was interviewing him and they asked him what he'd like to do and he said 'play guitar like B.B. King.' I couldn't believe it. I had a chance to talk with him ... and boy I almost fell out of my chair."

The profession of making records has evolved during the past 50 years and King has watched his industry go through monumental changes.

"I was around before they had ... stereo," he said. "Let's say five of us was sitting in the studio recording and one broke a string, if one dropped a fork, if one coughed, or one did anything, everybody had to go back and do the same dern thing all over

See KING, 2L

B.B. King

COMING
WEDNESDAY

Blues legend B.B. King is coming to Billings on Feb. 17, and in advance of his concert gave the Tribune's Pat Douglas an interview about his music, his travels and his life.

Read it in Wednesday's Life section along with a column by former waitress, now Tribune feature writer, Stacy Haslem on the rules of etiquette for tipping and treating servers.



B.B. King

TRIBUNE FILE PHOTO

King: He's just getting started

FROM 1L

again. Boy when we got to four-track we was in big cotton then. It's a lot better to record today."

King hasn't embraced all of the technological advances the music industry has offered him.

"I remember once I recorded with something called a 'cry baby,'" he said. "It's just like a 'wah-wah' but you put your foot on it. Man it sound so good to me it didn't seem like I wasn't doing nothing. So I've never used another one. I'm old plain Jane. Nothing but the sound and me."

Changes in society have also weighed on King's mind in recent years. A veteran of World War II, King experienced firsthand the horror of war back in 1941, but knows that today's volatile world poses different threats.

"Everyday you turn on the TV, you're always hearing about terrorists," he said. "I can't help but worry about that a bit. The world is so much different. People come over here and start blowin' up the place. You think about (that) and you think about the many young people losing their lives in foreign countries."

The blues has faded a bit from public popularity because there aren't many radio stations that play it anymore, which is something that bothers King from time to time.



"Most of the cities I go to ... you don't hear no blues music played on the radio," he said. "I'd like to be a little more popular so they would play it. But other than that, I'm happy where I am."

King's enduring stardom is something only a handful of musicians get to experience. And he's just getting started.

Douglas can be reached by e-mail at patjdouglas@netscape.net.

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LIFE

TUESDAY, FEBRUARY 17, 2004

Battle of the idols: Elvis or the Beatles?

By PATRICK DOUGLAS
Tribune Staff Writer

I've heard it said before that you're either an Elvis person or a Beatles person, but you can't be both.

In the movie "Pulp Fiction," Mia Wallace (played by Uma Thurman) states "there's only two kinds of people in the world: Beatles people and Elvis people. Now Beatles people can like Elvis and Elvis people can like the Beatles, but nobody likes them both equally. Somewhere you have to make a choice and that choice tells you who you are."

I've always wondered where this all started and why it has to be this way.



PHOTOS COURTESY GNS

Why can't Beatles fans and Elvis fans just get along?

There's no doubt that Elvis was responsible for transforming old school blues into what will forever be known as rock and roll. There's also no doubt that

the Beatles took that sound and molded it into a style all their own, a style that changed rock and roll.

Both were pioneers. They were the men who took a new and exciting field of music and molded it for

future generations to study.

I've had the opportunity to talk to a wide range of musicians about Elvis and the Beatles and have gotten surprising responses.

Who better to ask than blues legend B.B. King, who was both Elvis' friend and a strong influence for the Beatles?

"I think the Beatles was the most popular group that's ever been," King said. "And so was Elvis ... as a single." He then added "I know why they call Elvis, 'The King.' Because he was."

You may think that younger metal or punk groups have no respect for the Beatles or Elvis, but you'd be wrong.

Fear Factory guitarist

Christian Wolbers explained his attachment to "The King."

"Elvis, man ... definitely started something way back in the day when I used to go through my Mom's records," Wolbers said. "When I figured out what a record was and put it on the player and put the needle on it and heard the magic, I think it was an Elvis record. He's like a god of music basically to the world."

See IDOLS, 2L



The Beatles are pictured left; the King of Rock 'n' Roll, below.

Idols: Get due credit

FROM 1L

When talking about the Beatles, Red Tape vocalist Jeff Jaworski got really excited.

"The Beatles, dude ... I was listening to the Beatles when I was in the womb," Jaworski said. "My parents were big Beatles fans. I grew up listening to the Beatles. The Beatles are on a whole other level."

There are also young musicians who don't care either way, but respect the accomplishments of both.

"If Ozzy's the godfather (of rock), I don't know, that makes (Elvis) the great-godfather," said a laughing Greg Corner of the Chicago band Kill Hannah. "(Elvis) was the first one to be controversial, which is kind of what rock and roll is about in a sense."

I got short, but sweet responses from rockers like Lo-Pro's Pete Murray who referred to Elvis as "awesome."

Scary rocker Rob Zombie has been seen on television shows wearing a black hat with white letters that read "ELVIS" and he told me plain and simple that Elvis is "the King of rock and roll."

Spin Doctors drummer Aaron Comess had good things to say about Elvis, but went crazy when I mentioned the Beatles.

"To this day, you hear the Beatles and it makes you want to quit," Comess said. "I don't think anybody has or will ever do any better than that. It's just the most amazing songwriting projection, group of musicians, band, sound. Everything about them is unbelievable."

Dimitri Coats said the Beatles are "by far my favorite band."

Looking at the goth metal band Type O Negative, I certainly don't think of the Beatles, but the influence is there. The band as a whole has a huge amount of respect for the boys from Liverpool.

"(The Beatles) probably influence us 80 per ... nah, I'd say about 60 percent influence of the entire music of the band," said Type O guitarist Kenny Hickey.

Between them, Elvis and the Beatles have sold more than a billion albums and have amassed legions of lifelong fans. So why are so many music lovers divided on the issue?

I think parents laid out the foundation and the next generation just picked sides in the musical Civil War. I was never really a huge fan of Elvis growing up, and I leaned towards the Beatles because that's who my parents preferred. My wife grew up to be an insane Elvis fan because her mother is all about The King.

The bottom line is, comparing the two entities is like comparing ketchup and mustard or apples and oranges and it makes little sense.

Talking to today's musicians has reiterated the fact that regardless of what kind of music is being made these days, rockers still give credit where credit is due. Whether you like them or not, without both the Beatles and Elvis, the world would be a much grayer place and rock music would certainly have a lot less flavor.

Douglas can be reached by e-mail



AP FILE PHOTO

The Beatles wave at fans in New York in 1964.

Kitchen Klutz



A quick, easy dessert and Pat picks the best music of 2003/1L

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SECTION
L



PHOTO ILLUSTRATION BY PATRICK DOUGLAS

In a rock garden full of weeds, some flourished

By PATRICK DOUGLAS
 Tribune Staff Writer

The music industry has never been more popular or more scrutinized than it was in 2003.

It was as if Wal-Mart had a sale on Rialtas and drums and every kid with a CD collection was learning to play. Record stores were crowded with just about any band with a pulse and bad haircuts, only

to turn around and sell the album for less than \$10. Last year I finally wrote off modern rock radio. The band every writer wrote about was to hear, a quality song, wasn't, or I wrote enough for me to stay motivated. Having one, or eight, choices from the garbage great rock acts out there, it isn't hard to find the best, or what appeals to you, on your own.

The Year 2003 saw more than enough great releases and was a good year for rock overall. If I were to make a CD of the year's best singles, from (and I did) here's the cream of the crop in a mixing order. Choices are listed by title of the single, the artist and

- Track 1: "The Pack," Radiohead
- Track 2: "There," Pearl Jam
- Track 3: "Criminals," Dark and gloomy
- Track 4: "Hold On," Pearl Jam
- Track 5: "Bad Day," The Strokes
- Track 6: "Reptilia," The Strokes
- Track 7: "Happy Alone," Kings of Leon
- Track 8: "Blue Side," Rooney
- Track 9: "Black Math," White Stripes
- Track 10: "Bandages," Hot Hot Heat
- Track 11: "Get It To Go," To My Surprise
- Track 12: "Crazy Beat," Blur
- Track 13: "Hypersonic," Jane's Addiction
- Track 14: "Stupid Girl," Cold
- Track 15: "Inertial ESP," The Mars Volta
- Track 16: "I Don't Wanna Be Killed," Type O Negative
- Track 17: "Walk Away," Limp Bizkit
- Track 18: "All In The Sun," Stone Temple Pilots
- Track 19: "Montsegur," Iron Maiden
- Track 20: "Hypersonic," Jane's Addiction
- Track 21: "Hypersonic," Jane's Addiction

rock: From 'Bad Day' to 'Happy Alone'

FROM 1L

...having been recorded in sessions back in the early '90s.

• Track 5: "Bad Day," R.E.M., In Time
 One of two new tracks on a greatest hits album, "Bad Day" is an instant classic.

• Track 6: "Reptilia," The Strokes, "Room On Fire"
 The only negative press these guys got on their second album was the fact that it sounded like the first one. That's a good thing since the first one was a groundbreaking, trend-setting piece.

• Track 7: "Happy Alone," Kings of Leon, "Youth and Young Manhood"
 This foursome is made of all Followills, three brothers and a cousin, from an obviously talented gene pool. The whole album has an addictive quality to it.

• Track 8: "Blue Side," Rooney, "Rooney"
 The opening track for this record sounds like a shot from 30 years ago, and a good one. The album itself is a little too pop at times, but after seeing the band put on a great show, I have an appreciation for them.

• Track 9: "Black Math," White Stripes, "Elephant"
 What once was an underground secret, the White Stripes are prob-

ably the only band to appear in every issue of Rolling Stone last year. Overexposure has brought the wrath of cynics, but the band is still great. "Elephant" is one of the best albums of the year.

• Track 10: "Bandages," Hot Hot Heat, "Make Up the Breakdown"
 These guys are insane, and this song is just a taste of the entire album. It's good to see Sub Pop back in the mix.

• Track 11: "Get It To Go," To My Surprise, "To My Surprise"
 You can listen to the whole album and not hear the same sound twice. Slipknot drummer Clown (a.k.a. Shawn Crahan) plays drums on this album, but you'd never know it from its Beatles-like vibe.

• Track 12: "Crazy Beat," Blur, "Think Tank"
 The album was a little overrated after lead singer Damon Albarn's other project The Gorillaz became such a success. Still, this song has a catchy bounce to it.

• Track 13: "Hypersonic," Jane's Addiction, "Strays"
 The best song on a great album from this year's biggest comeback story.

• Track 14: "Stupid Girl," Cold, "Year of the Spider"
 I've always had a soft spot for Cold and after an initial distaste

for their latest, have grown to appreciate it.

• Track 15: "Inertial ESP," The Mars Volta, "De-Loused in the Comatorium"
 The album tells a story from beginning to end and is as unique as they come.

• Track 16: "I Don't Wanna Be Killed," Type O Negative, "Life Is Killing Me"
 This was the year I finally got into Type O, and "Life Is Killing Me" was responsible for that.

• Track 17: "Walk Away," Limp Bizkit, "Pro "Lo-Pro"
 Cool freshman release from a group of guys mixed in from Godsmack, Amen and Ultraspank.

• Track 18: "All In The Sun," Stone Temple Pilots, "Thank You"
 The only new song on a greatest hits album, and a reminder of what we're going to miss out on while the band remains apart.

• Track 19: "Montsegur," Iron Maiden, "Dance of Death"
 I could think of no better way to end an album of great music than with a timeless classic like Iron Maiden. Any question as to whether they still have it or not was answered with 2003's "Dance of Death."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

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are a Perfect Circle, "Thirteen Steps"
 The most diverse song in the APC catalog, at nearly eight minutes in length is very reminiscent of Tool for obvious reasons.
 • Track 1: "The Pack," Radiohead
 • Track 2: "There," Pearl Jam
 • Track 3: "Criminals," Dark and gloomy
 • Track 4: "Hold On," Pearl Jam
 • Track 5: "Bad Day," The Strokes
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WEDNESDAY, MARCH 3, 2004.

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SECTION
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Shared struggle accounts for Hoobastank, Incubus similarities

By **PATRICK DOUGLAS**
Tribune Staff Writer



PHOTO COURTESY ISLAND RECORDS
From left are Chris Hesse, Doug Robb, Dan Estrin and Markku Lappalainen.

When the Southern California rock group Hoobastank released its self-titled freshman album in 2001, it was hailed as a commercial success and a rip-off at the same time. Critics and fans questioned the band's obvious similarities to another southern California band, Incubus. While singles like "Crawling in the Dark," "Running Away" and

"Remember Me" were spinning on the radio, the comparisons with Incubus always followed. What critics failed to realize was; both bands came up together as friends, following the same path. "We're from the same neighborhood," said neighborhood drummer Chris Hesse during a recent phone interview from a tour stop in Arkansas. "Literally, we're just a hop, skip and a jump from the

guy (Incubus). We're all just influenced by the same people. We grew up in the same era. Both bands rose through the ranks idolizing Faith No More, and more specifically its lead singer Mike Patton.

"Anything Mike Patton does, ... our lead singers' (Incubus vocalist Brandon Boyd and Hoobastank vocalist Doug Robb) biggest influence. So yeah, the two of them end up writ-

ing melodies that sound similar (because) they're looking up to the same people. While both bands were playing together hoping to make a name, it was Incubus which first landed a deal with label back in 1995. They thanked Hoobastank in the liner notes on their record "Enjoy, Incubus," but it took another five years for mass audiences to start hearing the name Hoobastank.

"We didn't get signed until the summer of 2000," said Hesse. "We've been a band almost as long as they have. Most people always think that we're big fans of (Incubus) and write a record like theirs. I don't think you're gonna get that much on this next record. Both of our records are pretty different."

Hoobastank's latest offering is "The Reason,"

See **BAND**, 2L

Band: Time together means getting along

FROM 1L

an album that already spawned the catchy single, "Out of Control." The video for "Out of Control" features all four band members standing on bouncing platforms, surrounded by an audience.

"If it makes you dizzy watching it on TV, imagine how it was actually being on the stage," said Hesse, laughing. "I've never been prone to motion sickness, but I definitely felt sick after sitting there. I was strapped after sitting the drums were tied down. All kind of like a big mechanical bull."

The band's next video will be much different. You may have seen the Visa commercials promoting a contest in which the winner will get to direct the band's next video.

"It's a promotion they're doing," said Hesse. "They're paying for the video and they'll do two versions and I guess two different people will get to co-direct. They're probably just gonna hang out and watch the director do it." Hoobastank has been around for 10 years and through it all, the foursome that includes Hesse

and Robb, as well as guitarist Dan Estrin and bassist Markku Lappalainen, have remained close friends.

"We get along good," said Hesse. "I think it's just like a relationship with a girl, if you think about it, of course without the sex. You're in the same room as all the other guys. You're working closely together with three other guys. You basically learn how to communicate."

The band is on tour opening for Linkin Park, and will headline the Campus Invasion Tour beginning later this month with Lostprophets and Ima Robot in support. The tour will swing through various college campuses on the East Coast.

"It's all colleges and to me that means college girls," said Hesse. "I mean, who doesn't want that?"

As for the origin of the band's name, Hesse was reluctant to discuss the issue when pressured on where the name came from.

"Every time you ask that question, the phone starts cutting out," he said jokingly. "It happens a lot." Douglas can be reached by email at patjessdouglas@netscape.net. Read the entire interview at www.digit-noise.net.

Chris Hesse
Hoobastank

For tips or corrections: Contact Associate Editor Tom Kotylinski at 791-1477 or (800) 438-6600 or tribfeatures@sotast.net

Drowning Pool surfaces again with 'Desensitized'

TUESDAY, MARCH 9, 2004

LIFE

By PATRICK DOUGLAS
Tribune Staff Writer

In the hearts of Drowning Pool fans Aug. 14, 2002 holds a somber place. On that date, while the band was enjoying sudden and immense success with a headlining slot on Ozzfest, they lost lead singer Dave Williams.

Williams died in his sleep while the band was scheduled to play a show in Manassas, Va. His death was the result of heart cardiomyopathy. Just as quickly as Williams passed away, Drowning Pool's run as a band seemed to be over.

Two years later, the group is back and celebrating the upcoming release of their new album 'Desensitized' and the introduc-

tion of their new vocalist Jason "Gong" Jones. Although Williams will always be a part of the band's past, they have decided to keep Drowning Pool going and move on with a different leader.

"(Dave) Jones was a big part of the band," Jones said in a phone interview from Chicago. "He's gonna basically always have a big effect on the band. There are songs that we won't do because (they were) like his baby. Like 'Sermon.' We'll never play that song live."

Drowning Pool burst on the scene in 2001 with their freshman release "Sinner," and "Bodies Away," "Sinner," and "Bodies" were instant successes on radio. "Bodies" was even used by U.S. troops to break down POWs in the

conflict with Iraq because its heavy nature wore down the prisoners.

The release of "Desensitized" marks a new chapter in the lives of the remaining band members and a new beginning.

"Everybody's just glad to be able to still have a chance to do it," said Jones. "I'm sure they were going crazy sitting at home. It kind of distracts you from thinking about what all happened and everything."

Jones' vocal style is similar to Williams in that both artists have the ability to sing melody and scream in the next breath.

Although he's been part of various bands in and around Southern California, he feels Drowning Pool

is the band he's been searching for.

"I worked basically my whole life to do this," he said. "To find I actually have a chance to do it, especially with people who are cool, and no egos involved, it's just like a typical dream-come-true kind of thing. I'm so damn happy. I just want to get out there and do it."

Jones, who is also a talented tattoo artist, was a unanimous choice when the band picked the next Drowning Pool vocalist.

"They had auditions," he explained. "I went for mine. They got tons of CDs, but I think only,

See DROWNING POOL, 2L



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Drowning Pool: Not

FROM 1L

probably 10 of us made it to the room to actually play. And, I guess they just figured, 'We'll keep this guy, he's ugly and he ain't got no money.'

With the new album still being finished up, the band has only played one live show with Jones behind the mike, and it was a spur-of-the-moment gig at the Curtain Club in Dallas.

"I think it was Miky looks at me and goes, 'We should go play this ... for real and see what happens,'" Jones said. "They got on the phone and booked the show for the next day. We figured there'd be like

20 people there. Of course, you tell one friend and they tell a friend. Snowball effect. It ended up being like two, three hundred people."

Although the new album doesn't hit stores until April 20, fans have been getting a taste of the new Drowning Pool with the single "Step Up" featured on "The Punisher" soundtrack. According to Jones, the new record features a more diverse sound than the first one.

"The last album was great, no disrespect to that record at all," he explained. "But this album is a lot more diverse. There are songs that are just way heavier than anything that was on there

last time, and songs that are way lighter. It's not one of those where you just get beat the hell out of for the 30 minutes you listen to it. It kind of takes you on a little ride."

Drowning Pool is set to begin a co-headlining tour with Damageplan and Hatebreed later this month.

"I'm gonna have Vinny and Dime there," said a happy Jones, talking about the former Pantera and current Damageplan musicians. "You don't get too much cooler than that."

Douglas can be reached by email at pajessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

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LIFE

TUESDAY, MARCH 16, 2004.

Demon Hunter gets into a 'Summer of Darkness'

By PATRICK DOUGLAS
Tribune Staff Writer

While rock bands across the globe are struggling to climb the ladder of success and turn their skills into cash, the men in Demon Hunter have figured out a stress-free way to play. Get a job.

The band is preparing to release its sophomore album and head out on a summer tour, but you won't find them stressing about how the bills will be paid.

"This isn't how we support our families," said guitarist Don Clark in a phone interview from Seattle. Clark's main source of income comes from his design firm. The firm creates CD packaging, Web sites and tour merchandise.

"(Demon Hunter) is something we do for fun. It generates money when we tour, but it's not like this is our career."

The band's "moonlighting" has had a sudden burst of success, thanks in part to an appearance on last year's compilation album "MTV2 Headbanger's Ball." The track "Infected" from Demon Hunter's self-titled album was featured on the second disk of the compilation.

The band's initial success came easily, according to Clark.

"We've been fans of metal bands for years," he explained, citing Sepultura, Machine Head and Prong as early inspirations. "We thought, 'let's do something that sounds pretty slick.' Up there with

the bands that we grew up loving. (We) recorded a few little demos, and the label liked it, so we were able to get a chance to record with a good producer. Everything kind of came together."

Although Demon Hunter has a good following, Clark admits the band didn't put forth a complete effort on the first album.

"On the last one, we literally just kind of wrote the songs really fast," he said. "We just wrote 'em in my apartment after work and kind of finished everything in like less than a month."

"All things said and done, we're very proud of the last record."

Now, the group is finished recording its new album, "Summer of Darkness," which will hit store

shelves on May 4.

"With this one, we took a little bit more time and just kind of thought stuff over more," Clark said. "Thirteen songs, (and) not one of the songs are instrumental or a skipper track. Literally every song is really solid."

Along with the new record, the band plans on recording a video for the first single, "Not Ready to Die," at the end of March.

"(The video) is gonna mainly be performance based," he said. "We wanted to kind of keep it simple and concentrate on the whole live act. We're gonna have fans show up to the actual location that we're

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PHOTO COURTESY DEMON HUNTER

The members of Demon Hunter are pictured. Guitarist Don Clark is second from the left.

See BAND, 2L

**Band: Plays
for fun, not
for profit**

FROM 1L

shooting at and get them involved in the video. Demon Hunter has had any sort of commercial success. It has been from the label of "Christian band." In the world of rock and metal, being a Christian band is almost a death sentence if the goal is to make it in the minds of a mainstream audience.

"We definitely don't shy away from the term: 'Christian band,'" Clark said. "It's obviously thrown us in the band's way."

"I guess you can call us a 'Christian band,' and we don't have a problem with that. That's where our art comes from and that's where our inspiration comes from."

When it comes to touring, Demon Hunter stays away from major tours or opening gigs in an attempt to keep the fun level.

"I've really like to call the show 'I got the money.' Clark explained. "We'd say 'I want to open up for a band really three months' worth.' That just doesn't appeal to us. We kind of go out with friends (and) bands that we like and respect. Just kind of make our own decisions. That way it works out for everyone and no one gets bummed."

For more information about the band, check their Web site at www.demonhunter.net.

Douglas can be reached by e-mail at patrickdougles@greatfalls.net. Read the entire interview at www.dtfalle-tribune.net.

**Don Clark
Demon Hunter**

Brock Lindow
36 Crazyfists

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LIFE

WEDNESDAY, MARCH 24, 2004

South, from Alaska, the 36 Crazyfists rush is on

For tips or corrections: Contact Associate Editor Tom Kotvynski at 791-1477 or (800) 438-8600 or tomfeatures@sofast.net



The 36 Crazyfists members are, from left, Mick White, Steve Holt, Brock Lindow and Thomas Noonan.

By PATRICK DOUGLAS
Tribune Staff Writer

If you're searching for an improbable origin for a band, just look at where 36 Crazyfists come from. The winters are long and the mountains are plentiful, the landscape is preserved and the population is scarce.

No, they aren't from Montana, but close. The men from 36 Crazyfists got their start in the large, and somewhat musically isolated state of Alaska, breaking bound-

aries and showing that good metal music can come from the most unlikely of sources. "I think coming up in Alaska, you're really unaware of labels and a lot of touring," said vocalist Brock Lindow during a phone interview.

The scene there is amazing. Support there is really cool. Everybody comes out and supports their local bands. You kind of have a closed eye to the rest of the world."

The band moved to Portland and released its freshman album, "Bitterness the Star," in 2002. "Sit Wrist Theory" from the album captivated rock fans across the country. Lindow's charged and sometimes vibrato voice gives 36 Crazyfists an advantage over other groups.

Now Crazyfists are back with a more positive message and a new album, "A Snow Capped Romance," released last week on Roadrunner Records.

Lindow's songwriting on "Bitterness the Star" dwelt

on negative situations, something that he didn't want to repeat. His goal for "A Snow Capped Romance" was to convey a more positive message, and he started by aiming to make an album with no curse words.

"I wanted to challenge myself to see if I could do something like that," he explained. "It's pretty easy to express yourself with anger and profanity. I just wanted to try and do something different for myself. Not that it's not ever been done before, just for me personally."

The growth experienced by the band from one record to the other is another positive, according to Lindow. "I think we just became better musicians over the year," he said. "Musically we became better in tune with song structure. I think the songs kind of flow into each other a little bit better than they did on the last record."

Although success tends to

See CRAZYFISTS, 2L

FROM 1L

change people, Lindow still looks to his roots for inspiration.

"The (new album) basically for me just reflects on the positive things in my life as far as, like growing up in Alaska and my friends and family," he said. "Just being excited to be alive. Those were probably the main inspirations of the record."

Even though the band members still call Alaska home, they had to move to Portland to accommodate tour schedules.

"We moved out, basically to be able to tour," Lindow said. "We

wanted to be able to get over to as many places as we could and in Alaska you're really limited."

With summer right around the corner, 36 Crazyfists will be hitting the road for a few shows on the Warped Tour, and an extensive European tour.

"(Europe's) totally different than in the states," Lindow said. "America is very pop driven. Over there it's very metal driven. It seems the kids are really crazy for heavy music over there. They come in packs. I think it's because Justin Timberlake and Beyonce and people like that aren't crushed down their throats

like we have it here."

Although they aren't scheduled to play in Montana anytime soon, it's likely to happen. The group was scheduled to play a show in Missoula last summer, but had to cancel at the last minute, something that Lindow regrets.

"I was disappointed," he said. "I'm sure we'll get to Montana eventually. We drive through it every time on tour. Somebody just needs to book a date in there."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.



PHOTO COURTESY A PERFECT CIRCLE

Members of A Perfect Circle are, from left, James Iha, Josh Freese, Jeordie White, Maynard James Keenan and Billy Howerdel.

A Perfect Circle encloses two new band members

By PATRICK DOUGLAS
Tribune Staff Writer

When A Perfect Circle lost two of its members during a two-year break between albums, it was as if the gods of rock were smiling on the band.

Guitarist Troy Van Leeuwen left for Queens of the Stone Age, while bassist Paz Lenchantin opted to join Zwan, leaving APC with two large holes to fill.

In stepped former Marilyn Manson bassist Jeordie White, (formerly known as

Twiggy Ramirez) and former Smashing Pumpkins guitarist James Iha. The two just happened to be available after recently quitting their respective bands.

"They were three weeks from leaving for their first tour of America and I got an e-mail from APC founder and guitarist) Billy Howerdel saying 'we like you, do you want to come join Perfect Circle and go tour for a year?'" explained Iha during a recent phone interview from his home in New York City. "I'm a card carrying

member now."

His relationship with Howerdel goes back to the mid-90s when Howerdel was a guitar tech for Smashing Pumpkins.

Iha was a key part of the revolutionary band Smashing Pumpkins, along with vocalist Billy Corgan. The two formed what could possibly be one of the most influential bands of the '90s.

The Smashing Pumpkins broke up in 2001 leaving a slew of questions and a style that continues to be copied and mimicked.

By the time Iha joined APC, the group had just finished recording its second album, "13th Step," and was gearing up for its first tour in two years.

"It was stressful for me because I really hadn't seen myself joining a big rock band again," Iha said. "And I hadn't really been playing guitar that much. It was definitely like jumping into a large frying pan, metaphorically speaking of course. The guys are super nice and they're great musicians, so I felt a lot of pressure to be

really together."

It didn't take long for Iha to regain his confidence, as APC began the tour with a short stint on Lollapalooza last summer, followed by a long stretch overseas.

"I've never played in another band before," Iha said. "Now, I've slowly eased myself into it. I feel good. It's fun and ... we're always playing."

Having a rigorous touring schedule allows bands like APC to make stops in Mon-

See BAND, 2L

Band: APC playing in Bozeman April 12

FROM 1L

... That's exactly what they plan on doing by taking the scenic route and playing the show at Bozeman's Skyline Inn and Motel on April 12.

APC's front man, Keenan, said that he and Iha will be the first to perform live in Montana, although he said that he will be performing with the group not long after.

"I'm not in my closet," he said. "I'm not afraid to be seen." He added that he will be wearing a "very nice suit" and will be playing a "very nice guitar."

Tool's bassist, Maynard James Keenan, said that he and Iha will be the first to perform live in Montana, although he said that he will be performing with the group not long after.

"I'm not in my closet," he said. "I'm not afraid to be seen." He added that he will be wearing a "very nice suit" and will be playing a "very nice guitar."

... Iha would be hard pressed to find a polar bear in his Montana, but he said he will be wearing a "very nice suit" and will be playing a "very nice guitar."

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James Iha
A Perfect Circle
Smashing Pumpkins

WEDNESDAY, MARCH 31, 2004

LIFE

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Slipknot
Chris Fehn

Masked band preserves its privacy, thrills its fans

By PATRICK DOUGLAS
Tribune Staff Writer

It's rare to see a rock band with more than five contributing members, let alone nine. It's even rarer to find a rock band that prefers anonymity over publicity. Such a band is Slipknot.

The nine-piece group out of Des Moines, Iowa, became an overnight success with the release of its self-titled debut album in 1999. They weren't your ordinary hard-core metal band, rather one that

sparked curiosity and criticism through their unusual appearances and aggressive nature. In the beginning, each band member chose a mask that they would wear to every show and every public appearance that had to do with Slipknot. The masks were accompanied by jump suits. In addition, the band members were given numerical names out of the spotlight.

"Nobody cared who we were anyway," said percussionist Chris Fehn, or #3 to

Slipknot fans in a phone interview from Iowa. "We were just like, we'll just hide our faces because we want you to pay attention to the music and the live show. It was kind of like, let's just not let them know who we are and let them figure it out."

Wearing disguises is nothing new in rock and roll, but bands such as Kiss never shied away from throwing their real identities around. The ability to keep the same separate from personal, everyday living is

invaluable according to Fehn. "It's totally cool," he said. "I can just be myself and not get my ego fed by all that stuff. A big bonus of wearing that stuff is to be able to be yourself."

The group released its sophomore album, "Iowa," in 2001, but then soon went their separate ways. A few side groups popped up in the meantime — Stone Sour, To My Surprise and Murderdolls — helping to feed the creative juices while the rest of the band recovered.

Now the band is gearing up for the May 25 release of its third album — Vol. 3: The Subliminal Verses, through Roadrunner Records, through even," said Fehn about the resurrection of Slipknot. "We needed that break. We'd been touring really hard for a long time and it's really tough to be in this band anyway with what we do live and everything. So, we needed a break to heal up and re-find the love for

See BAND, 2L



Members of Slipknot are, from left, Jim Root, Paul Gray, Chris Fehn, Joey Jordison, M. Shawn Graham, Corey Taylor, Sid Wilson, Craig Jones and Mic Thompson. Photo courtesy of Roadrunner Records

Band: Shows diversity with newest release

FROM 1L

Slipknot."

The new album is more diverse, according to Fehn, but not as a result of the side bands.

"When we get together, it's still Slipknot," he said. "Ideas that are bounced around always become Slipknot. Corey's singing voice is the same on the Slipknot record as it is on the Stone Sour record, but, when it's in the context of Slipknot, it's awesome."

As for the new album, fans can expect to see a positive result of the time off.

"(Expect) some of the old and some of the new," said Fehn of the new album. "It's a really wide, diverse record. It's gonna take you basically on a journey from beginning to end and you're gonna want to listen to it over again. Sonically, (it's) the best sounding record that we've ever made. We're really excited ..."

Although the band members have allowed their real names to be revealed through the years, they continue to wear the masks. With the release of "Vol. 3," they have slightly altered the masks.

"(It's) just kind of an evolution, you know," said Fehn, who's affectionately referred to by some fans as "Mr. Picklenose" because of the seven-inch long nose on his mask. "... My other mask just fell apart."

Like with everything else in popular culture, Slipknot saw its share of copycats emerge after they broke through. Bands like Mudvayne, Mushroomhead and Motograter all arrived on the scene wearing masks and props.

"They can do whatever they want to do. I just know that I'd rather be in Slipknot than any other band," Fehn said.

Slipknot will headline the second stage of Ozzfest this summer, giving people a chance to witness one of the most brutally intense live bands in the business.

"We just go out there and slam like we're a fan," Fehn said. "Seeing the fans, the pits that are created, the looks of intensity on their faces, it just makes you go out every night and do it."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

LIFE

WEDNESDAY, APRIL 14, 2004.

God Forbid 'old school metal' stars at Ozzfest

When you look at metal these days, you find a clutter of good and bad bands. Those who strive to sound like everyone else are usually called on it and don't last very long.

Sometimes you see bands abandoning the new and popular sounds, opting instead to go back to their roots.

For God Forbid, paying homage to the bands of old, while throwing in modern twists here and there is nothing to scoff at.

Editor's note: Tribune music reviewer Pat Douglas will be doing a series of interviews with the bands touring with Ozzfest this summer.

"When we were younger, even now, we'd listen to old school metal," said guitarist Doc Coyle in a phone interview from a tour stop in Colorado Springs, Colo. "Metallica, Megadeth, Slayer, Pantera, Testament, you know,



Patrick Douglas
Tribune staff writer

things like that. We're definitely going back towards the traditional side of things. That's what we're striving for, those big, classic metal albums."

It's only April, yet the men in God Forbid are

already having a string of good fortune in 2004. They released their fourth album, "Gone Forever," in March and are slated to play under the sun on Ozzfest's second stage this summer.

"It's still kind of amazing ... the fact that we have a chance to be on (Ozzfest)," Coyle said. "A year or two ago, we never thought we'd be on Ozzfest. Now we are, and the lineup

See BAND, 2L



PHOTO COURTESY CENTURY MEDIA

From left, Doc Coyle, Byron Davis, Dallas Coyle, John Outcalt and Corey Pierce are members of God Forbid.

Doc Coyle God Forbid

Band: God Forbid tours with Ozzfest

FROM 1L

that's on there ... it's a heavy metal lineup. It's 20 times bigger than the biggest thing we've ever done."

Being on a tour the size of Ozzfest does a lot for a band beyond playing shows. The exposure of being part of such a huge festival usually sparks curiosity in the fan base.

"People are coming and checking out our Web site, people are buying our records, checking us out because we're on Ozzfest," Coyle said. "The type of notoriety (that comes with Ozzfest) is unbelievable. I can't imagine what it's going to be like going out and playing in front of 10,000 people every day."

The core of New Jersey's God Forbid consists of Doc Coyle and his brother Dallas Coyle, each possessing his own unique style of guitar playing. Byron Davis

belts out vocals, while John Outcalt plays bass and Corey Pierce hits the skins.

The Coyle brothers are as skilled on guitar as anyone out there and show it on every track found on "Gone Forever."

The struggles of a heavy tour schedule and even heavier workload are beginning to pay off for God Forbid although the rigors of the music business are still there.

"It's taken us this long just to barely get by," said Doc. "We're doing kind of OK when we're on the road, but when we go home, we don't have any money coming in. If we weren't on tour, we'd be broke (and) homeless."

With such great things lining up for God Forbid and after eight years together, the opportunity is there for the taking and they don't plan on letting it go, according to Doc.

"I really think you reach that

level where you can headline shows and you're a name band and everyone knows you," he said. "That's what we're waiting for, the opportunities. We're at a point where we feel like we're a legitimate contender in the world of heavy metal. We're definitely not a band that had things handed to us. We've always had to work twice as hard to get the same things that a lot of other people get very easily."

Before hitting the road on Ozzfest, God Forbid will tour with bands like Slipknot, Machine Head, Killswitch Engage, Chimaira and Shadows Fall, making for one busy stretch.

"(It's) definitely going to be wild and crazy," Doc said. "I'm definitely looking forward to it."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

... checked out from libraries in 2003.
— Washington Post

COMING WEDNESDAY

It is spring, so that means the asparagus is up and appearing on people's tables. Get ideas on how to prepare asparagus in Wednesday's Life section.

You'll also get a Shape Up Montana recipe and be able to read one of Pat Douglas' band interviews.

LIFE

WEDNESDAY, APRIL 21, 2004

The 'king of metal' continues to shine in Superjoint

While fronting the band Down in the summer of 2002 at a show in Denver, vocalist Philip Anselmo told the crowd that he, in fact, was the "King of Metal." While many scoffed at his self-proclaimed royalty, others nodded in acceptance, for he was just telling it like it is.

Few artists can claim sole responsibility for triggering a genre of music. Anselmo is one of those people.

His voice is as recogniza-

Editor's note: Tribune music reviewer Pat Douglas will be doing a series of interviews with the bands touring with Ozzfest this summer.

ble as any in heavy metal after fronting bands like Pantera and Down. Now he's the center of attention in Superjoint Ritual and ready to prove once again that the king is alive and well.

"The difference between,

Patrick Douglas
—
Tribune staff writer



say Pantera and Superjoint is, with Superjoint I have the utmost freedom to create any way I choose," Anselmo said during a phone interview from a tour stop in Tampa. "And with Superjoint Ritual, I

choose obviously the more hard-core route."

Superjoint Ritual will be hitting the road this summer with a main stage bill on Ozzfest. It will be Anselmo's third band to take out on the traveling festival.

"Ozzfest is (a lot) more people than (Superjoint is) used to playing for," said Anselmo in a voice similar to Darth Vader's. "It's always (an) awesome ... opportunity, especially for

See BAND, 2L



PHOTO COURTESY SUPERJOINT RITUAL

Pictured, from left, are Joe Fazzio, Jimmy Bowers, Philip Anselmo, Kevin Bond and Hank Williams III.

Band: Time for hardcore, heavy metal

FROM 1

Down and Superjoint fans."

Many musicians slow down as they get older, producing more mellow music as the years go by. Anselmo is the opposite. He's publicly acknowledged his separation from Pantera and Down to embrace the much heavier Superjoint Ritual.

"Writing Pantera music was an easy thing," Anselmo explained. "Pantera had its own style. With Pantera, it was a whole lot of give and take between the four of us and there's nothing wrong with that at all. It's a four-way collaboration. There's certain things that I may not have been absolutely happy with or thrilled with musically. I would definitely put my 10 cents in and things would change most of the time, but when they didn't I'd have to pretty much live with it."

Anselmo eventually teamed up with Jimmy Bowers, Joe Fazzio, Kevin Bond and country legend Hank Williams' grandson Hank Williams III to form Superjoint Ritual. They released their first album, "Use Once & Destroy," in 2002, immediately amassing a cult following.

Behind their latest effort, "A

Lethal Dose of American Hatred," and a rigorous tour schedule, Superjoint is beginning to etch a name in the music business.

"Pantera, you know, we had the pedigree and the time and the ... major label machine behind it," Anselmo said. "With Superjoint especially, we're on an independent label. The more we play live, obviously that's really the only other outlet for people to hear anything realistic about Superjoint Ritual."

Anselmo insists that Superjoint Ritual is a much needed shot in the arm for the oversaturated music industry.

"I know that our music is different for the time that we live in," Anselmo explained. "I think it's high time there be a hardcore, heavy metal-type band, really leaning toward the hard core of yesteryear, like Agnostic Front and Carnivore and Discharge (and) Black Flag. I think it's time for a band to make a statement like that and help punch a hole in this awful music that's out there today."

Anselmo's passion for music goes back to his childhood, long before Pantera, Down or Superjoint even existed.

"Being a singer in a rock and

roll band, a heavy metal band, a hard-core band, whatever you want to call it, was something that I've always known from, I guess the youngest age I could possibly (have) been," Anselmo said. "Since collecting memories, I didn't want to be a fireman or a policeman or whatever kids wanna be when they're kids."

Anselmo's influence to the world of metal is found in just about any band that features a vocalist who uses the art of screaming to get his point across.

"When (other musicians) are in my presence they are absolutely polite," Anselmo said. "Absolutely humble, and they tell me 'Man, I have been listening to you for years,' and 'you've done so much for me' and this and that, 'you've influenced me so much.' They let me know, and that makes me feel really good."

Douglas can be reached by e-mail at patjssdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

CONGRATULATIONS
DAVE WILSON



Philip Anselmo
Pantera
Down
Superjoint Ritual

SECTION

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LIFE

TUESDAY, APRIL 27, 2004

Double-duty drummer stars in Pigmy Love Circus

By PATRICK DOUGLAS
Tribune Staff Writer

It's been nearly two decades since the inception of Pigmy Love Circus in the bowels of Los Angeles. Originally formed in the seedy L.A. club circuit, the band came up at the same time and place as Hole, L7, the Melvins and Jane's Addiction.

After four albums and a long hiatus, the band is back with its new effort, "The Power of Beef." It's the first PLC record since 1992's "Drink Free Forever."

Vocalist Michael Savage,



“With the Pigmys it's more about being true to this energy that happens. It's more full-on, straight ahead. Whereas Tool is a more technical, little more cerebral kind of thing. They both complement each other, I think.”

— Danny Carey, double-duty drummer

tion. Carey's involvement in PLC goes back to the late '80s.

“I went out to this bar and these guys were playing... and it just blew my mind,” Carey said in a recent phone interview from Hollywood. “I was a fan for life since I saw the gig. I always told 'em, man if anything ever happens to your drummer, I'm the man.”

After the original drummer Anthony Martinez hurt his back, Carey immediately stepped in to fill his place.

See BAND, Page 2L

Stargazers park it in Glacier

Where's the best place in America to see the sunrise? To look at fossils? To lie back in the grass and ponder the endless stary expanse of the universe on a dark summer night?

With Americans planning to spend the summer closer to home this year, the National Park Foundation has released its inaugural 2004 Proud Partner Best of the Parks Picks, a



PHOTO COURTESY PIGMY LOVE CIRCUS
Pigmy Love Circus members include from left Peter Fletcher, John Ziegler, Shepherd Stevenson. Not pictured are Danny Carey and Mike Savage.

Band: 'We're a big thorn in the side of the music industry'

FROM 1

Carey was pulling double duty when his other band Tool exploded on the rock scene, forcing him to commit all of his time to the band some consider the most underrated in all of rock.

PLC continued without Carey for a short time, but eventually the band parted ways. When Carey finally had time to rejoin PLC between Tool albums, the group rediscovered their sound pretty easily.

“We never lost a step really,” said vocalist Michael Savage. “The minute we did one rehearsal, we knew we had it all. It was effortless almost 'cause the band was so locked and so tight already.”

“I had to bail out and do the Tool thing for a bit,” explained Carey. “In the meantime, they had gone through a couple of other drummers. They were still working pretty much throughout the time when I was gone so it worked out OK.”

PLC's massive underground following is the result of the band's solid and different style of music. Sounding like a cross between old school Tool and ZZ Top, Savage has a voice that brings back memories of biker bands like AC/DC and Motorhead.

“We feel like we're a big thorn in the side of the music industry today 'cause we're real,” said Savage. “You'll ask any kid who's seen our show, the one thing they'll always come up and say (is) 'thanks for being real.' We're not a corporate structured plan on making money or selling shoes or baggy pants or baseball hats. We're a straight up hard rock band. We like to think that we're bringing rock back, cause it's been gone for awhile.”

Savage is known for his nonsense vocals and appearance and the occasional dis-

charge of blank-filled shotguns at shows.

“(Growing up) we weren't allowed to listen to rock and roll around my house,” Savage said. “Only opera and Glen Miller. Actually, I sang in my first opera a year ago here in Hollywood.”

Carey's time is stretched more now than ever as the members of Tool are preparing to record their next album and PLC is playing gigs around the country.

“(This summer) me and Adam and Justin (will be) rehearsing every day writing Tool songs by day and I'll probably be doing the Pigmys by night,” Carey said.

“While Danny's busy working with Tool, we're gonna start writing new tracks for the next album and touring when we can, his schedule permitting,” said Savage.

“We can lay down stuff and get ideas working when he's away and then bring him in when he gets back and ... show him this, and he lays down the drum tracks.”

“Whenever there's a little break or maybe (Tool bassist) Justin wants to go back to England and see his family, then the Pigmys can take advantage of that time and do another mini-tour,” added Carey. “We can do damage.”

Carey's draw to both bands are their similar, yet completely different styles.

“With the Pigmys it's more about being true to this energy that happens,” Carey explained. “It's more full-on, straight ahead. Whereas Tool is a more technical, little more cerebral kind of thing. They both complement each other, I think.”

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Read the entire interview at www.digital-noise.net or visit the band's Web site: www.pigmylovecircus.com.

Danny Carey
Tool

Headbangers Ball puts spotlight on Unearthly talent

Although Unearth has been around for more than five years, produced three albums and maintained a constant touring schedule, they've been fine with just being an underground success.

Now, knee-deep on the Headbangers Ball tour, the five-piece band from Massachusetts finds itself opening for Damageplan, Drowning Pool and Hatebreed. They are slated to play the second stage on Ozzfest this summer. Not exactly a quiet scene as far as touring goes.

The current tour has done more than merely showcase Unearth to a new audience; it gave vocalist Trevor Phipps a chance to co-host MTV2's "Headbangers Ball" last month.

"It was cool," Phipps said during a phone interview from a recent tour stop in North Carolina. "It was the first time being in TV-like that. I grew up a huge Pantera fan so it was an honor to meet Dimebag and Vinnie Paul."

The new format for Headbangers Ball gives hard-core bands like Unearth a better opportunity to show their stuff to the masses, according to Phipps.

"It's definitely better than the old format," Phipps said. "I grew up watching it, but basically had to tape (the show) when I was a kid and fast forward through all the videos. They'd play like Poison. ... Now that kind of music doesn't really even exist anymore. They seem to play a lot of good modern day metal."

Being selected for Ozzfest was the icing on the cake for a summer of busy touring.

"Ozzfest is ... such a huge honor," Phipps said. "It's the same sentence as Ozzy Osbourne, Slayer and Judas Priest. And then to have the lineup on the second stage that exists ... it's an awesome, awesome lineup. We're lookin' to have a good time with all our friends. We've toured all those bands before in the underground. It's gonna be one summer full of fun."

Ozzfest and the Headbangers Ball tour will help the band gain more recognition, but they'll never leave the underground scene.

"We've been a band for five-and-a-half years and we've done all the underground touring," Phipps said. "We've been paying our dues. That's what we know and that's what we love. We'll never turn our back on the underground at all. We're still doing the clubs on the off dates as much as we can and we'll still do a tour after Ozzfest in the smaller clubs. The touring we've done is actually paying off for us now."



Patrick
Douglas

Tribune staff
writer

Editor's note: Tribune music reviewer Pat Douglas will be doing a series of interviews with the bands touring with Ozzfest this summer. For more information on Unearth go to www.unearth.tv

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LIFE

WEDNESDAY, APRIL 28, 2004



Unearth vocalist Trevor Phipps is pictured at center.
PHOTO COURTESY UNEARTH

Trevor Phipps
Unearth



PHOTO COURTESY GODSMACK

Pictured from left are Robbie Merrill, Tony Rombola, Sully Erna and Shannon Larkin of Godsmack.

SMACK-DAB IN GREAT FALLS

Hot rock band, Godsmack, likes Montana crowds' enthusiasm

Stories By PATRICK DOUGLAS
Tribune Staff Writer

ON THE INTERNET
WWW.GODSMACK.COM

What does a band that has sold more than seven million records, received four Grammy nominations, released four major albums and is currently opening for Metallica do for an encore? They play a show in Great Falls.

Godsmack rolls into town Wednesday, May 5, for a 7:30 show at the Four Seasons Arena, hoping to get the Electric City's stamp of approval for one of rock's most successful bands.

Local rockers Cutthroat Confessions will open the concert after winning a contest put on by the show's sponsor, Great Falls radio station X107.3.

Tickets to the show are \$29.50 and they still are available at the Four Seasons Arena box office and the Holiday Village Mall.

The group is touring with mega-rockers Metallica and has toured with them off and on since 2003.

"We always wanted to (play with Metallica)," said Godsmack bassist Robbie Merrill in a phone interview from a recent stop in Louisville. "That would be a tour that if you think about it, who would you want to play with? Out of all the bands ... let's play with the granddaddys, you know."

Although Godsmack members are used to headlining every show, they aren't insulted to be opening gigs these days.

"It makes sense," said Merrill. "We're not ... big heads. We understand who Metallica is. They have a 20-year career. We would love to have a 20-year career."

Montana's the perfect fit

"You know, (Montana is) one of the 50 states we don't go to," guitarist Tony Rombola said in a 2003 Tribune interview when asked why the band never

plays shows in Montana. Thanks to Bravo Entertainment, that has changed.

The Great Falls show will mark the second time in the past year that Godsmack has played the Treasure State. Fans will remember the foursome from Massachusetts playing in Missoula last summer, the first ever Godsmack stop in Montana.

Performing a gig in Great Falls isn't exactly going to be a dress rehearsal either. Although Godsmack is going to be pulling over in Great Falls en route to a bigger show in Calgary, they know the value of a small venue concert.

"I think if people have never seen us before (they) are really gonna enjoy the show," Merrill said. "I love (smaller markets) because you don't get to do it often. You go to L.A. and New York and you go play there and you're an opening act. Half of the people aren't gonna show up and those that do are gonna sit on their (butts) with their arms folded, saying 'show me what you got.' You go someplace like Great Falls, you go to places where there's not a lot of rock shows, everybody's into it and excited about it. It's like you're a kid again. Everybody wants to go there and get there early."

Hard work pays off

Godsmack exploded onto the scene in 1998 with their self-titled debut, producing hit singles with "Keep Away," "Whatever" and "Voodoo." They followed that up with the successful "Awake" and its title track in 2000.

Perhaps the biggest accomplishment the band has made came in 2002 when

they recorded the single "I Stand Alone" for the movie "The Scorpion King" starring The Rock. It became the most played active rock track in 2002 and generated two Grammy nominations for Best Hard Rock Performance as well as Best Rock Song.

Besides Merrill and Rombola, Godsmack consists of vocalist Sully Erna and recently acquired drummer Shannon Larkin.

Godsmack released its third studio album "Faceless" in 2003 with the track, "Straight Out Of Line," and just recently released an all acoustic album titled "The Other Side."

Ever busy, the group plans on writing new material this summer and hitting the recording studio early in 2005.

"We have a jam room and we've been playing and doing riffs," said Merrill. "We're gonna take a couple months off this summer. First month is for ourselves and the second month, we're gonna go start writing. (Then) the beginning of the year ... (we'll) get into the studio, hopefully by springtime. That's what we're hoping for."

Branching out and experimenting, like recording an all-acoustic album, are ways rock bands maintain a fresh outlook, according to Merrill.

"A lot of times bands get bored and they wanna search and try different things," Merrill explained. "You can do the same thing over and over and over, but after awhile, you've done it. We always want to throw that little bone out to let them know that we can do a little more than just rock. That's when we put the acoustic CD out and it's like something it made sense to do. It was fun to do, and the songs were fun to play acoustically. Hopefully someday, we'll be able to branch out even more."

Cutthroat Confessions thrilled to have won opening gig for band

When local radio station X107.3 put out the call for the best of Great Falls' metal scene, a band known as Cutthroat Confessions answered.

The reward: a 45-minute date with Godsmack in front of thousands of rock-starved central Montana music lovers.

Having existed under the Cutthroat moniker for a little over a year, the foursome from the Electric City has played all around the state, but never before in front of such a large number of people.

"I'm excited, trust me. I can't wait. It's gonna be awesome," said drummer Justin Harrison. "It didn't hit me for a couple of days, then all of a sudden yesterday I realized what's really going on. I'm kind of nervous you know. I'm sure there's nothing better than just getting to do that."

“
If you're good and you get voted in, hey, I'm all for it. I'll do my best to promote it ... And if they're really good, I want their CD. That's how we started.”

Playing the show not only gives the band a chance to share the stage with one of rock's most recognizable bands, it gives them a chance to show their stuff to a whole new audience.

"I think it's a great thing to have for ... a lot of people locally who don't know really what's going on in the music scene, in Great Falls itself," Harrison explained. "Not everybody likes to go to the bar to go watch a show."

Most of Cutthroat's local gigs have been at the Loading Zone, making it difficult to reach out to the under-21 fans.

"Rich from the Loading Zone has really helped us out a lot, so we tend to do most of our shows there," Harrison said. "But still, you got the younger crowds I'd like to grab and you can't do that playing in the bars."

The band members have been friends for quite a while, but were never as serious about their trade as they are these days.

Vocalist Corby Kottke, guitarist Richie Kapphan and Harrison all graduated from C.M. Russell High School, while bassist Rob Salois is a Stevensville native.

"Me and Richie, the guitar player, actually go way back," Harrison said. "We actually have, on and off, been jamming since the seventh grade."

Kottke, Harrison and Kapphan were all involved in a fledgling local band named Driven before splitting up and going separate ways.

"I was actually getting ready to move back to Minnesota when (Richie) was like 'give me a few months,'" Harrison explained. "And that's when Rob came in and then Corby came back from Seattle. That's when I decided to stick around and I'm glad (I) did. We've done a lot in the last year, more than I've done with any other band I've played with."

Working to make it in a band in Montana isn't an easy task. If it seems hard to make a living as a young person in Great Falls, try balancing your family duties, your job

— Godsmack bassist Robbie Merrill

Robbie Merrill
Godsmack

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LIFE

TUESDAY, MAY 4, 2004

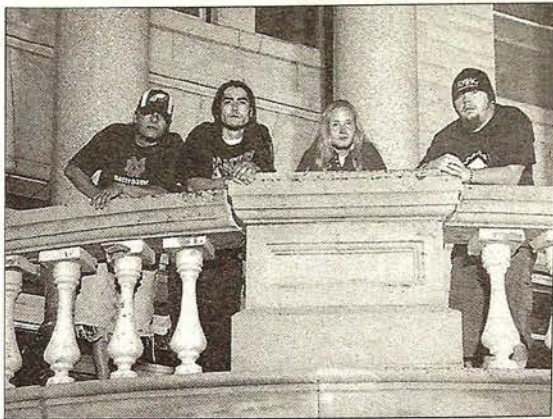


PHOTO COURTESY CUTTHROAT CONFESSIONS

Cutthroat Confessions, above, is the band that won a local contest to choose a rock band to open for Godsmack in a Great Falls concert Wednesday, May 5. The band members are, from left, Corby Kottke, Rob Salois, Justin Harrison and Richie Kapphan.

Cutthroat: A big chance

FROM 1L

and your 24-hour commitment to your band.

"You have to be willing to make sacrifices," Harrison said. "I passed up a job opportunity 'cause it took away from our band. I got my heart where it belongs. There's a lot more to it than a lot of people think. Like Rob says it's like playing the lottery. When you're playing the lottery, each show you play is like buying a ticket."

"It's not really about making it. You gotta enjoy doing it."

There's no doubt that opening for Godsmack is a huge opportunity for the boys from Great Falls to show people what they're

made of. After all, most bands start that way.

"We had done that before we were signed," Godsmack bassist Robbie Merrill said when first told about the local opener. "If you're good and you get voted in, hey I'm all for it. I'll do my best to promote it and that kind of thing. And if they're really good, I want their CD. That's how we started."

Merrill will have to wait with the rest of us for the band's debut album, "Bleeding The Vein," which will see release early this summer on Coalition Records.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Visit Cutthroat Confessions online at www.cutthroat2.com to download their single, "Pray For Me."

Godsmack: Not unplugged

FROM 1L

"The Other Side" features three new songs and four unplugged, previously released tunes. The opening track, "Running Blind," has seen a good turn on radio.

Band members have hinted at an all-acoustic tour, although nothing has been announced.

"That could happen depending on how 'The Other Side' (and) how the single's doing on radio," Merrill said. "That could happen after we hit the studio. Perhaps a small little theater run, acoustically. That's up in the air."

For now, fans won't get to see an acoustic performance during Godsmack's live shows.

corrections: Contact
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Every Time I Die finds life on Ozzfest tour

By PATRICK DOUGLAS
 Tribune Staff Writer

Editor's note: Tribune music reviewer Pat Douglas will be doing a series of interviews with the bands touring with Ozzfest this summer.

The hardest thing a band can do in its developing stage is make the decision to leave everything behind to pursue its dream. For every band that travels down that road to

success, there are hundreds of tombstones marking those that perished in the attempt.

You are about as likely to be a commercial success as a band as you are to make the starting roster of an NBA team.

For the Buffalo, N.Y., band, Every Time I Die, the decision to pursue their goals was a difficult one that's starting to pay off.

"Luckily, by the time we had decided to make it a liv-

ON THE INTERNET
 WWW.EVERYTIMEIDIE.COM

ing, I had just graduated school a month before," vocalist Keith Buckley said during a phone interview while the band was in Detroit. "I was looking into going into graduate school and thinking this was just a hobby. Then we decided to go full time and it was just

sort of like, wow, this has totally altered the direction of where I thought my life was going.

"My parents and my girlfriends, how are they gonna take to this when they realize that I'm not going back to school and I'm not really gonna be home at all."

The group got support from people close to them, but still had naysayers telling

See DIE, 2L



PHOTO COURTESY EVERY TIME I DIE

Members of the band, Every Time I Die, are, left to right, Keith Buckley, Steven Micciche, Andrew Williams, Michael Novak Jr. and Jordan Buckley.

Die: Following chosen path

FROM 1L

them they weren't gonna make it, according to Buckley.

"Relationships and friendships have suffered at times," he said. "You find out how stable they are. People that have faith in you and believe that you can do it are the ones that stuck around, and the ones that thought I was making a mistake, or think that I am making a mistake, are pretty far out of the picture."

Now, the hard-core rock band has been selected to play the second stage on Ozzfest, sharing the stage with some of metal's hardest bands.

"If it had been any other year, I'd have dreaded it," Buckley said, referring to this year's powerful lineup. "Because Ozzfest previously has had a lot of those Gucci new-metal bands on it like Staind and stuff. Not really anything that I'm interested in or care to be associated with. It seems more hard-core oriented and Slipknot is headlining the stage we're on. Whether or not you're into nu-metal, you can't really deny that Slipknot is a very ... heavy band."

Every Time I Die experimented with a free promotional DVD earlier in 2004, giving the band some unexpected exposure. In Great Falls, the DVD was available at Hastings, sitting on the checkout counter.

The DVD features the band's two videos as well as a short documentary on the group.

"It was odd because at the time it was presented, nobody

really thought it would be anything," Buckley said. "Actually the band forgot about it ... that we were gonna be filming that thing. We did it after we had a show in Philadelphia. I was really, really sick that day ... they show up and I'm like, what the hell's going on?"

"We didn't even know what we were doing. We didn't know the scale this was gonna be on. It's a lot more candid and I think it's a lot more sincere."

The group decided to include the DVD with copies of their latest album "Hot Damn."

Besides Buckley, the band consists of Michael Novak Jr. on drums, Keith's brother Jordan Buckley and Andrew Williams on guitar and Steven Micciche on bass.

Hard work and personal sacrifices are what make a band and Every Time I Die is ready to take the opportunity on Ozzfest and run with it.

"(Ozzfest is) targeting an audience with bands that actually ... have worked hard to get where they are at," Keith Buckley said. "Rather than bands that become overnight successes and sell eight million records the first week because they're all over MTV and all over the radio."

"It just feels like this year everyone's sort of getting what's deserved and it feels good to be a part of that."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

Keith Buckley
Every Time I Die

Patrick
Douglas
—
Tribune
staff writer



Lamb of God handling its heavy schedule

By PATRICK DOUGLAS
Tribune Staff Writer

For Virginia rockers Lamb of God, the term "Pure American Metal" is more than a term used on their Web site. It's an identity they've acquired through hard work and determination.

Known as a "band's band" Lamb of God released their freshman album, "New American Gospel," in 2000, followed by last year's "As The Palaces Burn."

The five members unable to sit idle, and were thrust into the studio in 2004 and signed to play the second stage of Ozzfest this summer, making for an incredibly busy year.

"With the new record label signing and then the big tours we did towards the end of the year ... knowing over the break that the new label wanted us on Ozzfest, but at the same time they wanted a record before we did Ozzfest ... it's just been crazy," said drummer Chris Adler during a phone interview from his home in Richmond, Va.

"In the first record, you've basically got your whole life to record it. Then each one after that seems to get

See LAMB, 2L

Chris Adler Lamb of God

Lamb: Ozzfest getting back to its roots

FROM 1L

shorter and shorter. We came home from the Headbangers Ball tour in December and basically had three months to write our follow-up record."

Having a quick turnaround on an album is difficult, especially when the previous record was such a success, according to Adler.

"The 'Palaces' record ... in my mind was an incredible record for us as individuals," said Adler. "It was a great metal release. To give us three months to come up with something better than that, it's quite a challenge. We took it seriously."

The band didn't waste any time, working as a group to meet the challenge head on.

"We started playing six, seven times a week. Five, six, seven hours a day and we're really psyched at what we have at this point," Adler said. "I think whether we wanted to admit it or not, we work really well under pressure. Having the pressure of wanting to outdo ourselves, and at the same time make the deadline kind of worked in our favor (was important)."

"I think we've done a great job of putting some stuff together that's really gonna blow up."

With pressure coming from the label to appear on Ozzfest and have a new record for the fans, Lamb of God quickly laid out their priorities to the label.

"The priority here is the record," Adler said. "It doesn't matter if we don't end up on Ozzfest. It doesn't matter if the record is late. It doesn't matter to us if (the label's) upset about either one of those things not happening the way they want it to



PHOTO COURTESY LAMB OF GOD

Lamb of God's drummer, Chris Adler, is on the right.

go."

The album should be released some time before the start of Ozzfest, which is July 10 in Hartford, Conn.

"We just finished writing the 11th song and we really wanted to have 10 songs on the record, which we probably will," Adler said of the new album. "I think we've kind of grown closer together as friends and as musicians and as a band that has a little more experience in making this kind of music."

The decision for Ozzfest to go with a more hard-core lineup was a good one for a band like Lamb

ON THE INTERNET
WWW.LAMB-OF-GOD.COM

of God, which often is compared to Slayer and Sepultura.

"Last year we were offered to play and we turned it down," said Adler. "This year we knew we were gonna be offered to play ... and we were trying to figure out how we were gonna tell them that we didn't want to do it without them being too upset about it. As it turns out, this year's lineup is amazing and (we are) really happy to be a part of it."

The previous lineups on Ozzfest leaned more towards mainstream bands, something that pushed away more hard core bands like Lamb of God.

"It had become so commercial and washed out that I'm not sure they even knew what it was all about anymore," said Adler. "This year it seems like they really got back to their roots. This is probably the heaviest Ozzfest that's ever happened."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digitalnoise.net.

LIFE

TUESDAY, MAY 25, 2004.

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Dimebag and brother come up with a Damageplan

By PATRICK DOUGLAS
Tribune Staff Writer

When metal legend Pantera split up, it was a devastating blow for rock fans. The split was never made officially public and the fans were just as perplexed as some of the band members.

After the split, vocalist Philip Anselmo put his efforts into two bands, Down and Superjoint Ritual, leaving the rest of the men in Pantera scratching their heads, wondering if they'd ever play as a band again.

Brothers Vinnie Paul and Dimebag Darrell were the core of Pantera and decided to disband the group once the waiting game became too much.

"We were trying to figure out what the deal was with the whole Pantera thing when that started going down," said Dimebag in a telephone interview from Portland. "Once we started catching a drift that other cats didn't want to participate anymore and that we were out of a band, we started putting music together."

That music resulted in the

new band, Damageplan, and a new beginning for Dimebag and Vinnie. Thought by many to be one of the most influential guitarists in the metal scene, Dimebag was anxious to get back in the mix.

"I don't play golf. I don't play baseball," he explained. "There's nothing else. I don't work on cars. There ain't nothing else. There's music and that's it."

The brothers discovered guitarist Patrick Lachman and eventually asked him to submit a demo of his singing voice. The rest is, as they say,

history.

"He never worked on his front man skills (before meeting us)," Dimebag said. "Dude, his singing skills are amazing. I feel real comfortable with him and I think he does a hell of a job."

The band's album, "New Found Power," has been out for a couple of months and the first single, "Save Me," has been getting regular rotation on radio.

Writing and recording music with Damageplan was

See DAMAGEPLAN, 2L



PHOTO COURTESY ELEKTRA RECORDS

Members of the band Damageplan are, from left, Bob Zilla, Vinnie Paul, Patrick Lachman and Dimebag Darrell.

Damageplan: 'Light you up right out of the chute'

FROM 1L

less confrontational than with Pantera and allowed the group to play a more diverse selection of tunes, according to Dimebag.

"We wanted to ... take all the shackles off (and) cut the boundaries," Dimebag explained. "Cut the 'you can't do this,' 'you can't do that.' Me and Vinnie aren't just capable of doing one kind of music. We got a lot to offer. We wanted to break things wide open and get really diverse."

"New Found Power" will light you up right out of the chute, but it's not the same thing over and over and over."

The album features cameos from some of today's biggest metal names like Zakk Wylde, Jerry Cantrell and Slipknot's Corey Taylor.

"Zakk was down and we were doing a cover shoot for Guitar World and we got done with the interview and the photos and he had about 30 minutes or an hour before he had to leave for the airport," said Dimebag. "We'd been drinking, raising hell ... somehow or another somebody said 'Zakk outta play the outlead on that' ... Zakk went to work and blazed three leads. And then we just kept getting drunker and he missed his flight and so he was there for another three days."

The demise of Pantera remains a sore spot for the boisterous Dimebag.

"I can't even begin to put a finger on it," Dimebag said, referring to Anselmo's departure from the band. "When some dude just up and just won't let you get in contact with him at all, and dude this is coming on three straight years that he's stayed completely out of



funky. I ... don't know who the dude is now, even though I'd been with the dude for 12 years. It's not the Phil I know from way back in the day."

Dimebag's main motivation has been to let the diehard Pantera fans know that the music isn't done yet.

"We love our Pantera family and all the army that we created and all the fans that have been behind us," he said. "We embrace those people."

The brothers have been playing music for as long as they can remember, Vinnie on the drums and Dimebag on the guitar, but it wasn't always that way.

"We both tried to play drums," Dimebag said. "Vinnie got better than me, so I got a guitar. It's the same Eddie Van Halen, Alex Van Halen story. (Vinnie's) the most amazing, best friend I could ever have. We'll keep each other in check, but there ain't no animosity towards each other or any kind of competition at all 'cause we're both going for the same goal. He's the greatest person in my world, man."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

Damageplan's Web site is www.damageplan.com. where you

Dimebag Darrell
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LIFE

FRIDAY, DECEMBER 10, 2004

Fun-loving rocker an amiable guy who cared about his fans

Rock stars are supposed to be untouchable. That's why it's always a shock when I hear the news of the passing of one of them, regardless of the circumstances.

I first read about Wednesday night's concert shooting in Ohio, the next morning on CNN's web site. The story mentioned the fact that Damageplan guitarist Darrell Abbott was shot and killed. My first thought was, "who's that?"

Then I read another story and found the name a little more familiar and my heart sank. Affectionately known as "Dimebag" Darrell, even the most diehard of fans probably never knew his real last name. To friends and peers, he was just known as Dime.

I have been a fan of Dime's since I first heard his former band Pantera as a high schooler. For those of you who aren't familiar with Pantera, they are one of the most groundbreaking bands in the history of metal having sold millions of albums in their decade-plus time together. Dime's guitar work has been imitated by countless bands in recent years.

Last May I interviewed Dime for a Tribune Life section story on his new project, called Damageplan. Knowing Dime's reputation as a fun-loving, boisterous fellow, I was unsure how the interview was going to go.

In true rock and roll fashion, I was told to call him at a hotel in Portland where the band was staying and ask for him under an alias he was using which was more famous than his own name. I called the hotel every 10 minutes for nearly an hour, each time asking for Emmitt Smith, and each time getting a message that he was not in his room.

Once I got in touch with Dime, I knew I was in for a ride. He answered the phone by yelling "Rock and roll! Who is this and what are we doing?"

I have never in my life spoken with someone as enthused about their profession as Dime. As he told me about his new life with his new band, I could tell there was nothing else in his world that equaled rock and



Patrick Douglas
—
Tribune
reviewer

roll.

"I don't play golf, I don't play baseball. There's nothing else," he told me. "I don't work on cars. There ain't nothing else. There's music and that's it."

Dime's reputation also included his penchant for alcohol that was fed on a nightly basis. Dime's legend as an eternal partier was conveyed to me by other rock stars like Van Halen's Michael Anthony and U2's Trevor Phipps.

Describing a day in the life of himself, Dime said "I play guitar, hang out with friends that love music. Friends in bands. We go out and get drunk. We watch bands, we get drunk. We stand in front of the jukebox and raise hell."

Dime's partner in crime throughout his career was his brother, Vinnie, who played drums for both Pantera and Damageplan.

"(He's) the most amazing best friend I could ever have," Dime told me of his brother.

Dime was also famous for his relationship with the fans, rarely putting himself above those who paid him to play.

"We meet the fans anywhere anytime," he said. "We walk out to the bus and there's usually a hundred, two hundred people standing around out there. We stay out there until everyone out there gets everything they wanted. If you ever become too big and too godly and you're above the fans, how could you ever relate to 'em if you're above that? It just doesn't make any sense. Me and Vinnie never, ever went to that place, we never will and that's what keeps us connected."

When talented musicians like Darrell Abbott pass away, it's the fans who need to keep them alive in memory.

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DevilDriver got its start on a restaurant napkin

By PATRICK DOUGLAS
Tribune Staff Writer

ON THE INTERNET
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Nearest to Great Falls:

- Denver, July 24
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This year's Ozzfest lineup is peppered with stories about comebacks and new beginnings. From Slipknot to Superjoint Ritual to Judas Priest, bands are using the traveling festival to bookmark life's next chapter.

DevilDriver is a band that was created through

the talents of one man, and the courage of another, and a second-stage billing on Ozzfest is just what the

doctor ordered.

Vocalist Dez Fafara spent many years as the man behind the mike in the metal band Coal Chamber until they disbanded a couple of years ago.

Fafara continued to write music, but wasn't in a hurry to get back into the music scene, opting to take his time picking the crew for his next venture.

Along came a brash guitar

player named Evan who recognized Fafara while the two were eating at a restaurant. Evan wrote his name and phone number on a napkin and told Fafara to call him so the two could play together.

"That's what definitely started DevilDriver ... is that napkin," Fafara said in a phone interview from his

See DEVILDRIVER, 2L



PHOTO COURTESY ROADRUNNER RECORDS

DevilDriver vocalist Dez Fafara is pictured center.

DevilDriver: Ready for 'rock 'n' roll summer camp'

FROM 1L

home in Santa Barbara, Calif.

"I gave him a call just to kind of joke with him. He had enough (courage) in my account, to leave me a napkin in a restaurant. I just called the kid to say hello (and) after a year and a half, we just started to jam."

The two didn't begin writing DevilDriver music right away, as Evan's abilities leaned towards a different style.

"He kind of played this different punk style," Fafara said. "I gave him a lot of different influences (and) practically taught that kid how to play a song. He had no idea what a verse, a chorus was, or how to write that kind of thing. Yet he could play guitar."

DevilDriver's self-titled debut album was released on Roadrunner Records last year, although this won't be Fafara's first outing on Ozzfest.

"If you count the Ozzfest in England, I believe this is my fifth," said Fafara. "It's rock and roll summer camp. You can just have a great time, you can meet a bunch of great people, and you can get your band out there to an incredible amount of metal heads. It's a good thing."

The paltry 20-minute time slot



allotted to each second-stage band isn't a bad thing, according to Fafara.

"The way that I look at it, when I found out the sets were 20 minutes, I said ... 'that's all you really need of a good band.' I can't tell you how many times I've seen a band and like 45, 50 minutes into it, you're just like 'okay, I've had

enough.' We're gonna rip through almost eight songs in 20 minutes," the singer said.

The emergence of DevilDriver has given Fafara a chance to relive the experience of starting a band from scratch.

"Any fresh start in life is great," Fafara said. "I know that everyone in life has either left a relationship or a job, and on the first day of that new job, they just feel like the sun is on their face. I've felt that for like six months with this band. It's incredible."

DevilDriver has been garnering positive responses from critics and fans, giving Fafara a reason to read the reviews.

"Most of the time I really don't pay attention to that stuff," he said. "but when we were over in Europe, I started reading the

press that we were getting and I was like 'okay good, people are liking this album.' And it makes me feel good as an artist."

DevilDriver has already begun writing new material for the next album and plans on hitting the studio later in the year.

"We've already got five new songs," Fafara said. "I'm kind of excited, 'cause we'll probably come off the road in November ... and start recording. We're ready to go. Everything's exciting right now."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

DevilDriver's Web site is www.devildriver.com.

Dez Fafara
DevilDriver
Coal Chamber

LIFE

WEDNESDAY, JUNE 2, 2004

Ozzfest a 'band summer camp' for Orange County musicians



PHOTO COURTESY ADRENALINE PR

Brandon Saller of Atreyu is pictured second from right.

By PATRICK DOUGLAS
Tribune Staff Writer

There's a musical storm brewing in the depths of Orange County, Calif., and from it, bands like Atreyu, Bleeding Through and Throwdown were spawned.

All three bands were selected to play Ozzfest this summer, giving the region a reason to smile.

"Orange County has been doing awesome," said Atreyu drummer and vocalist Brandon Saller during a phone interview from Dallas. "I think it's kind of cool. It kind of shows that we got some good music

Editor's note: Tribune music reviewer Pat Douglas is doing a series of interviews with the bands touring with Ozzfest this summer.

coming from our area."

Getting to share such a large stage with the same bands they grew up with is something Saller is looking forward to.

"Not only friends of ours from Orange County, but it's like there's a lot of bands that we've already been friends with," he said. "It's gonna be like band summer camp."

Atreyu has been described as "heavy Emo pop punk," lumping together many different styles into one, but Saller thinks the band isn't something that should be labeled.

"I've tried and I don't really like to or really think I could put ourselves into one type of music," he said. "It's hard to describe. We just look at it as we write how we write and play how we play and it seems to come out a million different ways."

Saller has the task of performing two roles in the band as the drummer and co-vocalist. Alex Varkatzas

is lead vocalist, singing in a style similar to that of 36 Crazyfists vocalist Brock Lindow, while Saller adds contrasting melodic vocals.

The double duty is something Saller considers a challenge.

He said. "I couldn't do it really. Now, I've gotten used to it since I've been doing it, but I find myself getting in trouble when we're writing these songs. I'll record my tracks separately and then I go to play in a practice and realize that I'm playing some

See BAND, 2L

Band: Atreyu gets ready for Ozzfest

FROM 1L

ridiculous drum beat over a hard core vocal part that's not gonna work. I sit there and practice for hours on end so I can get it right."

Saller was pushed into the vocal part of things through peer pressure from his bandmates.

"I... sang on an old demo with some pop punk band I used to be in," Saller said. "The guys (in Atreyu) thought my voice was cool, so I was like 'I guess I'll start singing.'"

The band is getting set to release its second album, "The Curse," in late June.

"For anyone who liked us before, it's everything they liked

ON THE INTERNET
WWW.ATREYUROCK.COM.

about us, but taken to another level," Saller said. "We're all totally stoked for it. We worked hard and long on these songs and we feel like this is the best (stuff) we've ever written and hopefully people will feel the same."

Atreyu's relationship with the fans is the most important thing for the band, according to Saller.

"We try to just have an awesome time when we play," he said. "I think that if you're having a rad time and you're sincere, and you're interacting with peo-

ple in the crowd, it makes watching a band that much more fun and that much more interesting."

"We just try to have as much fun as we can and let people know that we're doing it for them and if they weren't here then we wouldn't be here either."

Perhaps the strangest thing about the Ozzfest shows will be the performance times on the second stage, sometimes as early as 9 a.m.

"That's gonna be odd for me, honestly, because I usually don't wake up earlier than like 12," Saller said.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digitai-noise.net.

Brandon Saller
Atreyu

Biff Butler
Apartment 26

SECTION
L

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TUESDAY, JUNE 8, 2004



Photo courtesy Apartment 26
Biff Butler is in the center with gray T-shirt

LIFE

Unique Apartment 26 mixes Toadies with a little swing

By PATRICK DOUGLAS
Tribune Staff Writer

Being the offspring of a famous and successful rock star is no assurance of success. Kelly Osbourne proved last year that having Ozzy Osbourne as a father can get your feet in the door, but it can't fool the audience into believing you have talent.

For Apartment 26 lead vocalist Terence "Biff" Butler, growing up in the shadow of a famous father was

not something he thought about using to pursue his own musical career. If anything, Butler leads to shy away from publicity that uses his father, Black Sabbath bassist Greaser Butler, to promote his music. "It didn't mean anything until I was a teenager," he explained. "I listened to people like Jimi Hendrix and those kind of people. Then I found out they were influenced by Black Sabbath and was like, 'Okay, I guess

that's kind of relevant.' That was a way that kind of made sense to me."

Apartment 26 recently released its second album "Meat for the Massive" and just finished touring with Sevendust, Cold and Atomi.

The new record was completed two years ago, but sat unreleased while the band looked to find a label.

The last year or the last two years, we've made the record," Biff said in a voice that sounded a little like Ozzy

Osbourne's. "At the end of 2002 we made the record and I was like, 'This record will unsell.' Then because the label had bought our first record, they just kind of sat on it for a year. The down time wasn't something the band appreciated, according to Butler. "It was kind of frustrating because the label sat on it for a long time. Now it's great to be able to get out here and actually play some new music and see the responses."

Although he has a thick English accent, Biff Butler grew up in St. Louis, and spends a good portion of his time today on the West Coast. "I spent a lot of time in California, where it's warmer," he said. Fans who expect that Apartment 26 will sound like Black Sabbath will be disappointed. Apartment 26 is a cross between Filter and the Toadies, with a little swing and piano thrown in for good measure.

See B10, 2L

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Band: 'A whole lot of fun'

FROM 11

In fact, you'd be hard pressed to find a band to which Apartment 26 could be compared.

Being lead vocalist in a rock band doesn't seem to be something that Biff Butler doesn't do at first.

"I really wanted to do it first, but I was in anti-matronics," he said. "We did something like that."

The lure of the stage for Butler was due more to his admiration of pop stars than rockers.

"It was like Mitchell Jackson and Simon Lizbon (Duran Duran) seemed to be having a whole lot of fun," he said. "Plus it seems like an easier

way to hang out with my friends.

But Butler doesn't expect to find Butler using his father's accomplishments to better himself.

"At the end of the day, he's a bass player in a rock band," Butler said with a chuckle. "It's not like he's Burns, Streisand or Michael Jackson."

Douglas can be reached by e-mail at pdouglas@montage.net. Find the entire interview at www.digitallife.com.

LIFE

WEDNESDAY, JUNE 9, 2004

In step with Otep: aggressive vocals from an angry activist



PHOTO COURTESY OTEP

Vocalist Otep is pictured center.

By PATRICK DOUGLAS
Tribune Staff Writer

It's rare to find a heavy metal musician who cares for the fans on a personal level as much as Otep. The vocalist and activist doesn't pull any punches when speaking about the issues that affect her life and the lives of her fans.

Her aggressive style of vocals and bold lyrics has helped land the band which shares her name on Ozzfest this summer for the third time.

This stint on the tour will offer fans a chance to hear material from Otep's sec-

Editor's note: Tribune music reviewer Pat Douglas is doing a series of interviews with the bands touring with Ozzfest this summer.

ond full-length album, "House of Secrets," an album that is an extension of 2002's "Sevas Tra."

"Someone described listening to the first record as an opening of wounds and possibly exposing wounds," Otep said in a phone interview from her home in Los Angeles. "I think 'House of Secrets' is the healing of those wounds and the victo-

ry of the scars, being proud that you have battle wounds and that you have survived out of your own ashes and the fires of your own propriety."

Never one to shy away from controversy, Otep's first single from the new album is "Warhead," a sizzling political message aimed at the Bush administration.

"I've always been interested in politics," Otep explained. "This administration took office and ... installed this atmosphere of failure and candy (coated) as a success. I needed to speak out in a very aggres-

sive and direct way against imperialism, manifest destiny (and) against the tyranny that is spreading that it's our job to Americanize the world."

"'Warhead' was essentially a way for me to stand up as an American, to practice my right to dissent, to speak out against my leaders when I feel they are hypocritical."

Otep's seemingly anti-war stance isn't meant to take away from the troops, their mission or this country.

"I can be anti-Bush and

See BAND, 2L

Band: Vocalist's lofty goal is to inspire others to be creative in all things

FROM 1L

ON THE INTERNET

WWW.OTEP.COM

support the troops," she said. "I supported the war in Afghanistan. I never spoke out against it. My first initial reactions watching the towers crumble and watching those people suffer and die (was) if 2,400 people died in Pearl Harbor and we dropped two nuclear weapons on Japan, then why wouldn't we have a similar, obviously not as drastic ... approach to equalizing this war?"

"Calling anyone that stands against this administration unpatriotic or un-American is ... absurd."

Otep's main motivation stems from her drive to help youth who are struggling with everyday life. A section of the band's Web site is called "You are not alone" and has links to many helpful organizations.

"I was something I wanted to do for quite some time and some fans reminded me about it," Otep said. "This is a place, a sanctuary for people to connect so that if they're cutters, or they're suicidal, if they're victims of domestic violence ... this is a place that not

only allows them to speak to other people who have been victimized, or speak to other people who are suffering from these afflictions ... it's also a place for them to find at least Web-based resources to help them seek professionals."

"I wish I had that when I was a child. If I would have had that, I think it would've helped my growth in many ways and restricted me from doing some of the things that I'd done."

Rising through the ranks of metal is a difficult path for a female vocalist and Otep has had to overcome many obstacles to get to where she's at.

"In this genre of music especially, there's been entire careers made on misogyny," she explained. "Even the female fans of this music sometimes become these ornaments and that's all they're inclined to be."

You won't find Otep crooning to a crowd. Her voice is reminiscent of male vocalists like Slipknot's Corey Taylor, and is as aggressive and unique as any female out there.

"I'm kind of an angry person," Otep said with a laugh. "I started drawing first ... then writing, then music came much later. It was all very aggressive, it was all very angry, it was all very provocative. I think aggression and suffering in some respects can be beautiful."

If you ask Otep what she wants to see come from her band, she'll tell you the thought of inspiring

others to be creative is all that matters.

"An artist's greatest gift is to inspire and I can only hope (the fans) can take this same passion (they have for the music) and apply it to ... finding a better job, getting out of a terrible relationship, bettering themselves, open-

ing a book again and start reading, or start writing again."

Look for a new chapter in Otep's career when "House of Secrets" hits stores July 27.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

Otep

Killswitch turns it on for second album, tour

By PATRICK DOUGLAS
Tribune Staff Writer

The men of Killswitch Engage are survivors. Consider them an example of what a band can do when faced with a huge hurdle early in their careers.

Back in 2002, literally weeks into the first tour behind their debut album on Roadrunner Records, the band found themselves without a vocalist.

Basing his decision on family issues and physical limitations, original vocalist Jesse Leach opted to leave his bandmates and return home to his new wife.

"Jesse got married two weeks before we went on our first tour, right when the record came out, and he really missed his wife a lot," explained bassist Mike D'Antonio in a phone interview from Los Angeles. "The road is like camping, you're either cut out for camping or you're not cut out for camping. If you're not, you're gonna get real depressed, really, really fast."

Leach was unprepared for the physical pressure of performing his style of vocals night after night.

"There's also an additional stress of his throat kind of giving away on him every now and then," D'Antonio said. "He did so many screams and singing parts, it was very, very difficult for him to hold it all together. We left it on good terms."

What appeared to be a crushing blow to the young band turned into a blessing when the label immediately put out a call for replacement vocalists. The band found their man quickly when Blood Has Been Shed vocalist Howard Jones expressed interest.

"By luck, Howard had heard that Jesse had left the band and gave me a call and everything worked from there," D'Antonio said.

With Jones behind the mike, Killswitch Engage became a more energetic and confident group.

"Everyone's a lot more confident on stage with Howard up there," D'Antonio explained. "Howard's a very powerful and demanding guy on stage. He can command the crowd to do whatever he wants and they'll do it. It feels really good to have that type of front man."

The Massachusetts band was recently awarded the Golden God for releasing the Best Album of the Year at the UK's Metal Hammer awards for "The End of Heartache."

Jones has been with the band for a little more than two years. With the addition of drummer Justin Foley and Jones, the group is finally whole after releasing its highly anticipated second album, "The End of Heartache," back in May.

"I wouldn't necessarily say new beginning, but maybe a slowly different direction, although the same direction at the same time," D'Antonio said with a laugh. "(It's) an opportunity for Howard to put his stamp on what he's actually been doing for the past year-and-a-half now."

The additions have given the band the missing ingredients they didn't have on the first album.

"We're about as tight as a band can be right now," D'Antonio said. "Everyone just really gets along. Super good friends. It feels a lot like a unit more now than it ever has, so that's a good thing."

D'Antonio also moonlights as a graphic designer for rock bands. His specialty is designing logos, T-shirts and stickers. He's the brains behind the design of both Killswitch albums, as well as the Unearth and Shadows Fall logos.

"I do all of the Killswitch stuff, including the shirts, and pretty much everything you see that has to do with Killswitch I try to either be involved with or do myself," he said. "We like to keep everything in the family, that we we're giving back a product that we 100 percent approve, or that's 100 percent us."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

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LIFE

WEDNESDAY, JUNE 14, 2004

Mike D'Antonio Killswitch Engage



PHOTO COURTESY ROADRUNNER RECORDS
Killswitch members, from left, are Adam Dutkiewicz, Howard Jones, Mike D'Antonio, Joel Stroetzel and Justin Foley.

**Bust a move
in Great Falls**



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Rap it up Great Falls: Two hip-hop legends coming to town this weekend



Tone-Loc

PHOTO COURTESY TONE-LOC

By PATRICK DOUGLAS
Tribune Staff Writer

There once was a time when rap and hip-hop stood out from the rest as a power in the music business. New and exciting artists were cropping up left and right in the late '80s and early '90s.

The revolution has dwindled and flattened out in recent years, but early hip-hop artists like Young M.C. and Tone-Loc are still making music and reminding people that they never went away.

Thanks to Big House Promo-

Tickets

Tickets to the show are \$15 in advance, \$20 the day of show and are still available at the Brick Sports Bar/Club Big House, or by calling 453-7399.

tions, Great Falls fans will get a chance to see the two rappers in person when they play at the Northwest Center, Saturday, June 19, marking the first time that Tone-Loc will be in Montana. "Never even flown over the state," he said in a phone inter-

view from Los Angeles. "Never been to Montana. Everywhere else but there."

Tone-Loc, otherwise known as Anthony Terrell Smith, burst on the music scene in 1989 with the hit songs "Funky Cold Medina" and "Wild Thing." To this day, "Wild Thing" is the second largest selling single in America.

Marvin Young collaborated with Tone-Loc on his successful debut album "Loc-ed After Dark" before breaking through himself as Young M.C. Young M.C. won a Grammy with his hit song, "Bust A Move," a track that stood on the charts for 40 straight weeks.

The evolution of hip-hop and today's industry-wide saturation of musicians by the record companies has helped rekindle interest in the more creative old school hip-hop artists from a decade ago.

"There are not many classic records made today," Young M.C. said from Los Angeles.

"Most of the songs that people can sing along with ... rap songs especially, were made before '95, '94. If you take me and Tone, Hammer and Vanilla Ice and Father M.C. ... those are the ones



Young M.C.

PHOTO COURTESY YOUNG M.C.

See HIP-HOP 2L

view from Los Angeles. "Never been to Montana. Everywhere else but there."

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"Most of the songs that people can sing along with ... rap songs especially, were made before '95, '94. If you take me and Tone, Hammer and Vanilla Ice and Father M.C. ... those are the ones

that people remember the words to and those are the ones that they sing along with. A lot of the stuff now is cookie cutter. It's by thought out the mouth, not really thought out. The music is responsible for watering down the music scene, according to Young M.C.

"There's no artists development at the label (these days)," he said. "So you don't really get a chance to hear it for a few weeks and you get to hear it for a few weeks and see the video and on to the next."

Tone-Loc's opinion on today's rap and hip-hop scene differs slightly from that of Young M.C. "I've seen a lot more danceable now," Tone-Loc said. "That's why I'm liking it, cause I can dance to it ... and like to dance."

Tone-Loc has appeared in more than 20 films, including "Poesse," "Spiz Home" and "Yes You Can," where he shared the spotlight with Jim Carrey. His Barry White-esque voice also can be heard in the animated movies, "Fern Gully" and "Titan A.E."

You also can find Tone-Loc on YouTube. "I've been on YouTube a really long time," he said. "I do a lot of American Idol is looking for the top singers and we're basically out there," he said.

Even with the success of his side projects, Tone-Loc's first love was always rap. "I've always probably gonna be my first love to tell you the truth," he explained. "I like to listen to music all day long and just being on stage, man, period, is a lot cooler than being in front of a camera."

Tone-Loc got started in the music business at a young age, but didn't have aspirations to be a rapper or movie star.

"Growing up didn't have anything to do with movies or any type of show business," he said. "Somebody asked me whether I was into rapping. Somebody was trying to get me to record somebody around that time and somebody asked me if I was interested. Of course (I was) interested."

Young M.C. has excelled as a producer and writer for other artists. He recently co-wrote Anastasia's mega-hit song "Not That Kind" among others but still enjoys putting out albums on his own.

"I'm getting into the show where I don't really need to do shows," Young M.C. said. "But I like to do shows because I want people to hear along with seeing peo-

**Tone-Loc
Young M.C.**

**Hip-hop: Tone-Loc
and Young M.C.
coming to Great Falls**

FROM 1L

Music is always probably gonna be my first love ... I like to listen to music all day long and just being on stage, man, period, is a lot cooler than being in front of a camera.

—Tone-Loc

ple react to "Bust A Move" ... The two rappers have been friends for a long time and complement each other with differing styles and opinions.

"A lot of people think we're brothers," Tone-Loc said. "We were each other back in like '87, we were basically two different types of people, but he's a very, very cool cat."

"It's just a good thing," Young M.C. said. "We've always been cool."

Fans can expect to hear the classics at the show along with working on new albums and are "er, don't expect Young M.C. to perform his hit song, the school anthem, "Principal's Office."

"I don't do 'Principal's Office' anymore 'cause I'm old and it just doesn't feel right," he said. "I feel that song like Tom Jones. If I do it, it's just like Tom Jones."

Young M.C. has performed in Montana before, most recently in Bozeman, but the unfamiliarity with Montana was enough to convince Tone-Loc that a concert in Big Sky Country was part of the plan.

"We're going to Montana, man," he said with a laugh. "I'll be cool man. Believe me, I've played every place you can imagine. People can be reached by email at patrickdougles@greatfalls.com."

For tips or corrections: Contact Associate Editor Tom Kotynski at 791-1477 or (800) 438-6600 or tribfeatures@safast.net

LIFE

WEDNESDAY, JUNE 16, 2004



Bleeding Through breaking through at Ozzfest

By PATRICK DOUGLAS
Tribune Staff Writer

If you were to try to put the band, Bleeding Through, into a category, you would have a tough time.

Aggressive and hard-core to the bone, the six-pack from Orange County, Calif., is gearing up for a stint on Ozzfest and a hope that this will be the summer they break through to the hordes of rock fans.

Landing a spot on this year's highly coveted Ozzfest lineup was something the band wanted and is looking forward to.

"You gotta have some status as a band to even get offered Ozzfest," said guitarist Brian Leppke in a

Editor's note: Tribune music reviewer Pat Douglas is doing a series of interviews with the bands touring with Ozzfest this summer.

phone interview from a bowling alley in Omaha, Neb. where the band was taking a break while on tour. "I think it's the ultimate exposure for any band. Most bands that do it, blow up."

The tour itself will be a surreal experience for Bleeding Through, a group more used to playing clubs and small venues.

"It's gonna be something different for us," Leppke explained. "We've never done a really big tour. We've never

been on a bus, and we're getting a bus for Ozzfest."

Orange County is well represented on Ozzfest, sending Bleeding Through, Atreyu and Throwdown on the tour.

"It's gonna be a party," Leppke said in reference to the close relationship the bands have. "A lot of our friends' bands are playing, so it should be fun."

Bleeding Through vocalist Brendan Schieppati is perhaps more familiar with the Orange County hard-core scene than anyone, having been the guitarist for Eighteen Visions and Throwdown at one point.

The band recently released



PHOTO COURTESY BLEEDING THROUGH

Bleeding Through will play at Ozzfest.

See BAND, 2L

Band: All about lyrics

FROM 1L

ON THE INTERNET

WWW.BLEEDINGTHROUGH.COM.

its third album, the aptly titled "This Is Love, This Is Murderous," a record which complements their highly praised effort "Portrait of the Goddess."

A successful album requires strong lyrics, Leppke said.

"Lyrics have to mean something," he said. "Hard core started as a movement against society and changing things, and lyrics come from within. They have to be felt from the heart. Not just singing about some girl, your ex-girlfriend and (stuff), you know."

Leppke thinks the hard-core genre is becoming too cluttered and is difficult to stand at times.

"I think a lot of bands out there suck actually," he said. "Everybody's doing the same thing. They're trying to be metal with melodic vocals. There's a few bands that can pull it off that are good. All of us grew up in the metal scene, in the hard-core scene, ... that's our advantage."

The instability of the music industry as a whole is something that has Leppke concerned.

"The music industry? It kind of scares me you know," he said. "I see a lot of bands ... like our peers as bands, sign to major labels. They'll do one record and they're just thrown away. We try to stay on independent labels and keep it real. I don't want to become some commercial band."

The band keeps a constant

touring schedule and Leppke welcomes the travel.

"I look forward to playing shows every day, 'cause we're on tour nine months of the year," he explained. "I look forward to getting to the show, then I look forward to sleeping. When I'm at home I look forward to eating. ... I get fat on the road, dude. I sit in the van all day."

Whiling the time away while traveling thousands of miles has become easier thanks to technological advances.

"The invention of I-pods saved my life," Leppke said. "(I) listen to 40 gigs of music a day (and) read Maxim."

Bleeding Through will remain a strong presence on the hard-core scene as long as they continue to be fresh, Leppke said.

"I don't want to be a band that tries to hold onto something they don't have," he said. "A lot of bands are washed up and they try to hang on. I think we'd know if we got washed up and know to give up."

If that happens, Leppke always has bowling to fall back on.

"We've been bowling like every day this tour," he said. "I got 200 the other night, dude."

Douglas can be reached by e-mail at patjessedouglas@netscape.net.

Brian Leppke
Bleeding Through

ons: Contact
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LIFE

TUESDAY, JUNE 22, 2004

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Children of Bodom on fast track with new guitarist

By PATRICK DOUGLAS
Tribune Staff Writer

When Children of Bodom's lead guitarist left last year, things seemed bleak for fans of the super speedy metal act.

The five-member band from Finland had just released their fourth studio album, "Hate Crew Death-rol," when guitarist Alexander Kuoppala decided to leave to pursue other interests.

The group found a quick "temporary" replacement, guitar tech Roope Latvala, and forged ahead.

"It wasn't easy to replace Alexander for a while," said bassist Henkka Blacksmith during a phone interview from Wichita, Kan. "Roope



PHOTO COURTESY CENTURY MEDIA

From left are Henkka Blacksmith, Janne Warman, Alexi Laiho, Alexander Kuoppala and Jaska Raatikainen.

practiced his (tail) off for a couple of weeks."

Latvala was familiar with the band, having toured with them as a roadie. He was a blessing in disguise.

"Ever since he's been with us, we haven't been looking for another," Blacksmith said.

"I'm sure if Roope is still with us on our next album, he'll contribute more."

The band is gearing up for the summer release of an EP, "Trashed, Lost & Strungout," which includes an album and DVD.

"We decided to do this

'cause there's a large gap between album releases," Blacksmith explained. "In addition to the EP, there's a DVD with a couple of videos and footage of a ... party. It's really about 20 minutes of BS. We just saw it and started laughing. The two new songs are pretty killer."

Children of Bodom's signature sound comes in the form of thrash keyboard mixed in with mega fast guitar riffs, something that originated in European black metal years ago.

"When we started out, we had influences within black metal where bands always used keyboards," Blacksmith said. "There's an atmosphere

with keyboard with those other bands and that's how we started out. Now, with us, keyboard is its own element like guitar or bass or drums."

"Later on you see our own style evolving to ... electronic keyboard blending into thrash metal."

The insane speed of the instrument playing is sometimes exhausting just to hear, not to mention play.

"There are a couple of songs that are really hard for everybody (to play)," Blacksmith said.

Adding Latvala to the mix was cumbersome at first due to the complexity of the

See BAND, 2L

Band: After U.S. tour, band playing Europe

ON THE INTERNET
WWW.COBHC.COM

FROM 1L

music.
"First there was a little panic," Blacksmith said of the new band member. "Playing live was nothing new for him. I remember the first show was pretty good (and) we had some shows where he killed 'em."
The band just finished a U.S. tour, something they look forward to each time the opportunity comes up.

"For us the USA is always new territory," he said. "For us to see new places and have variety is really important. Every

state is a little different than others."
Children of Bodom is still going strong in support of last year's "Hate Crew Deathroll" and plans to spend most of the summer playing festivals in Europe.

Douglas can be reached by e-mail at patlessdouglas@netscape.net. Read the entire review at www.digital-noise.net.

Henkka Blacksmith
Children of Bodom

tips or corrections: Contact
Associate Editor Tom Kotynski
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LIFE

WEDNESDAY, JUNE 23, 2004

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Throwdown ready to make hay with coveted Ozzfest slot

By PATRICK DOUGLAS
Tribune Staff Writer

When the lineup for Ozzfest was announced in February, a lot of bands who were on the bubble found it had burst from under them, and they wouldn't spend their summer with the Ozz-man.

A glimmer of hope was all that remained for others who were outside looking in, knowing that one or two slots could become available.

Enter Throwdown. Selected to join the tour a few weeks after the original lineup was announced, Throwdown members went from dis-

Editor's note: Tribune music reviewer Pat Douglas is doing a series of interviews with the bands touring with Ozzfest this summer.

appointed to euphoric.

"We kind of just (had) our fingers crossed but didn't hold hope necessarily," vocalist Dave Peters said in a phone interview from a stop in Dallas.

"(The organizers) realized that some slots opened up and we just pushed really hard for it. We just talked to our man-

agement and talked to everybody in the band and worked every angle that we could and we managed to get in there.

"We have some cool plans over the summer now."

Throwdown is touring behind its latest album, "Haymaker," which was released in the summer of 2003, the first Throwdown album featuring Peters on vocals. With a sound reminiscent of Pantera, the group burst onto the underground scene with their 2001 record, "You Don't Have to Be Blood to Be Family."

The band has been touring nearly nonstop for a couple of

months and will continue to endure a grueling schedule through the end of the year. They're looking forward to spending most of the year on the road, according to Peters.

"We have no plans to chill," he said. "We've exhausted our chilling time pretty extensively over the past year. We just wanna take the next year, year and a half and just work on promoting this CD, and when it comes time to record a new one, then cool. Right now, our plans are to jump on any and every support tour



PHOTO COURTESY TRUSTKILL RECORDS

Dave Peters is pictured in the center.

See BAND, 2L

Dave Peters
Throwdown

Band: Whole new experience awaits

FROM 1L

that we can."

The thought of playing on the traveling festival excites the Orange County band.

"We're just happy to be on it and we're even happier that a lot of our friends' bands are on it too," he said.

"Playing is gonna be amazing, because we're gonna be playing to more kids than we probably have ever done before. I mean it'll be cool making new fans and meeting new people. We're just looking forward to the overall experience of Ozzfest more than the actual playing part of it."

The magnitude of the tour is something the band will learn about as they go.

"It's kind of nerve-racking because there's so much that goes into it as far as prep goes," he

said. "Stuff that might be just second nature for bigger bands like Slayer and Judas Priest, but for us, it's a whole new playing field."

Throwdown is one of three bands on the tour from Orange County, including Atreyu and Bleeding Through.

Peters has been a part of the Orange County music scene for years, having been a part of numerous bands in the area, but is a reasonably new addition to Throwdown.

"It's funny because there's a whole lot of member incest that goes on in Orange County," he said. "Everybody's kind of been in one or another band at some point in time."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire review at www.digital-noise.net.

For tips or corrections: Contact Associate Editor Tom Kotynski at 791-1477 or (800) 438-6600 or tribfeatures@sofast.net

LIFE

TUESDAY, JUNE 29, 2004

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In Flames fires up fan enthusiasm, criticism

When the Swedish metal band In Flames released "Soundtrack To Your Escape" last month, it marked the 11th album by the hard-core metal band.

Still grinding out heavy riffs and brutal vocals, In Flames has escaped its underground status and acquired a large following of mainstream audiences in the states.

The eruption of fans prompted some of the hard-core In Flames followers to term the band sellouts, something the group refused to address when making "Soundtrack."

"I don't really care anymore," drummer Daniel Svensson said



Patrick Douglas

Tribune staff writer

in a phone interview from a tour stop in Seattle. "Before we released 'Reroute to Remain,' some of the hard-core fans were yelling about sellouts and stuff like that."

Success was the reason behind the name calling, according to Svensson.

"They've been doing it since the year 2000 when we toured with Slipknot," he explained. "It hasn't really nothing to do with the music. It's when you start to gain success, people start to call you names. We don't care. We do this for ourselves, so if people like it, it's just a bonus."

"We write music that we enjoy to play. If people don't like it, they don't have to buy the record."

Ditching the idea of using a traditional studio to record "Soundtrack," the band chose to record in a home, a practice gaining popularity throughout the music industry.

"We actually rented a big, big

house in Denmark, kind of the neighbor country of Sweden and we built the studio from scratch," Svensson said. "Everyday life in the studio isn't that fun actually, so we tried something totally different on this one and it turned out to be really good. We feel that if you're happy during the day, you can create better music."

See **BAND, 2L**

PHOTO COURTESY IN FLAMES

From left are Daniel Svensson, Bjorn Gelotte, Anders Friden, Peter Iwers and Jesper Stromblad.



Daniel Svensson In Flames

Band: They don't follow fads

FROM 1L

The metal explosion that has occurred all over the world doesn't have the men of In Flames worried.

"We don't really think about that," Svensson said. "We do our thing and we have been doing this for so long that we don't have to prove anything to anyone else. It's no big competition to us. We're in it because of the following."

Svensson sees In Flames continuing for a long time, while other bands fall by the wayside.

"(There are) new bands every week," he said. "Trends come and go. Everything goes in cycles. It's popular today and tomorrow comes a new trend. It's important not to follow trends and do your own thing all the time."

"We try not to jump up on all these different trends."

In Flames formed in Gothenburg, Sweden in 1994 and still finds time to perform in their hometown.

"We don't play very often in

ON THE INTERNET
WWW.INFLAMES.COM

Gothenburg," Svensson said. "When we pass by on tours, we play Gothenburg twice a year, maybe. They have to stay hungry for you."

Svensson recently became a father, joining most of his bandmates in the world of parenthood. The current tour has left Svensson away from his daughter for the first time since she was born.

"This is the first tour since I got my daughter in August," he said. "I've been home for eight months taking care of her, but you can't get everything. You have to go to work. We've been away for a month now. We're parents in the music scene (and) it's harder than before, but it's not a problem."

Reach Douglas by e-mail at patjess.douglas@netscape.net. Read the entire review at www.digital-noise.net.

WEDNESDAY, JUNE 30, 2004



Ozzfest a mega break for Magna-Fi

Mike Szuter is
below, center.



By PATRICK DOUGLAS
Tribune Staff Writer

Every year, Ozzfest organizers pick a band that doesn't quite fit with the rest of the lineup — a band that may or may not be worthy of playing on the stage, but one that is certainly out of place.

This year's potential sacrifice is Magna-Fi, a six-man group out of Las Vegas led by the Szuter brothers, C.J. on guitar and Mike on guitar and

Note: Tribune music reviewer Pat Douglas has been writing about bands touring with Ozzfest.

lead vocals.

Being out of place on the tour isn't something that bothered the band in the weeks leading up to Ozzfest.

"They always put one band on that's different so that people can take a break or something,"

Mike Szuter said in a phone interview from New York City. "And we got a lot of e-mails right off the bat (and read) from people on the Ozzfest message boards ... stuff like 'you guys are gonna DIE!' I think they'll be surprised. We're definitely really heavy when we do our live shows."

While the majority of bands on Ozzfest are

See BAND, 2L

Mike Szuter Magna-Fi

Band: Magna-Fi plans to 'go heavy' for tour

FROM 1L

hard-core metal, Magna-Fi is more of a radio-friendly rock anthem band. The uncertainty of the Ozzfest crowds and how they will react to Magna-Fi doesn't concern Szuter. "I'm not worried," he said. "We only get to play 20 minutes (a day), we're playing our four heaviest songs, and I think people are gonna dig it."

"There's some people that ... no matter what you do they're gonna hate you. But I'm not worried about it." The band is celebrating the release of its debut album, "Burn Out the Stars," and with it the first single, "Down In It," and another release of a five-year period, "Down In It." Szuter said. "We recorded the record about two years ago for another label and they pulled it just as it was going to radio. Our manager found us a new label and we're getting it out now."

Magna-Fi recorded the album with a goal of the bands out there, according to Szuter. "Everybody classifies records," he said. "I didn't want to make a record that people were gonna go 'Oh, this is just like us. I definitely wanted it to be more of a ... straight-ahead rock record than a tour is something that has kept

ON THE INTERNET
WWW.MAGNA-FI.COM

Szuter youthful and sheltered from the world his peers have been living in. "Since we first started jamming together, we saw everybody that we know get married, have kids, nice car, maybe a house, piece of land, and the biggest change is those people," Szuter explained. "Cause we've just been playing music."

The Ozzfest gig sees Szuter coming full circle, as his passion for rock started in the early '80s at a Judas Priest concert, a band slated to co-headline this year's Ozzfest.

"The very first show that I ever saw was Judas Priest when they were touring for British Steel," he said. "I was like 15, or something. (This summer) I get to play with the first band I ever saw. That's pretty ... cool."

Looking forward to the future is something with the release of "Stars." "I just like writing music. I like playing music for people (and) recording it. I didn't actually see this happening now and the fact that it did is awesome. It's crazy now."

Suggestions or questions can be addressed to Patrick Douglas at pdouglas@metroscribe.net. Read the entire interview at www.digitalnoise.com

LIFE

WEDNESDAY, JULY 7, 2004

Machine Head gets in gear with latest album

ON THE INTERNET
WWW.MACHINEHEAD1.COM

By PATRICK DOUGLAS
Tribune Staff Writer

When the San Francisco band Machine Head released its debut album, "Burn My Eyes," in 1994, it would leave on the metal scene. They released three more albums after that before being unceremoniously dropped from Roadrunner Records in 2002. The split left the band without a label and eventually without guitarist Ahruue Luster, who chose to find employment with the band Ill Nino.

The release from Roadrunner was mutual, according to vocalist Robert Flynn.

"We demanded to be released," Flynn said in a phone interview from San Francisco. "We still had to maintain a decent relationship with them because there (were) still other things that were getting released, and the live record came out."

Facing uncertainty, Machine Head tried to move on with a different label.

"(We) got turned down by every label out there in America,"

Flynn said. "We really just started asking ourselves a lot of like 'why are we doing this?' questions and ... at the end of the day, our whole trip became about (how) we just want to make music that takes the listener on a journey."

Enlisting the help of guitarist Phil Demmel, the band regrouped and recorded "Through the Ashes of Empires," a bold album with significantly longer songs than Machine Head fans were used to. "We started having the longer songs and more changes, songs that have 15 to 20 changes," Flynn explained. "As long as it was still in the context of a great song we were totally stoked with it. We weren't really concerned

with whether radio was gonna play it or whether MTV was gonna play it. It really became ... Making an album without a label can be tough. With no American labels interested, Roadrunner International came along. The group recorded the album and released it overseas in 2003, getting an immediate response from fans and media. "Beyond any and all expectations, the thing just exploded," Flynn said. "The tours were hugely successful. Then all of a sudden we've got all these labels in America that are like 'hey, how's

See BAND, 2L



Machine Head members are, from left, Adam Duice, Phil Demmel, Robert Flynn and Dave McClain.

PHOTO COURTESY ROADRUNNER

Band: Painfully honest, brutally truthful

FROM 1L

it going?"

The group re-signed with Roadrunner Records in America, this time with leverage.

"Roadrunner came to the table with the most realistic offer and the best feel about everything," Flynn said. "There was a lot of talking ... a lot of powwows and a lot of airing of issues. I think that's the one thing that we learned was just that we gotta be painfully honest and brutally truthful about how we wanna do things and make sure that everybody's on the same page. The air's been cleared and we're with a clean slate now."

"Through The Ashes" not only became a hit overseas, it impressed American audiences when it was released in April. "There's definitely a lot of me dig this," Flynn said.

Looking back at the trials the band has gone through and the success, Flynn says he has no regrets.

"If you would've asked me when our first record came out if I'd still be here five albums later, having been dropped and picked up by the same label ... I never, ever would've believed you," he said. "We're glad to be here, man."

Douglas can be reached by e-mail at patdoug@me.com.
Read the entire interview at www.digitai-noise.net.

Robert Flynn
Machine Head

LIFE

WEDNESDAY, JULY 21, 2004.

Dropbox picking up where Godsmack leaves off

ON THE INTERNET
WWW.DROPOBOXMUSIC.COM

By PATRICK DOUGLAS
Tribune Staff Writer

When Godsmack's debut album hit the charts back in 1998, Massachusetts native Lee Richards watched in piterswee anguish as his former band moved on without him.

Richards was one of the founding members of the band and, along with vocalist Sully Erna and bassist Robbie Merrill, endured the tough struggles a band faces on the way to stardom.

But, just as the group began tasting fame, guitarist Richards had to leave, opting for parenthood rather than stardom. He was replaced by Tony Romo. "Sully, Robbie and I started that band," Richards said in a phone interview from

New Jersey. "I was very happy and proud of them. The split up wasn't your typical talk and hated each other, left for and (Sully) understood and respected it."

A couple of years ago Erna heard that Richards was attempting to start another band and decided to help. He named John Kosco who was looking to join a band and (Sully) actually turned me on to John's CD and once I heard John's demo (and) heard the kid's voice, I

moved to Jersey and we formed Dropbox," Richards explained. "We've been together ever since."

Kosco and Richards formed an artistic bond immediately as the two began writing music. "The only way I can explain it is, not to sound like either of them, but people either get it or they don't get it," Richards said of his relationship with Kosco. "I had Sully where we could just sit and write together and my vice-versa. For me it's the same with John."

As soon as the group began writing music, Erna signed writing to his Seagull Records label and behind its first single, "Wishbone," Dropbox released its self-

titled debut album this summer. Great Falls rock fans might remember Kosco and Richards from a radio show they did here at X107 in May. The two were traveling with Godsmack and decided to play an acoustic set on the day of the show. Dropbox even opened for a few Godsmack shows on that tour.

"As an unknown band... we were playing to three quarters to packed small arenas and theaters," Richards said. "It was great."

The link between Dropbox and Godsmack doesn't end with Richards and Erna's relationship. Richards and Kosco performed on Godsmack's acoustic album "The Other Side," lending their help on the track "Touche."

Douglas can be reached by e-mail at this address: patrickd@tribune.com. Read the entire interview at www.digitalnoise.net.



Dropbox released its first album this summer. PHOTO COURTESY DROPOBOX

Lee Richards Dropbox

Joey Culver
Atomship

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LIFE

WEDNESDAY, JULY 28, 2004

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Atomship plots its own course to fame

By PATRICK DOUGLAS
Tribune Staff Writer

Being unique in the world of rock and roll is something few bands can claim. The recording industry tends to praise and reward bands who mimic already successful groups who tread their own paths.

For Mississippi rockers Atomship, grinding out nonconformist tunes is something they take pride in. "What we're (hearing) is that we don't sound like anybody else, which used to be a good thing," vocalist Joey Culver said in a recent phone interview from his home in Mississippi. "Now, if you don't have the certain sound that everybody's going for nowadays... you're just not going to make it." Making a unique product isn't something bands should be afraid of, according to Culver. "If (other bands) can learn anything from Atomship's music it is that you don't have to follow the same recipe that everybody else does," he said. "Add some of your own things to it, some of your own ingredients. You don't have to all come out tasting like chicken to make it."

The band has been touring behind their debut album "Crash of '47" and their hit single "Pencil Fight," receiving comparisons to progressive bands like Rush, Tool and Pink Floyd along the way. "I love all those bands," Culver said. "When I hear things like that, I'm like, wow, killer. Guess the bands that I've been listening to for the past 12 years have been embedding something into my brain."

Atomship is rock music with drums on every track, mixed with Culver's unique voice and lyrics that take listeners on a strange journey through unorthodox subjects. "We (have) songs about Motherf---ers and pencil fighting," Culver said with a laugh. "None of these songs were written to be mainstream."

See ATOMSHIP, 2L

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Left to right: Nathan Slade, Joey Culver, Chad Kent
PHOTO COURTESY WIND-UP RECORDS

Atomship: Vocalist loved Missoula

FROM 1L

stream, to be heard on the radio, to be heard by the masses. It was just some fun, crazy (stuff) written by some guys."

The three members of Atomship are cohesive and together when playing music, but you won't find them hanging out together on a social basis. "We don't get along, but when we play music, it's great," explained a joking Culver. "I call my drummer and I'm like, 'Hey man, you wanna go out and have some drinks?' and he's like 'No, I'm looking in the sky tonight through my telescope. I'm like, 'o... kay.'"

Producer Dave Fortman, who produced the mega-successful Evanesence album "Fallen and Ugly Kid Joe," also produced "Crash of '47." "When we stepped in there, most producers like to change things around a lot," Culver said. "All that he kept doing was telling us to keep going where we were going. He didn't want us to change nothing. He just asked for more of what we were doing. It probably would've been a lot harder with a different producer, but having somebody like Dave Fortman, it was easy, man."

Atomship as the band that opened the concert. The show was marred by poor organization and inadequate security resulting in a few injuries, something that Culver remembers vividly. "Wasn't that the area where everybody got electrocuted?" Cul-

ver asked. "I know the whole story behind that. I know exactly what happened. It was insane. What was pretty bad. I'm glad it didn't turn into a big Great White show or something."

Having grown up in Pasco, Miss., the eccentric Culver found a soft spot for Montana the minute he arrived in Missoula for that show. "What's funny about it is... as soon as I had done that show in Missoula... I told my wife, 'this is where we're moving.'" he explained. "Cause it's just beautiful man. I heard 'hummim heard angels singing.'" Douglas can be reached by e-mail at patlesdouglas@mscnet.net. The entire interview at missoula.com. Check out www.atomship.com



Flaw: On tour

FROM 1L

band is the awareness of the physical demands of being on the road for long periods of time. The most important thing Volz learned between the two albums was how to stay healthy on tour.

"When you first start off, everything's so fresh and so new and so exciting that you kind of get overwhelmed. I think we're more stable this time," he said.

The record industry is experiencing a crisis and bands are starting to get dropped. That weighs on the minds of many bands out there trying to make it.

"I just found out last week Warner Brothers dropped 84 bands. The biggest being Third Eye Blind and those guys have several multi-platinum records. If bands like that can be dropped then it definitely makes me a little nervous. But at the same time we can't live our lives being afraid of being dropped," Volz said.

Montana fans can check out the show when the tour stops at the Big Easy in Boise, Idaho, Aug. 17. Go to www.ticketmaster.com for details.

Douglas can be reached at patjess-douglas@netscape.net. Read the entire interview at www.digital-noise.net.



PHOTO COURTESY UNIVERSAL RECORDS
Pictured left to right: Ryan Jurhs, Micah Havertape, Lance Army and Chris Volz

Flaw is taking 'Endangered Species' on the road



a whole lot of momentum ... unless you're in the pop game Or maybe hip-hop. You know, those guys can tour once every four years and still be fine."

After the band finished touring in support of "Through The Eyes," immediately got together to write and record "Endangered Species."

"Basically, they gave us about six months to finish all the writing," Volz explained. "We had 28 songs when we finished the writing process and we came to Universal and we narrowed the 28 songs down to 12. It was about an eight month lapse in between finishing the touring for the first album cycle

and actually having this second record done." The first single off the new album is called "Recognize" and is about being true to yourself, according to Volz.

"It's really kind of self-awareness," he said. "The lyrics are about not lying to the mirror. I personally feel that not enough people are honest with themselves about certain things whether it's life, relationship, career or whatever. And, so this is one of those songs where it's kind of a really gentle smack in the face saying, 'Shut up, turn around, look in the mirror and see your true self.'"

When Flaw entered the studio to record the second album, the idea wasn't to recreate the same sound as the first one, but expand on it and brand out.

"On this record we wanted to make sure we stayed true to our musical roots," Volz said. "But we also wanted to make sure that we branched out enough to where we couldn't be lumped into that nu-metal category. Everybody's gotta come up with a name and a style for different genres of music, but what that does is ... lumps bands together instead of allowing bands to kind of have their own feel or sound."

Another change in the See **FLAW**, 2L

By **PATRICK DOUGLAS**
Tribune Staff Writer

Not very many rock bands experience the same kind of rookie success as Kentucky natives in Flaw did with their 2001 debut album "Through The Eyes." The record sold more than 300,000 copies behind the strong radio singles "Payback" and "Whole" and a massive 16-month touring schedule.

After taking some time to write and record, the band has returned with their much anticipated follow up album "Endangered Species" and are back on the road. "We actually didn't get a break on the first album

Chris Volz
Flaw

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LIFE

WEDNESDAY, AUGUST 4, 2004

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Burning Brides
Dimitri Coats

Burning Brides vow to stand the test of time

By PATRICK DOUGLAS
Tribune Staff Writer

Rock 'n' roll was caught off guard completely in the early '90s when grunge hit the scene and showed that simple and raw guitar chords mixed with emotional lyrics made for an appealing combination. When grunge became a fad, the luster wore off.

That's how bands like Burning Brides can still be under the radar and on the radio at the same time. Boasting an original and

raw sound, the group has been compared to bands such as Queens of the Stone Age and an early Nirvana. "Leave No Ashes," the second full-length album, Philadelphia band hopes to attract a mass audience and stay honest at the same time.

"It's definitely a record that we're very proud of and I think it's an important record," said vocalist and lead guitarist Dimitri Coats in an interview from a tour stop in Tempe, Ariz. "A

record that I think a lot of people will recognize as something that will stand the test of time." will stand

extremely effective as a live trio," Coats explained. "We're quite used to walking into any situation at this point and just taking people's heads off. Whether it's 500 or our own fans or 15,000 people that we never seen us before, we don't care, we're gonna walk on stage, and we're gonna walk on you like us because we have the songs, we have the energy, we have the looks and go, darnit ... people like us."

When its freshman album "Trail of the Plastic Empire" was released as an independent. Recorded in a garage with a credit card budget, "Plastic Empire" is a raw and energized example of garage rock.

The group was quickly signed to V2 records after the single "Artic Snow" snuck onto radio. "Leave No Ashes" was the band's first album recorded in a studio with a producer, something Coats thinks helped improve

Burning Brides first made its mark on rock in 2002

the amount of honesty, but were also very confident and confident about their sound.

"I think we've become a band that we're honest about our sound and we're confident about our sound."

When questioned about this point, Coats boasted confidence and cockiness. "We made the kind of record that I think a million copies in humanity. If it doesn't have that, it's not a record."

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Band: New album accessible, heavy

ON THE INTERNET
WWW.BURNINGBRIDES.COM



From left, are Jason Kourkounis, Dimitri Coats and Melanie Campbell.

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WEDNESDAY, AUGUST 18, 2004

Miami-based Nonpoint reaps rewards of patience

By PATRICK DOUGLAS
Tribune Staff Writer

It's said that patience is a virtue and for the four guys in the Miami-based rock band Nonpoint, patience has paid off in a new label and a stellar third album. Known for their Latin-flavored heavy riffs and spicy lyrics, Nonpoint returns with "Recall," the first album with Lava Records, an MCA, but it's a completely different world being with Elias Soriano in a phone interview from a four-stop tour stop in Weedsport, N.Y.

"They're hyperfocused on every single aspect of the band and it's good to be part of somebody who's taking care of you that is as excited about the music as you are." The band turned out the year in 2000 with "State of Mind," followed by a blistering tour with Ozzy Osbourne. Released their powerful follow-up "Development" in 2001. A year later, they released their most recent album, "Recall," and on "Development" we were young and angry and angst-ridden and a little more mature and a little more grown up and were really playing with our talents and our music writing."

The band was disappointed with "Development" and the three-month blitz of songwriting and recording. "Recall" on the other hand was constructed over a year's time giving the band plenty of time to pick apart each song.

"It was the difference between the records," Soriano said of the extra time devoted to "Recall." "I just spent that much time on every single song, working and reworking them. It made me feel like a professional," he said with a laugh.

One of the more intriguing songs on "Recall" is the Spanish rumba power trip "Robia." Written by Soriano and drummer Robb Rivera, the song has been a hit with the crowds this summer.

"It was one of the last minute songs," Soriano explained. "We wanted to do a different kind of song and decided to 'spring up' that Latin part of ours."

Another song is a remake of the Phil Collins hit "In the Air Tonight," a curious and catchy rendition that stems from Nonpoint's Miami roots.

"We decided to do a cover and didn't want to do the quintessential rock Ozzy cover, or zeppelin cover," said Soriano. "It's just something that's a little bit more

out of the box. Something that we remember as kids and grew up with. We're that big on the Miami Vice scene and just as a joke we shot it like, 'let's give it a shot. It came out awesome, so we decided to throw it on the record.'"

Nonpoint is a band that prides itself on his drive to be different according to Elias Soriano.

"We just wanna rock, man. That's all we care about," he said. "We wanna show our music and our live show, new and hungry."

E-mail Patrick Douglas at pdouglas@tribune.com



Nonpoint members, from left, are Robb Rivera, KB, Elias Soriano and Andrew Goldman. Photo courtesy: Lava Records

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Elias Soriano
Nonpoint

Martin cuts ties that bind him to labels

By PATRICK DOUGLAS
Tribune Staff Writer

The days of finding talented musicians for the sake of musicianship are gone, replaced by the days of finding musicians for the sake of profit.

Granted, the motives behind signing and marketing a musical act have always involved some kind of monetary incentive. However, in this day and age artists are signed, milked and discarded like a stock trade regardless of their talents or abilities. Just listen to the people who have been through the

process and you'll see a side of the industry that isn't widely known to the average consumer.

Kevin Martin was the vocalist for the rock group Candlebox and enjoyed a solid run in the '90s in which the band sold more than 5 million albums. Behind the hit singles, "Far Behind" and "You," the group disbanded in 1999 after relations with the industry became too bitter. "I had a major bad taste in my mouth at the end of the period of Candlebox's life and dealing with the demise of that band, I was just like, you know I wanna

do things on my own," said Martin in a recent interview from his home in Los Angeles. "I wanna do 'em my way, through my label, with my friends and the people that I enjoy making music with and if it sells, it sells and if it doesn't, it doesn't."

Martin's new project is Kevin Martin & The Hiwatts, and the band's initial release, "The Possibility of Reason," has had success as an independent in its first year of release, selling more than 6,000 copies solely by word of mouth. Breaking away from the industry and the shackles of the major label wasn't

something that happened overnight.

"It took me two years to get off of Maverick Records because of contracts," Martin said with a laugh. "If you can imagine, (for) two years, I could not write and go shop my music to anybody because it was the property of Maverick Records til I got out of that contract. It was a really difficult time. It was a lot of stress. Being signed to a major (label) is not what everybody thinks it's gonna be."

See MARTIN, 2L



PHOTO COURTESY: KEVIN MARTIN

Kevin Martin is pictured in center



Martin: Leaves label

FROM 1L

The decision to cut ties with Maverick Records came when Martin began to feel like Candlebox was being pushed towards failure.

"I think mainly it was my disdain for the music industry," he explained. "And the fact that I was so over being treated like a product that had a shelf life of five years, and it was pasteurized and all of a sudden it was time to put it away. That's kind of how the industry treats you."

"It's not what I got into making music for ... putting out a new product and not having the label pay attention to it because they're more concerned with the hiring or signing ... the next supposed big thing."

With a new outlook on life and music, Martin embraces the Hiwatts and the freedom to provide the fans with music the way the artist intended.

"Because it's all us, it's way more fun," Martin explained. "We play shows we wanna play. We tour when we wanna tour. We release songs when we wanna release 'em. We don't have these exorbitant budgets that are never gonna be recouped. It's all us."

Literally, "The Possibility of Being" was inspired by German poet Rainer Maria Rilke and his collection of poems, also called "The Possibility of Being."

"His poetry is really inspiring and so every song on this record was inspired by that and in a way

the demise of my relationships with music, my band, my ex-wife, life, the earth, anything that was gone on in my world at the time," Martin said.

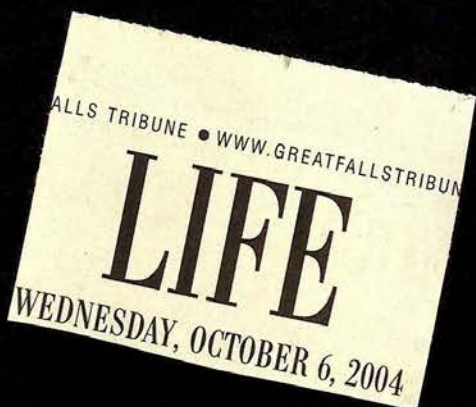
Adding his voice to the new album was actor Peter Fonda, who lives in Montana. Fonda is guitarist Colin Duchin's godfather.

"(Peter) happened to be in town when we were doing the record and he's a big music lover," Martin said. "He said 'hey, what are you guys doing?' We said, 'we're just about to track the song, you wanna come do some spoken word stuff?' He was totally game to do it."

Preparing to hit the road again as an opener for Seether, Martin realizes The Hiwatts aren't going to achieve the same success as Candlebox, but at the same time isn't bothered by it.

"It doesn't really make it more fun because you're selling a half a million records," he said. "It's more fun when you're playing for people that wanna hear your music and when you're selling them to fans. Not because they heard it on the radio, but because they found it. They wanna be a part of the growth process."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digitalt-noise.net.



Kevin Martin
Candlebox

For tips or corrections: Contact Associate Editor Tom Kotynski at 791-1477 or (800) 438-6600 or tribfeatures@sofast.net

LIFE

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King Diamond sparkles far from the mainstream

By PATRICK DOUGLAS
Tribune Staff Writer

There are few musicians in the rock world whose style defines who they are. King Diamond is one of them. While his makeup and face design have changed slightly over the past three decades, his vocal style remains uncompromised.

Diamond, with a career that has spanned more than 30 years, is celebrating the September release of his live album, "Deadly Lullabye."

Ironically, his longevity in the business can be attributed to his lack of enthusiasm for

mainstream music. Never changing his style to keep up with modern trends, Diamond doesn't care to see the changes rock 'n' roll has gone through over the years.

"The weird thing is, I don't feel a big change (in the music business) and I think I know why," Diamond explained in a recent interview from his home in Dallas. "It must be because we have kept on doing what we used to do. The style of King Diamond has not changed, but what is in that style has developed."

"When you write from the heart, you feel different from year to year. There's always

gonna be new things that come in, but the main route of how we feel about music is always gonna be there."

Diamond, a native of Denmark, has a voice that is as distinctive as anyone in music, reaching notes higher than any man should be able to, something that he takes pride in.

"I think it's quite a unique style we have," Diamond said. "You couldn't play a King Diamond song and then play any other band song ... to a King Diamond fan and (find) that fan pick wrong. I know they would know which one is us 'cause the style really is

unique."

Setting the standard for others is something that many bands never get to experience.

"When you create that little niche in the music business for yourself, a couple of things happen," Diamond said. "It becomes timeless because you do not have to follow any trends ... but the potential of getting a platinum album is probably not that big when you are that far from the trend and have been the whole time."

Fans of modern metal, not familiar with King Diamond's

See DIAMOND, 2L



PHOTO COURTESY KING DIAMOND

King Diamond has been doing his unique musical thing for three decades.

King Diamond Mercyful Fate

Diamond: Creepy, ghoulish music

FROM 1L

creepy, ghoulish music, got a taste of his style on the "Probot" album earlier this year. "Probot" was a collaborative project put together by former Nirvana and current Foo Fighters member Dave Grohl.

Grohl laid down the music tracks for each song on the album then had different singers put vocal tracks on top. What resulted was one of the best albums of the year.

Diamond's song, "Sweet Dreams," is the last song on the album, and features an additional guitar track from former Soundgarden guitarist Kim Thayil.

"What an awesome solo (Thayil) put on too," Diamond said. "I had not heard that until I got the

final version of it. A long time of preparations took place (for "Probot"). I was sent, I think it was about seven of the songs in demo versions. I asked what kind of vocals did they think of. The answer I got back was ... just make sure it's King Diamond." Strangely enough, Diamond has never met Grohl and worked on the album through a middle man.

"I have not talked to Dave himself," Diamond said. "I hope to meet him someday."

Fans of Diamond, and his band from the '80s, Mercyful Fate, may be in for a treat in 2005, as there are talks under way about a DVD featuring early footage of the band.

"We're gonna look into the possibility of releasing a retro DVD for both, one for Mercy and

one for King Diamond with a lot of old footage," Diamond said. "It's old bootlegs, but it's not any thing like any bootleg I've ever seen. There's some very, very cool footage, very good quality. I received 35 DVDs the other day of Mercy shows."

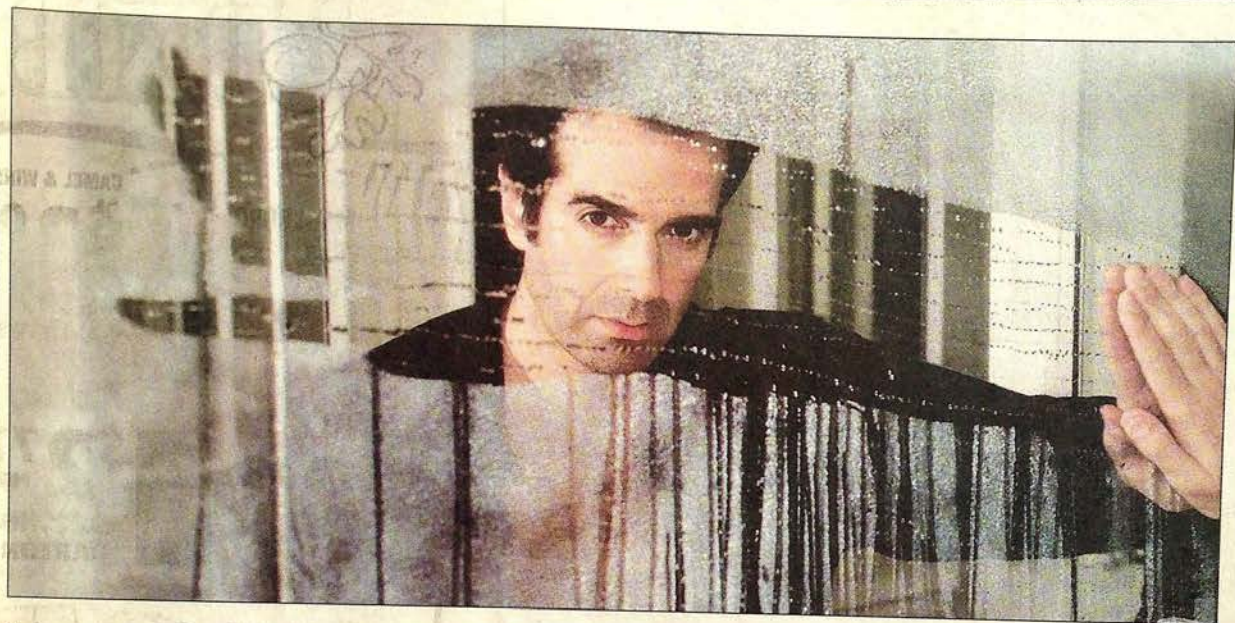
A new album also is expected sometime next year.

"As soon as this whole thing with the live album is over, then you get the peace to sit down and start writing new material," Diamond said.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

King Diamond on the Internet: www.covenworldwide.org.

WEDNESDAY, NOVEMBER 3, 2004



Illusionist David Copperfield will perform two shows in Great Falls Nov. 9.

PHOTO COURTESY LOBELINE PR

DAVID COPPERFIELD

ILLUSIONIST APPEARS BEFORE YOUR VERY EYES

By PATRICK DOUGLAS
Tribune Staff Writer

Few people stand out in their craft the way illusionist David Copperfield does.

While the notion of making something disappear before your eyes is absurd to the average person, Copperfield has molded the art and made it his own.

Like Harry Houdini before him, Copperfield has broken new ground with every stunt he has performed and every trick he has come up with.

Now the illusionist is heading to Montana to give Great Falls fans a double dose of wizardry Tuesday, Nov. 9, at the Great Falls Civic Center Mansfield Theater.

Copperfield's became a household name after performing for millions of people on numerous television specials.

He got his start in the business at the ripe old age of 12, in Metuchen, N.J. Quickly, he found himself breaking the rules and conquering tricks no one had tried before.

"I did shows for the other kids," Copperfield explained in a telephone interview from San Luis Obispo, Calif. "I was also inventing magic. I was published in a number of encyclopedias, inventions that I created as a very young kid."

Copperfield's earliest memory associated with magic occurred when he was just 10 years old. That day, he made his mark in school.

"I made my teacher disappear, so I was very popular," Copperfield said. "(But) she had to come back to give me a grade."

Playing Nov. 9

Illusionist David Copperfield will perform two shows in Great Falls at the Mansfield Center for the Performing Arts theater in the Civic Center. The performances will be at 5:30 and 8:30 p.m. Saturday, Nov. 9.

Tickets cost \$37.50 and \$42.50. Get them by calling the Civic Center box office at 455-8514, or order online at <http://ticketing.ci.greatfalls.mt.us>.

Season tickets to the Great Falls Symphony still are available by calling 453-4102. Subscribers get preferred seating and up to 10 percent off.

Copperfield continued to excel at his craft after grade school when he began teaching magic at New York University at the age of 16.

"It came very easy, let's put it that way," he said. "It felt right, so that's what I kept doing."

There was some trial and error when deciding what was going to work and what wasn't, according to Copperfield.

"I think we all search for things," he said. "I discovered I was a ventriloquist, too — a bad ventriloquist. Nobody could tell which one was the dummy."

Copperfield had a series of network television specials called "The Magic of David Copperfield," the first of which aired in 1978. That was followed by 18 more specials through the '80s and '90s, ending in 2001 with "The Tornado

of Fire."

Once, he made the Statue of Liberty disappear before an audience of 50 million television viewers. At other times, he walked through the Great Wall of China, floated across the Grand Canyon, became the first person to escape from Alcatraz and made an airplane surrounded by people vanish into thin air.

His efforts have allowed him to perform seven times in front of U.S. Presidents and earned him a star on the Hollywood Walk of Fame.

"At that point in my career, I was doing bigger and bigger stuff," Copperfield said. "Statues would disappear ... floating over the Grand Canyon, that was kind of the theme I was doing at the time."

Now, Copperfield has changed his style and brought his incredible feats of wonder to theaters across the country in his traveling show "Grand Illusion."

Featuring stunts that include teaching people techniques to accurately pick lottery numbers, floating through pieces of solid steel and sending audience members on instant trips to Hawaii, the show is as interactive as they come.

"This show is about people's dreams," Copperfield said. "People don't dream about pulling rabbits out of hats. People dream about winning the lottery, for example. So I show you how it's possible to win the lottery. People dream of traveling around the world, so ... people will disappear off the stage and reappear on a beach in Hawaii and you'll see them on satellite feed with proof."

Copperfield sees all kinds of reactions from audience members as he travels from town to town.

"People freak out," he said. "People start crying. It's very emotional. The person's feelings get very involved. It's like seeing a movie, but three dimensional and live."

The ability to shock an audience isn't the only motivation for Copperfield.

"(I want) to move people, not just amaze them," he said. "To really take them on a journey. To touch people with magic. They laugh, they cry, they feel all kinds of emotions that they've never felt before in the theater. It's been pretty rewarding."

Copperfield doesn't look down on modern illusionists like David Blaine, who also has produced a couple of successful television specials in recent years.

"I like it," he said. "It's different from what I'm doing, sort of. As long as it's new territory, it's good. We do different things. He doesn't do shows. It's cool."

Having already accomplished as much, if not more than notable predecessors like Houdini, Copperfield thinks people will explain his legacy a little differently a hundred years from now.

"Hopefully, they'll say, 'He's still not dead,'" Copperfield said. "That'll be the best thing."

The average time it takes Copperfield to master a new illusion is two and a half years, and no stunt has been ruled out due to difficulty.

"Nothing yet," he said. "Everything's still in the hopper."

Douglas can be reached by e-mail at patrick.douglas@netscape.net.



PHOTO COURTESY OF SCOOP MARKETING

L-R: Alex Van Halen, Michael Anthony, Sammy Hagar, Eddie Van Halen

VAN HALEN

While the rock band has had its fair share of drama, the group is back together and on tour

(and coming to Bozeman...)

By PATRICK DOUGLAS
Tribune Staff Writer

While many people view Van Halen as being a tale of two bands, it's safe to say that they are one-of-a-kind.

Yielding two eras of different, yet strikingly similar sounds, the band is now entering its fourth decade of existence with a reunited lineup that has seen the return of former frontman Sammy Hagar and a rediscovered zest from days of old.

Van Halen is back on the road for the first time since 1998 and will be playing a rare Montana show at the Brick Breeden Fieldhouse in Bozeman Sunday, November 14.

The road Van Halen has traveled has primarily featured the voices of David Lee Roth and Hagar, along with one album that had former Extreme vocalist Gary Cherone behind the mike. There have been some bumpy moments along the way and sometimes bitter, sometimes amicable, the splits have been well publicized over the years.

Touring with Hagar for the first time in ten years,

the group feels rejuvenated and ready to put the ugliness behind them.

"We're having a great time," said bassist Michael Anthony in a phone interview from a tour stop in Alberta. "You really don't realize just how much you miss it until you get out here and start playing again."

Van Halen began their journey back in 1978 with the release of their self-titled debut. The lineup included Roth, Anthony and the Van Halen brothers, Alex on drums and Eddie on guitar.

Over the next six years, the band amassed legions of fans behind six albums, culminating with "1984" and the hit songs "Jump," "Panama," and "Hot For Teacher."

What happened next was a shock to fans around the world, as the band parted ways with Roth and joined forces with Hagar. That marriage would last for the next ten years and produce four studio albums and hit tunes like "Poundcake" "Right Now" and "Why Can't This Be Love."

Hagar and the band parted ways after the

release of 1995's "Balance" and again Van Halen was left without a voice.

"We're bigger than the biggest soap opera, this band," Anthony said with a laugh. "As many times as you probably hear this, it is like a marriage.

always hit a couple roadblocks and a couple unforeseen things and you just deal with them as they come."

One unforeseen blemish in particular was the 1998 album "Van Halen III" and vocalist Cherone. The third frontman in the band's history wasn't welcomed by audiences and the group disbanded shortly after the album's release.

"You could say he was one of those bumps in the road," Anthony said. "You know, a lot of the material that we had and even some of it that didn't end up on that CD was some really good material, I thought."

While fans weren't sure whether the band was broken up, or taking a break, years went by without a new album leading people to believe it was over.

Hagar went on a solo tour with Anthony's help, while the rest of the group remained dormant.

"When we were on this hiatus or break, or breakup or whatever, Eddie was dealing with a lot of his personal stuff

“
We're bigger
than the
biggest soap
opera, this
band
”

You have your ups and downs and you just go with it. You just try to move forward and not stagnate at all."

"That's exactly what happened ever since Dave left the band and Sammy entered, then Sammy left the band. Unfortunately,

Michael Anthony Van Halen

COMING THURSDAY

Read an exclusive interview with Van Halen band base player Michael Anthony done by Tribune music writer Pat Douglas in Thursday's Life section. Van Halen plays in Bozeman on Sunday.

The section contains a Making a Difference personality profile and the occasional Helping Hand column.

In the Outdoor section there's a preview of the annual Banff Film Festival that shows in Great Falls Friday.

Look for the Life section in the Tribune Monday through Saturday and Out & About section on Sunday.



AP PHOTO

Sammy Hagar, left, and Eddie Van Halen play to the crowd Nov. 4, as Van Halen begins its first tour since the group split in 1996.

GREAT FALLS TRIBUNE

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THURSDAY



Van Halen

Group's bassist talks about band's "bumps in the road" and the upcoming Bozeman date /1L

Page 2, Section L

Van Halen:

From 1L

and I went out ... and did some shows with Sammy on his tour that he did with Roth's band and we'd always talk about the band and all the good times and we can't let it end this way."

The reunited Van Halen came to be because of a simple phone call from Hagar to Alex Van Halen.

"I think eventually, Sammy just, he picked up the phone, he was in the L.A. area, and he called Alex," Anthony explained. "And purely not to do with anything musical, but to even just have some kind of closure, where we could at least shake hands and say 'hey, it was great while it happened.' "And it turned into this."

Hagar has always been the best man for the job with numerous advantages over the other vocalists, according to Anthony.

"First off, being the charismatic person that he is," Anthony said of Hagar. "He's a great musician. When he first joined the band, being a guitar player himself, that is, he really understands music and he has a great voice and it's just a great combination. He actually helped take this band to a higher plateau musically when he joined the band."

Debating on how to approach the reunion, the band members decided to record three new songs and release a greatest hits album spanning Van Halen's entire history, minus Cherone. The final product is a double-CD called "The Best Of Both Worlds."

"We didn't want to go back in and do a full studio album, because Van Halen is a live band," Anthony said. "But we didn't want people to think 'well are they coming back out to grab the quick buck and do this reunion tour?'"

Picking the best of both singers wasn't an easy task, according to Anthony.

"It was just, obviously the hard choice of trying to pick which songs to try to do," he said. "Trying to get the ones that were more radio friendly and the other, kind of more underground Van Halen songs. But, I think we did a pretty good rounded job there."

The future of the band is still up in the air while the group figures out what direction they want to go in.

"We haven't actually set any really long term plans right now, 'cause we just wanted to get out and play and make sure that everything's comfortable out here, which it is," Anthony said. "We're having a great time. So, I'm sure once the tour wraps up, we'll probably wait until then and then all get together and see what's going to happen next."

"We're taping every show and videoing every show, so you never know what could come out next year."

Montana Van Halen fans are getting a rare chance to see the band in Big Sky country, and Anthony is excited to hit a market they don't usually come to.

"I personally cannot remember doing a show in Montana," Anthony said. "I'm sure we must have played out there somewhere. (I'm) looking forward to it."

Tickets to the show are \$55 and \$75 and are available at www.ticketwest.com, or by calling 800-808-5940 or 800-325-SEAT. You can purchase tickets at the following locations in Bozeman: Fildhouse Box Office, Strand Union Building, Borders Books and Cactus Records.

Douglas can be reached by email at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net. Visit the band at

LIFE

WEDNESDAY, DECEMBER 8, 2004



PHOTO COURTESY CONCRETE MARKETING

Anthrax members, pictured left to right, are John Bush, Joey Vera, Charlie Benante, Rob Caggiano and Scott Ian.

Anthrax redo puts a newer voice in older songs

By PATRICK DOUGLAS
Tribune Staff Writer

When a major rock band grabs a new lead singer, it's a shock to the fans, especially if the vocal switch occurs during a time the band's popularity is peaking.

Bands such as AC/DC, Van Halen, Motley Crue, and Black Sabbath have

experienced this kind of change. Although there are varying reasons for bands to take on replacement lead men, one can never be sure whether it's going to be a disaster or a hit.

When John Bush joined Anthrax in 1993, he was asked to replace vocalist Joey Belladonna and continue a tradition of excellence the thrash metal band

had become famous for during the '80s. Eleven years later, Bush has established himself as the band's singer and amassed a following of his own fans.

Anthrax followers recognize many classic Anthrax songs from the Belladonna era, as well as from original vocalist Nick Turbin and his two albums.

That's a big reason why

the band recently decided to produce the album, "Greater of Two Evils," a collection of 15 classic Anthrax tunes rerecorded with Bush on vocals.

"We'd been talking about doing something," Bush said from his home in Los Angeles during a telephone interview. "I've been singing these songs, or at least the bulk of them for

years. I've been singing songs like "Caught in a Mosh," and "Among the Living," what have you, as long as I've been involved in Anthrax and the first album I did with the group."

The decision to redo the songs wasn't meant to diminish the accomplishments of the vocalists who

See BAND, 2L

Band: 'Our goal here is not to re-fix something that was broken'

FROM 1L

preceded him, according to Bush.

"Let me just say for the record too, that our goal here is not to re-fix something that was broken, or do something that we thought was not right," he said. "This is just a different version. A 2004 version of these songs with my voice on it. Obviously those records and those songs on those records stand on their own."

Knowing no band as established as Anthrax has recorded a greatest hits album, the group was prepared for whatever the outcome.

"It's a bold step to do what we did, and that's cool because Anthrax has always been willing to take chances and push the envelope in terms of creativity," Bush said. "It's bold and I'm sure that we'll get plenty of different reactions to the record."

As with bands like Van Halen, there are fans who only like the original vocalist, and fans who only like the replacement as well as those who like both. With that in mind, Bush has never worried about pleasing every Anthrax fan.

"I'm sure there'll be (Anthrax fans) that hate the record without even listening to it," he said with a laugh. "I know that and so there's nothing I can do about that. There's no reason I'm gonna sit around and fret about that."

Although Bush has been behind the mike for more than a



decade, there are fans who haven't had a chance to hear the classics from Bush, making him the new kid on the block again on "Greater of Two Evils."

"There's an adjustment period to make for fans, because voices are the distinct things on an album," he said. "Joey's voice is very distinct, although I think mine is as well. (But) I think we did the songs justice. I'm really proud of them."

The recording was a breeze since Bush and his bandmates were so familiar with the songs, having performed them live for so many years.

"I thought it sounded heavy as hell," Bush said. "It was cool to hear (the songs) in that kind of setting ... and hearing what I was doing."

Don't expect to see an Anthrax U.S. tour anytime soon, as the band recently finished an 18-month tour in support of 2003's "We've Come For You All." The break is much needed for Bush, who became a father for the first time a few months ago, when his wife gave birth to a baby girl.

"I'm approaching a whole new area of unfamiliarity in life," Bush said of fatherhood. "The trip actually to me is how instinctual things become. I and my wife, neither one of us had any experience at all with children. I mean, none. Instincts kick in as a human being and it's pretty cool ... We've done pretty well. Plus, she's a pretty good little baby, so she's made it easy for us."

The band will be heading to

South America for a string of shows in February, something Bush is excited about.

"We're going to Colombia for the first time," he said. "The band's never played there. We're way overdue and it's gonna be awesome."

Montana has something in common with Colombia, as neither place has hosted an Anthrax show, but according to Bush, that's going to change.

"I always love playing places that we've never played and places people probably feel they don't get as many shows," Bush explained. "I'm totally excited about (playing) in cities like that, so one day I promise (to play Montana)."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net. Visit the band at www.anthrax.com.

John Bush
Anthrax

LIFE

WEDNESDAY, DECEMBER 15, 2004.



PHOTO COURTESY: SONY
Left to right, Pete, Sam and Joe Loeffler of Chevelle.

Chevelle doesn't relish the road, band member claims

By PATRICK DOUGLAS
Tribune Staff Writer

Life on the road isn't all fun and games when you're talking about the Chicago rock band Chevelle and the Loeffler brothers.

While the group is currently opening shows for Korn in support of its third album "This Type of Thinking (Could Do Us In)," the road represents a grueling

and sometimes lonely part of the job.

"(It's) madness," Joe Loeffler said in a phone interview from a phone booth in New Jersey. "Two weeks ago I had a dream that I, all of a sudden, got put in jail. Why am I in jail? The whole dream I'm trying to figure out how I got in jail, why I'm there, how I can get out and how terrible it is to be in jail."

A confined place I'll never be able to get out. "That's what touring's for me over the years," he continued. "It's like a jail cell."

The illusion that rock stars experience an endless party on the road and are treated like gods isn't true, according to Loeffler.

"You really can't do anything you want," he said. "People wanna get out and

go on tour. It's fun for a while but after the years go by, you realize what it is. It's not all fun and games. But the success of three straight albums, the release of the new record and the band at every show make the effort worthwhile.

"It totally makes touring exciting again to be able to play the new music," Joe

added. He started playing bass with his brothers 10 years ago when he was 16. "Sam and Pete, they're a lot older than me (and) they were playing together for a long time and always for a of hand and always kind explained. "I just picked up a bass (that) someone left at our house ... and started

See BAND, 2L

Band: Trio of brothers form group

FROM 1L

playing it. I just started playing with them and there was really nothing to it. It just made sense."

Throughout the recording process on all three Chevelle albums, Pete has been the main songwriter and lyricist for the trio, often sounding like a cross between A Perfect Circle and Bush.

"He'll come up with some riffs or a part of a song and he'll bring it to us and we'll write a song and then he'll put lyrics to it," Joe said of his brother. "He always does the lyrics, so it's been pretty much the same."

Having spent the better part of his young adulthood on the road, Joe paused when asked if he thought being in a band with his two older brothers has made it more of a struggle.

"I think it's probably more of a struggle for me," he said. "But it doesn't have to be. I'm not sure because I've never been in a band with anybody other than my brothers. It's hard to say."

Stories of brotherly hazing regularly come out of the Loeffler camp, seemingly always instigated by drummer Sam, who happens to be the oldest.

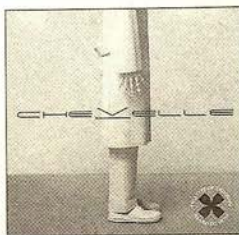
From locking Pete in a trunk and spinning him until he became permanently claustrophobic, to instigating a fistfight with Joe in a moving van while on tour, Sam is usually involved.

"That's true," Joe said with a laugh. "I think we might start plotting (revenge) soon."

There are other siblings in the Loeffler clan, but none are interested in joining the fray.

"This is just the kind of music we wanted to play," said Loeffler. "No one else really had anything to offer or even wanted to."

When the Loefflers get together with the rest of the family in Chicago, it's usually a time for



just a little bigger and better food."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the reposting of the entire interview at www.digital-noise.net

celebration, as was the case when the brothers were able to get home for Thanksgiving last month.

"Thanksgiving is a pretty awesome holiday," Joe said. "We have a lot of parties all the time when we're home. Thanksgiving's just another one of those,

Joe Loeffler
Chevelle

COMING
WEDNESDAY

You'll be as surprised at how put-tanesca came to be named as by the quick and easy recipe for pork chop put-tanesca that is featured in Wednesday's Life section in the Great Falls Tribune.

The Tribune's Pat Douglas will also review the top songs of 2004 in the section and you'll find a Food and Drink page with Jackie Rice's readers' recipe exchange.

Look for the Life section in the Tribune Monday through Saturday and Out & About section on Sunday.

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LIFE

WEDNESDAY, JANUARY 19, 2005.

THE GREAT TUNES of 2004

Although there are plenty of reasons to worry about the state of rock 'n' roll, the past year yielded a good assortment of quality albums.

From metal to mop heads, 2004 saw the return of one of rock's greatest guitarists, the formation of another super group and the emergence of aggressive metal in the mainstream community.

STORY AND ILLUSTRATION • BY PATRICK DOUGLAS • TRIBUNE STAFF WRITER

Each January, I think about new music that helped me get through the previous year and found 2004 just as difficult as any other year to narrow down to a few worthy to recommend.

Most of my favorite bands were idle during the year, so I was introduced to a lot of music I hadn't heard before.

I compiled a selection of my favorite songs of the year from some of the best albums. Some will find songs that are too heavy and others will find songs that are too mellow, but it is my purely subjective list.

Selections are listed by title of the song, name of the band and title of the album.

● **Track 1 — "Blackmail the Universe," Megadeth, "The System Has Failed":** I couldn't think of any other track better suited to lead off this collection. Vocalist/guitarist Dave Mustaine recovered from an arm injury to produce what turned out to be the album of the year.

● **Track 2 — "Dietosaurus," Probot, "Probot":** When I heard Dave Grohl was putting together a collection of songs with different vocalists, I couldn't wait. This track features Voivod front man Snake and has plenty to offer.

● **Track 3 — "Gone Forever," God Forbid, "Gone Forever":** I get dizzy just listening to the guitarists in this one. One

of the biggest surprises of the year in a sub-genre of rock and roll that was super saturated in 2004.

● **Track 4 — "The End of Heartache," Killswitch Engage, "The End of Heartache":** I think these guys got bet-

ter when Howard Jones joined as the new vocalist.

● **Track 5 — "Liberation For...," Amen, "Death Before Musick":** Casey Chaos has been one of the most underrated rockers for years, and I can't figure



Best tunes of 2004

Twenty tracks worth checking out/Life



Big Spring Creek: Report assesses PCB risks /1M

GREAT FALLS TRIBUNE

A PULITZER PRIZE-WINNING NEWSPAPER

WEDNESDAY

www.greatfalls Tribune.com

No. 258 — 120th Year

January 19, 2005

Music: Best of 2004

FROM 11

our why this band isn't more popular.

- **Track 6** — "Punch Fight," Atomahyp. "The Crutch of '47": Just when it seemed like all the radio are carbon copies of some one else, Atomahyp comes along.



- **Track 7** — "Sick Sad Little World," Incubus. "A Crow Left have managed to produce one quality album after another. While some fans have fallen away as the music become more melodic, the band is as diverse as ever.

● **Track 8** — "By The Bed," Phantom Planet. "Phantom Planet was capable of making such a great album. It's as if the band discovered their abilities between the first and second record. This track has a modern The Who vibe to it.

● **Track 9** — "Float On," Modest Mouse. "Good News For People Who Love Bad News": It's about time these guys got noticed. After releasing a ton of previous work, for whatever reason the band in 2004.

● **Track 10** — "Slow Hands," Interpol. "Antics": As a bass player, this is one of my favorite albums to listen to. Their second album has its fair share of great tracks, and "Slow Hands" is as good as they get.

● **Track 11** — "Take Me Out," Franz Ferdinand. "Sometimes These Guys give me a weird 80s-John Fogerty-es-movie-kind-of-feeling, but this single is very cool.

● **Track 12** — "Out Of Reach," Echobrain. "Glean": The second album was made without bassist

Jason Newsted, but didn't miss a beat. I am a fan for life after hearing the first two records.

● **Track 13** — "Counting the Days," Collective Soul. "You'll be Soul happy to hear from Collective Soul again.

● **Track 14** — "Comunistador," Big Head Todd and the Monsters. "Crimes of Passion": You know it's going to be a good year when Big Head Todd releases new material.

● **Track 15** — "I Got A Gun," Brides of Chastity. "Here Comes the Brides": Who knew that a band comprised of Nikki Sixx from Mötley Crüe and Tracy Guns from L.A. Guns would be so good.

● **Track 16** — "This Lying World," U2. "The Oncoming Storm": Unbelievable guitar thrash metal bands.

● **Track 17** — "Big Machine," Velvet Revolver. "I always love it when super groups form. This one is a result of Stone Temple Pilots and Guns N' Roses intermingling and this is the fiercest song on the album.



● **Track 18** — "Stalingrad," Red Tape. "Radioactivator": This is one of the finest new albums of the year from one of the best new artists. This is what punk should sound like.

● **Track 19** — "Been Gone a Long Time," Every Time I Die. "Hot Damn!": For some reason this song makes me want to chomp my fist.

● **Track 20** — "5 Day Rental," Apartment 26. "Music for the Masse": It's too bad this band released their best album. Douglas welcomes comments and suggestions at phelpstangas@netscape.net.

Franz Ferdinand

● **Track 11** — "Take Me Out," Franz Ferdinand. "Sometimes These Guys give me a weird 80s-John Fogerty-es-movie-kind-of-feeling, but this single is very cool.

● **Track 12** — "Out Of Reach," Echobrain. "Glean": The second album was made without bassist

LIFE

WEDNESDAY, OCTOBER 27, 2004

Riggs
Scum of the Earth
Rob Zombie



PHOTO COURTESY V ENTERTAINMENT
Zombie is part of Scum of the Earth.

Scum of the Earth revels in 'degenerate, rebellious rock'

By **PATRICK DOUGLAS**
Tribune Staff Writer

Fans of Rob Zombie may do a double take when they see the new album from Scum Of The Earth on store shelves. After all, everything from the cover art to the name of the band has Zombie written all over it.

Well, not Zombie himself, but his longtime guitarist, Riggs.

While Zombie has been in Hollywood making films like "House of 1,000 Corpses," and "The Devil's Rejects," Riggs has been busy in the stu-

dio, working on new music and discovering the rigors of being the front man.

"It's a lot more work, that's for damn sure," Riggs said in an interview from Los Angeles. "This is the first time I've ever even been around while anything's been mixed in my life. Usually I just come in, record some (music) and leave. Now, I'm around while they're mixing it and I'm like ... what a pain in the (rear)."

The new album "Blah ... Blah ... Blah ... Love Songs For The New Mil-

lennium," has a similar flavor to a Zombie album, giving fans of the genre new music while Zombie is on musical hiatus.

"I'd say it's pretty much degenerate, rebellious rock," Riggs said. "It's got a couple acoustic songs ... a couple dancy songs (and) a couple really heavy songs."

Scum of the Earth would not have existed had it not been for longtime Riggs fan Kimberly Rohnedder. What started out as a Riggs fan Web site eventually turned into a rock band.

"I talked to her every now and then when we were on tour and got to know her a little bit," Riggs said. "Whenever Rob started doing the movie thing, she called me one day and asked me what I was doing and I told her I wasn't doing (a thing). So she called me back literally like two days later and she's like 'Hey, I got you a record deal, somebody's interested in your (stuff).'"

"This girl, you know, just lives at home with her mom, not in the music business, doesn't know (anything) about

the music business. Nothing. (She) just sent out some e-mails and got a record deal. That's really strange."

After coming to a deal with Eclipse Records, Riggs had the task of finding other band members.

"I just started calling my friends to see who wanted to do it and got all these knuckleheads together," Riggs said.

The "knuckleheads" include former Powerman 5000 guitarist Mike Tempesta and his broth-

See **ROCK**, 2L

Band: A pair of Zombies among Scum of the Earth

FROM 1L

er, Rob Zombie drummer John Tempesta, and bass player Clay Others. System of a Down drummer John Dolmayan also had a hand in the project.

Adding a female voice to the mix, the album features a guest appearance by former Snake River Conspiracy vocalist Toby Torres.

"She's a super awesome singer," Riggs said. "I'd never really heard of her or her band or anything before. It just came out so (good)."

Adding as many extra people and sounds that he could, Riggs even employed the services of violinist Peggy Roman Jacobson for one of the tracks. "Give Up Your Ghost."

"The friend of a friend of a friend of a friend came down to see what we're doing," Riggs explained. "She plays violin for some orchestra (and) we're like,

'Hey, let's record some violin on this song.' Then she bust out a violin and starts playing. It turned out really awesome on one of the mellower songs."

With Zombie working on his films, Riggs isn't looking at Scum as a side project that keeps him busy in the meantime.

"It's the real deal," he said. Look for Scum of the Earth on

the road with stops in Seattle, Saturday, Oct. 30 at the Catwalk; Salt Lake City, Tuesday, Nov. 2, at The Ritz; Denver, Wednesday, Nov. 3, at Bluebird Theater.

E-mail Pat Douglas at patjdouglas@netscape.net. Read the entire interview at www.digital-noise.net. Web site for Scum of the Earth www.scumoftheearth.com

LIFE

WEDNESDAY, FEBRUARY 2, 2005

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By PATRICK DOUGLAS
Tribune Staff Writer

Three years is a relatively short period of time in rock standards, but if the core members are motivated, have the strength to tour and create fresh music, a lot can be accomplished.

For the foursome who make up Mudvayne, three years garnered them four RIAA gold-certified releases, more than two million albums sold, and the first-ever MTV2 award.

Now they're back, preparing for a tour and the release of a fourth album, "Lost and Found," due in

stores in April.

"(We're) very busy right now in pre-production, just playing a lot and getting our stage legs back," bassist Ryan Martinie said in a phone interview from Watsonville, Calif. "(We're) picking the songs for the sets, and ... deciding on everything from artwork to how we're gonna do the tours. You name it, taking care of business."

The new album has been described as a reinvention of Mudvayne of sorts, staying true to what they've always done with a few twists thrown in.

"This is definitely a very cohesive bunch of songs that came out

of this," Martinie explained. "I'm very excited for people to hear it and get their ears around the new sound of Mudvayne. I don't think we've had a great divergence from the path that we're on, but only to say that we're a little older and we've had some time off to kind of download all the information that's been put into our heads for the last few years or so."

Known for their wide range of costumes and makeup selections, the men of Mudvayne have thrown fans for another unexpected loop, showcasing themselves without their disguises.

"Being that we did so many different images in a short period of time, it gave us the ability to ... don't think we've ever seen ourselves as (the disguises) being our identity. Our identification with the band comes through the work we do together."

Mudvayne will continue to perform live in impromptu disguises and costumes, according to Martinie.

"We may show up with bullet holes. We may show up with makeup, or we might show up

See MUDVAYNE, 2

L



Mudvayne members, from left, are Greg Tribbett, Chad Gray, Matt McDonough and Ryan Martinie. PHOTO COURTESY EPIC RECORDS

Mudvayne: New album contains twists, turns and 'fun things'

FROM 1L

with a bunny suit, or we might show up looking like characters out of 'Fear and Loathing' or the warriors," he said.

"As far as coming out in plain face ... in some ways that was supposed to be just as shocking for people to actually have to sit through one of our shows and look at our faces."

The band has continued to feel fresh and energized, something Martinie attributes to an enthusiasm about the music.

"The longer you do this, that asm about the music. You have to be involved in what you do whether that be in business or whether that be in music."

The new album reflects the

experiences of Mudvayne through over the years.

"It's a Mudvayne record, so there are going to be peaks and valleys in that record and I think that our fans like it when we push the envelope," Martinie explained.

"I think that a lot of people that listen to our music probably wanna push the envelope in their own life, whether it be the music they listen to or whether they ride motocross or whatever it is they do."

Fans shouldn't expect the album to be too different.

"I wouldn't expect that some album to be like, 'Wow, this is a different genre,'" said Martinie. "We're Mudvayne. We're still a metal band. But there are definitely some twists and turns and

fun things to explore with the album."

The most astonishing thing the band has accomplished has been the continuity of the members, according to Martinie.

"It's a good feeling to be on album three and still be a band," he said. "For one thing a lot of bands can't get that far with each other. I think that's a testament to our faith in each other as artists and as people and also a testament to the people that we've become through time and how we've grown together to make this album sound the way it sounds."

Douglas can be reached by e-mail at pdajessdouglas@netscape.net. Read the entire interview at www.digitat-noise.net.



Kudd and Gurr of the group Mudvayne perform at Ozz Fest in 2001. AP PHOTO

Ryan Martinie
Mudvayne

LIFE

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For tips or corrections, Contact Associate Editor Tom Kobyński at 791-1477 or (800) 438-6600 or tribfeatures@sfst.net

Collective Soul regroups to rediscover the right musical path

By PATRICK DOUGLAS
Tribune Staff Writer

There are few, if any, rock 'n' roll bands who can produce music consistently for more than a decade without parting, at least for a while.

Whether it's due to personal reasons or a distaste for the music industry as a whole, musicians eventually need a break to clear their minds and rediscover the creative juices that got them

to the top in the first place. That's what happened to the Roland brothers and Collective Soul four years ago.

Initially we went into the studio to make a new record," guitarist Dean Roland said in a phone interview while traveling to Atlanta. "It turned into this bizarre, bad Pink Floyd-type record. It wasn't what we wanted to make. It wasn't ... what we wanted to do or put out there."

Deciding to split for a while and return to the studio, the men of Collective Soul found more of the same.

"I moved to California and lived out there for a little while, and then we had another go at it in the studio and it still wasn't working," Roland said. "We ended up making like two CD's worth of music that we ultimately just 'connected' with. Both Dean and his brother Ed Roland, who sings for

Collective Soul ended up going through divorces. That combined with the creative block in the studio called for a temporary dis-solution of the band.

"I don't think it was a decision we made," Dean said. "It was made for us. It was insane. Personal issues came up. We made ... line-up changes in the band. We left the record label. It was just one of those things in life where it was time to shut it down for a minute."

Back and ready to give it another go, Collective Soul is touring behind the release of their sixth studio album, "Youth," with some of their best music to date. The band recorded the album without being signed to a label, making it an easy decision to leave the big labels out of the picture when it came time to develop and market the record. "We knocked out about

See BAND, 2L

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Collective Soul members, from left, are Dean Roland, Ed Roland, Joel Kosche, Shane Evans and Will Turpin.

PHOTO COURTESY EL MUSIC

Band: Collective Soul reunited, re-energized

FROM 1L

11, 12 or 13 songs ... and went with it," explained Dean Roland. "And at that point, that was when we finally said, 'we're not going to go back to this thing on our own. We're gonna do this thing on our own. We've already financed it ourselves so why should we turn it over and let somebody else own it?'"

The Roland brothers partnered with a management team and formed the record label 'El Music.' They had little problem getting radio play for their single, "Counting the Days."

"Basically, we put together (a

good staff and a lot of those people were at major labels and they use the same people that major labels use to get their songs on the radio," Roland said. "Essentially you're just outsourcing what a major label has in house."

Leaving the stress that comes with having your music owned by a major label is something that the band needed at this time. "There's just things you do in life where you just feel certain good about," Roland explained. "You feel good about and are at peace with, and that was one of them. I could not justify going back to another major label (and) signing

a similar contract. You don't own your own music. It honestly doesn't make sense to me on any level."

"It was one of the easiest decisions I've ever had to make. It was totally natural."

While brotherly bands like the Black Crowes and Oasis have had problems with squabbling siblings, the Roland brothers haven't had that problem.

"Actually," Roland said, "The hardest part is, we have the same goal. The same long term vision, but it's always, how do you get there? And we butt heads on that point. It's not anything dramatic."

When the Crowes are fighting or the Gallagher brothers (Oasis), I'm sure there's some drugs involved and 'whacked egos' through all of the problems and bad situations of recent years, Collective Soul is back on the right path.

"I'm thrilled," Dean said. "We got a record that's out. It's selling. The songs on the radio and we're playing shows. I feel like I have the greatest job in the world."

E-mail Douglas at patdoug@glas@netscape.net. Read the entire interview at www.digital-noise.net.

Dean Roland
Collective Soul

Kirk Windstein Crowbar Down

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LIFE

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After four years off, metal's Crowbar is swinging again

By PATRICK DOUGLAS
Tribune Staff Writer

There has always been one constant when referring to New Orleans metal band Crowbar, and that is the band's founder, guitarist Kirk Windstein. Idolized by many in the metal community, Windstein's signature guitar style and his unmistakable voice "has his own place in rock history."



While Crowbar has been around since the late '80s, Windstein to mainstream recognition is due to his

participation in the rock supergroup Down alongside former Pantera vocalist Phil Anselmo. Corrosion of Conformity lead man Pepper Keenan, EyehateGod drummer Jimmy Bower, and former Pantera bassist Rex Brown.

After taking the last four years off to tour with Down, Crowbar is back with its ninth and latest effort, "Life's Blood For the Downtrodden."

and I'm feeling super pumped up and ready to get it rolling," Windstein said in an interview from his home in New Orleans. "I can't wait."

The recording of "Life's Blood" featured Brown and member Craig Nunenmacher, who was an early member of Crowbar. Brown produced the album with Windstein.

"Obviously, I've played with both of them in the past, so it was a really relaxed atmosphere," Windstein explained. "There was a label at the time or anything. Me and Rex self-financed it. I wrote the songs and basically the Craig banged around the jam room a little bit and didn't even rehearse."

For the most part, the songwriting process was simple, according to Wind-

Band: Crowbar plays own little ego with each other in the room," Windstein said.

FROM 11

"I come up with (stuff) on the spot at the rehearsal room," he explained. "I'll have Craig working with me and I'll tell him what kind of riff I want whenever and basically I try to come up with one killer riff and from there I try to write the song around that riff."

"Life's Blood" hit store shelves on Feb. 8, but was necessarily Windstein doesn't leak onto the internet earlier.

"I got mixed emotions about it," he said. "I can't blame me, I hear the (stuff). I don't want to wait until I come out."

What Windstein gets agitated about like the band don't support it. Fans should buy the albums once they are released. Crowbar has gained a massive underground following and she undergound more popular bands like Pantera and Hatebreed, but it has had a negative side too.

"I think we got a lot of diehard fans, which is great," Windstein said. "Crowbar... we don't sound like anybody else."

Windstein said, "Crowbar... we're kind of having our own style and not fitting into any up-and-coming bands are citing Crowbar as an influence, which I really appreciate."

Down was a project that began as a hobby between old friends who each led their respective bands in the '80s to heights in the '90s that are "it's kind of difficult sometimes because we've all known each other for so long but at the same time we all have our own little ego with each other in the room," Windstein said. "Sometimes it's difficult to take the talent from the different guys and make it happen. But I think the end result of what we come out with is definitely worth all the hard work."

Windstein was also close to death onstage in December with former Pantera guitarist Dimebag Darrell, who was shot in the chest.

"It's kind of over it because I'm never gonna be over it," he said. "I'm not over it because the guy in Pantera even died with Phil even though I grew up with Phil, that I would hang out with if we were on tour with em."

(His death) really crushed me. The first two weeks after it happened I don't want to think about it without thinking about it."

The event changed things they never thought about. Like fans getting "if somebody comes up on stage it's gonna be weird," he said. "Does this (Gibbe) got a knife or a gun? What's he doing up here? In the past you never would've given it a thought. It's just been weird."

Windstein's motivation has and always will be the fans and the love of music, he said. "I try to give my all and I don't feed off the crowd when they are totally into it and singing all the lyrics... that's what keeps me pumped a lot. You can be kind of tired and worn out, but when you get on stage and you've got a good crowd and everything, it'll get you pumped up and you can feed off that energy."

Email Pat Douglas at pdouglas@greatfalls.tribune.com. Send the article to www.digital-music.net

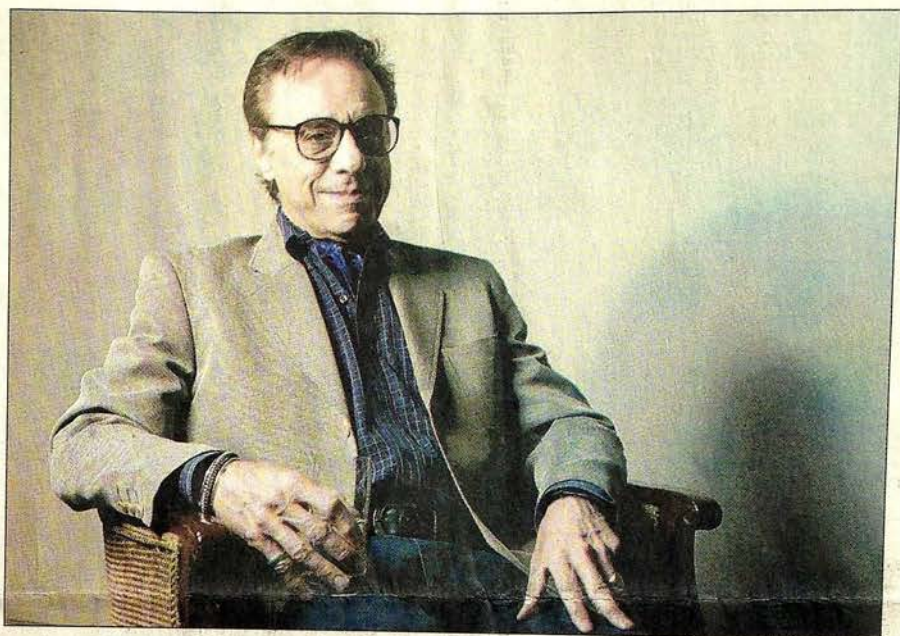
Kirk Windstein, second from right, is Crowbar's vocalist and guitarist.

PHOTO COURTESY OF TEST ANGLE LIGHT RECORDS

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See BAND, 21

ESSENTIALLY PETER



AP PHOTO

Oscar-nominated director Peter Bogdanovich is the third host of "The Essentials," the Turner Classic Movie series that focuses on films of the past. It airs Saturdays at 6 p.m.

March 11, 2005

FRIDAY

No. 309 — 120th Year

Director puts personal spin on series

Helping to bridge the gap between generations of movie fans, Turner Classic Movies has resurrected its popular series, "The Essentials," for another season with a new host and a new selection of films.

This season's host is Academy Award-nominated actor/director Peter Bogdanovich, who personally selected the 28 films in the series and wrote introductions for them. Past hosts have included directors Sydney Pollack and Rob Reiner.

Each film has its own place in classic movie lore and was picked for a specific reason, and while the process of selecting films worthy of the series was an easy task, it also was time consuming.

"We got a list of films that were eligible because of their notoriety and availability in terms of pictures they had under license," Bogdanovich explained in a recent interview from his home in Manhattan, New York. "There were a couple hundred titles or more ... and I sort of whittled them down with (producer) Charlie Tavish's help."

The new season features a first for "The Essentials" with the addition of a foreign film (1937's "Grand Illusion") and silent film (1928's "Steamboat Bill, Jr.") thrown in the mix.

"I asked if we could run at least one or two foreign pictures and maybe even a silent or two and we ended up with one of each, so that was good," Bogdanovich said. "They'd never done that before in 'The Essentials' (so) I thought that was nice."

Because all of the films in the series were produced prior to 1960, there's an



aura of innocence that appeals to a wide audience, notably families.

"That's one of the things I had in mind when I picked the pictures, picking some that I thought everybody in the family would enjoy," Bogdanovich said. "It's one of the things I miss about the movie-going experience is the whole family used to be able to go and see any picture. Now we have more of a niche-oriented audience than we're used to."

Bogdanovich views "The Essentials" as a tool for younger viewers to use to become acquainted with classic films that aren't easily accessible.

"I think it's a particularly good venue for younger people," he said.

The most recent film in the series is 1959's "North By Northwest," as Bogdanovich picked films from an era between 1912 and 1962. It's a time period that he refers to as "The Golden Age."

"(It's) maybe a slightly arbitrary period, but that's where I think it's a 'golden age,'" he said. "After that, I think it changed. The death of the studio system didn't exactly help. I think there was a lot of junk made, but there were also some extraordinary films made. The foundation of the craft occurred during (the golden age)."

Bogdanovich's qualifications to host such a show can be summed up with his

directing successes. His 1971 film, "The Last Picture Show," was nominated for eight Oscars, including best director, and won two. He also directed 1985's "Mask" with Sam Elliott and Cher, the 1972 Barbara Streisand classic "What's Up, Doc?" and 1973's "Paper Moon," which was nominated for four Oscars, taking home one as then 10-year-old actress Tatum O'Neal was named best actress in a supporting role.

His more recent recognition has come through the popular HBO series, "The Sopranos," in which he plays Dr. Elliott Kupferberg. His character is "the shrink's shrink" as lead mobster Tony Soprano has driven his psychiatrist, Dr. Jennifer Melfi, to seek professional help for herself.

Bogdanovich directed an episode of "The Sopranos" in season five and is slated to do the same in the upcoming sixth and final season, which is scheduled to begin filming in May.

"They're writing it now, so I don't have any ideas," he said. "We're supposed to start shooting in May, but what's gonna happen or anything like that I have no idea."

"The Essentials" began on March 5 with the 1944 flick "The Miracle of Morgan Creek." The series includes such notable films as "Vertigo" (1958), "Invasion of the Body Snatchers" (1956), "Fort Apache" (1948) and "Arsenic and Old Lace" (1944).

The second film in "The Essentials" is the 1947 film "The Lady from Shanghai" and is scheduled to run on TCM Saturday, March 12, at 6 p.m. Each film will have an encore showing on Sundays at 4 p.m. The series will run every weekend through September. For a complete schedule, visit www.turnerclassicmovies.com.

E-mail comments or questions for Pat Douglas to pat@turnerclassicmovies.com

Talking 'The Essentials'



Turner Classic Movies host hopes series will bridge generational gap / LIFE

Great Falls, Montana — 50 c

Peter Bogdanovich

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LIFE

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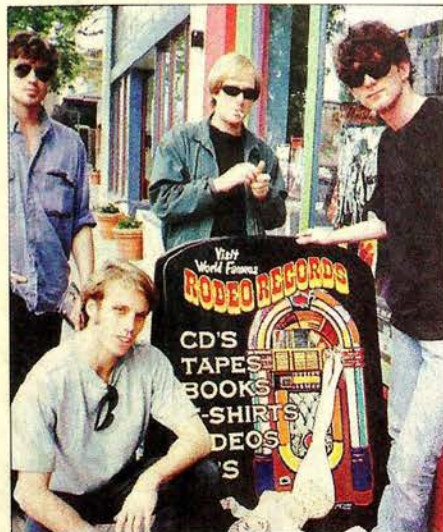


PHOTO COURTESY OF 230 PUBLICITY

From left to right, band members of Hater are Brian Wood, Matt Cameron, John McBain and Ben Shepherd.

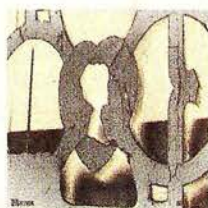
Side project, Hater, an explosive collaboration

By PATRICK DOUGLAS
Tribune Staff Writer

Just over a decade ago, one of the biggest rock and roll movements in modern history originated in the Pacific Northwest bringing both triumph and tragedy to many bands from the area in a relatively short period of time.

What was touted as "grunge" and "the Seattle scene" was not unlike the punk explosions that occurred in New York and London in the 70s turning what was once an underground sound into a mainstream explosion.

Seattle-based bands like Nirvana, Soundgarden, Pearl Jam, Mudhoney, and Alice In Chains were seemingly overnight successes once the mainstream masses got wind.



While the suffocating experiences of super success were weighing hard on many artists in that day, an outlet of side projects became an escape for the musicians.

Soundgarden bassist Ben Shepherd had been involved in music long before joining one of the world's biggest bands and with the help of some friends, formed a side project called Hater as a means to have uninhibited fun

playing music without the bitter taste of big band expectations.

"(Hater) was special to us," Shepherd explained in a recent phone interview from Seattle. "It was fun. It was our escape. That just jazzes things up when you're free."

The Hater lineup included Shepherd, whose duties included guitar and vocals, former Soundgarden and current Pearl Jam drummer Matt Cameron, former Monster Magnet guitarist John McBain and vocalist Brian Wood. Wood's brother Andrew Wood was the late vocalist for Mother Love Bone, and the inspiration for the band Temple of the Dog.

Hater released their self-titled debut album on A&M Records in 1993 and followed it up by recording a

series of demos in 1995 that to this day still haven't been officially released. That will change on April 26th when Burn Burn Burn Records plans to release the demos on an album titled "The 2nd."

"I tried for a couple of years to mix it," Shepherd said of the collection of songs. "By then everyone had quit, left, you know. It's really hard to describe, making a record sometimes. It's not like taking a photo where you just push the button and snap, there it is. It's like going through the whole darkroom process or inventing film."

Although the material on the second album was recorded and ready to go in 1995, a flurry of unexpected circumstances made it

See HATER, 2L

Thursday, March 31, 2005

Hater: It was just like 'wow, we get to play music'

From 1L

difficult to move forward.

"Well, A&M pulled it for one," Shepherd said with a laugh. "Soundgarden broke up for another. Then Hater broke up. So, life happened. I wound up recording with (Mark) Lanegan and doing other things. Matt joined Pearl Jam. So there's a myriad of reasons why it took so long."

The band Hater was never something meant for popularity or mainstream success, according to Shepherd, but rather an outlet to make music without the pressures of a big name.

"The first record ... I was a snob about it. I didn't want it to come out," he said. "I wanted it to be a whole big secret recording project with no one knowing who was in it and all this."

While the project was short lived, the intention was always there to incorporate many artists over a long period of time.

"The original idea was to record forever," Shepherd said. "Start culling songs. Where (we're) just having this group of people going in and recording (and) some day getting it out there."

Shepherd's career in the rock business goes back more than twenty years and includes a moment in time in which he was asked to audition for two of Seattle's most distinguished bands within a day's time.

"(Nirvana) asked me the day before Soundgarden to try out for the band," Shepherd said. "And both of them turned me down."

Shepherd was close with the Nirvana camp after being a roadie for them and was asked to try

out for a second guitarist position. In the 1994 book "Come As You Are," Nirvana frontman Kurt Cobain said of the decision to pass on Shepherd: "I still kind of regret that because I like that guy a lot."

The sting of being turned down by both bands didn't last long as Shepherd was asked to join Soundgarden just six months later.

"Being in Soundgarden, for me, those guys made it so natural and so easy and so cool," he said. "It wasn't like a big head trip. It was just like 'wow, we get to play music.' They made it really natural for me."

When Soundgarden decided to part ways, it wasn't under a storm of controversy but rather good terms.

"Those guys were doing this a long time as this one group," he

said. "And any group of people, you have a certain life span you know. One chemistry can go so far and I can see why they were like, 'let's not do this anymore.' It was time. It was just time to move on."

Surprisingly enough, one of Shepherd's fondest memories in music occurred with Great Falls High alumni, and Maktub vocalist Reggie Watts.

"One of the most fun jams I've ever had with anybody was with Reggie and Matt Cameron," Shepherd said with excitement. "They were jamming at our studio one day and I just happened to be there and right as I was leaving, they showed up and they said 'hey, you wanna jam?' The next two and a half hours we jammed. It was so fun. I played guitar and bass and I'd switch back and forth and Reggie was playing his keys and Matt was drumming."

"He's one of the best singers around. I love that guy."

Thinking back on his career and the ups and downs that have come with it, Shepherd is grateful to have been a part of so many things.

"I hate using corny words like blessings and all that, but it is. It's a blessing," he said. "Getting to see it (and) be a part of it. Just basically living and taking it for granted."

Reach Patrick Douglas by e-mail at pajlessdouglas@netscape.net.
Read the entire interview at www.digital-noise.net.

Ben Shepherd
Soundgarden
Hater

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LIFE

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PHOTO COURTESY SANCTUARY RECORDS

Corrosion of Conformity members are, left to right, Pepper Keenan, Mike Dean, Stanton Moore and Woody Weatherman.

Carolina band conforms to five-year pattern

By PATRICK DOUGLAS
Tribune Staff Writer

You can almost mark your calendars and expect that every four or five years you'll get a new album from the North Carolina band, Corrosion of Conformity.

Having been out of the spotlight since the release of its 2000 album, "America's Volume Dealer," CoC is back with 12 new songs and a soon-to-be-legendary rock album, "In the Arms of God." Vocalist and guitarist Pe-

Nearby stop:

- What: Corrosion of Conformity and Motorhead tour
- Where: The Big Easy in Spokane
- When: Tuesday, April 12
- Tickets: \$25 at www.ticketwest.com

per Keenan has been keeping busy over the past couple of years touring and

recording with the super group Down, which left some CoC fans wondering if the band was history.

"People always asked if we were breaking up," said Keenan in a phone interview from a stop in Minnesota.

"We wouldn't walk away from this thing without finishing it. It was never any intention to do anything except what we've done. It's definitely a breath of fresh air when we get together and start writing. It's entertaining for us personally."

The legacy of CoC began back in 1983 when the band released its debut album "Eye For An Eye." Back then they were more of a hardcore punk band and hadn't discovered their now signature southern metal sound.

"We're a multi-faceted band," Keenan explained. "We're not one-dimensional. I was talking to our sound guy the other day. He said, 'There's not many bands that can touch you guys.'"

See BAND, 3L

Band: Sound ranges from boogie to metal

FROM 1L

kind of our own little thing at this point. We'll do the southern-fried boogie ... all the way to the straight-up, discharge metal. Not many bands can do that."

When it came time to record the tracks for "In The Arms of God," the members of the band were excited and ready to contribute.

"This (was) an easy record for us to make," said guitarist Woody Weatherman. "It just all fell together. It was like a few months of everybody just sort of writing riffs and doing their thing and bringing things together. Then as soon as we all showed up in the same place, all these songs blew up and it was easy to record."

The band needed to fill a vacant drummer slot prior to recording the new album, and needed to look no farther than Keenan's friend, Stanton Moore, a jazz drummer from a New Orleans band called Galactic.

"He's extremely knowledgeable," said Keenan of Moore. "He listens to what's out there. I've never heard this type of music before, just in terms of the drum playing being so feverish. It really added a cool element that got us all excited."

"His style of play with those gigantic toms ... it turned our songs into a whole different thing and took it to a new level," said Weatherman.

Rounding out the band is bassist Mike Dean, who was fea-

tured on last year's Dave Grohl project, Probot, contributing vocals to the track "Access Babylon."

"In The Arms of God," is a straight-up rock 'n' roll record, mixing the power of early Black Sabbath with touches of Lynyrd Skynyrd, Soundgarden and Metallica and is comparable to CoC's 1994 release "Deliverance."

The strongest song on the album is the final track, "In The Arms Of God." While putting such a powerful number at the end of an album is a move rarely seen in the mixing of rock records, it was something the band did intentionally.

"That's how we wanted to do it," Keenan said of the decision to end the album with such power. "It's kind of an overall closing statement."

"It's a different way to end an album," added Weatherman. "It's cool to stick one of the stronger songs on the whole album right at the very end and just wake everybody up."

The overall flow of the record is something the band is proud of, and could turn into a live show in the near future.

"It's the kind of record where I think that we're gonna be able to



play the whole thing live," Weatherman said. "At some point we're gonna just do the whole damn record ... from beginning to end. It's hard to make a record that you can do that with. We're pretty stoked about it."

Having just spent the better part of two years strictly playing guitar with Down, Keenan's return to CoC gave him the chance to be the front man again.

"They're two separate things," Keenan said of Down and CoC. "Both bands require a lot of work. But ... the main difference is I sing in this band. So (it's) a little bit different song writing wise. I have a little more control of everything as opposed to just writing riffs and Phil putting vocals to 'em."

Down is a super group com-

prised of Phil Anselmo (Pantera), Kirk Windstein (Crowbar), Jimmy Bower (Eyehategod), Rex Brown (Pantera) and Keenan.

Keenan also was featured briefly in the Metallica documentary, "Some Kind of Monster," when he lent his services to Metallica.

"That was something they asked me to do," Keenan said of his time with the band. "It wasn't something I asked to do. I was honored to do it and it was a very wonderful thing (but) I don't think I would've been Pepper Keenan anymore. I just would've been the bass player from Metallica (and) I don't know if I could've dealt with that."

CoC is on tour with the rock legend Motorhead, something the band is excited about.

"It's another one of those kind of tours where ... after we get done I'm in a hurry to dry off and get out there so I don't miss a second of Motorhead," Weatherman said with a laugh. "I go out there and watch 'em every night, man. It's crazy."

"I think the two bands complement each other very well," Keenan said. "We're not like Motorhead and Motorhead ain't like us, but I think we're both equal to rock it. This is the first band we've ever toured with where I actually wear their T-shirt."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digitall-noise.net.

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GPN FILE PHOTO

Sting gets back to his roots in his latest tour.

Sting rocks Adams Center in Missoula

By PATRICK DOUGLAS
Tribune Staff Writer

Thousands of fans of all ages flocked to the Adams Center in Missoula last Thursday evening to see someone who is perhaps one of the most recognizable people in rock 'n' roll history.

Making his first appearance in Montana, Sting, the former Police frontman, delighted at a nearly packed house with

a high energy set list which lasted nearly an hour and a half.

"This is the first time I've ever been to Montana," the bassist proclaimed, igniting the 5,400 fans in attendance.

Starting off with a bang, Sting and his band charged into some old Police hits, beginning with "Message In A Bottle," followed by "Spirits in the Material World" and "Demolition Man."

His backup band consists of guitarists Dominic Miller and Shane Fontayne and perhaps one of the most talented drummers in all of rock 'n' roll, Josh Freese. Freese is currently the drummer for A Perfect Circle and Devo and was referred to as "the boy wonder" by Sting during the introductions.

Wearing a black suit with pinstripes and wielding one of the most beat

up basses imaginable, Sting paused after a few songs to kiss the instrument.

The band continued to recreate the hits of the past, as "If You Love Somebody Set Them Free" was next on the set list, followed by a touching tribute to Johnny Cash in a magnificent cover of his song "I Hung My Head."

See STING, 2L

Sting: Phantom Planet opened

From 1L

Known mainly for his unique and incomparable voice, Sting held the crowd in the palm of his hand.

In recent years, Sting has been known for his adult contemporary style, branching his musical range out to a more mellow genre.

But that sound never really made its way into the venue as the The Broken Music Tour is Sting's tribute to his rockin' roots.

He explained to the crowd that it was important to go back to his roots and that he couldn't do that without mentioning the Beatles. And just as quickly, the band played an incredible cover of the Beatles' "A Day In The Life."

Hits like "Fields of Gold," "Roxanne," "Every Breath You Take," and "If I Ever Lose My Faith In You" followed, among others, as the band played three encores.

At the end of the show, fans in front showered the stage with roses as the foursome bowed three times and left the stage for good.

Putting in their two cents for the evening was California openers Phantom Planet. Touring behind their mega-successful self-

itled sophomore album, Phantom Planet entertained the early arrivals offering up jokes and some great music.

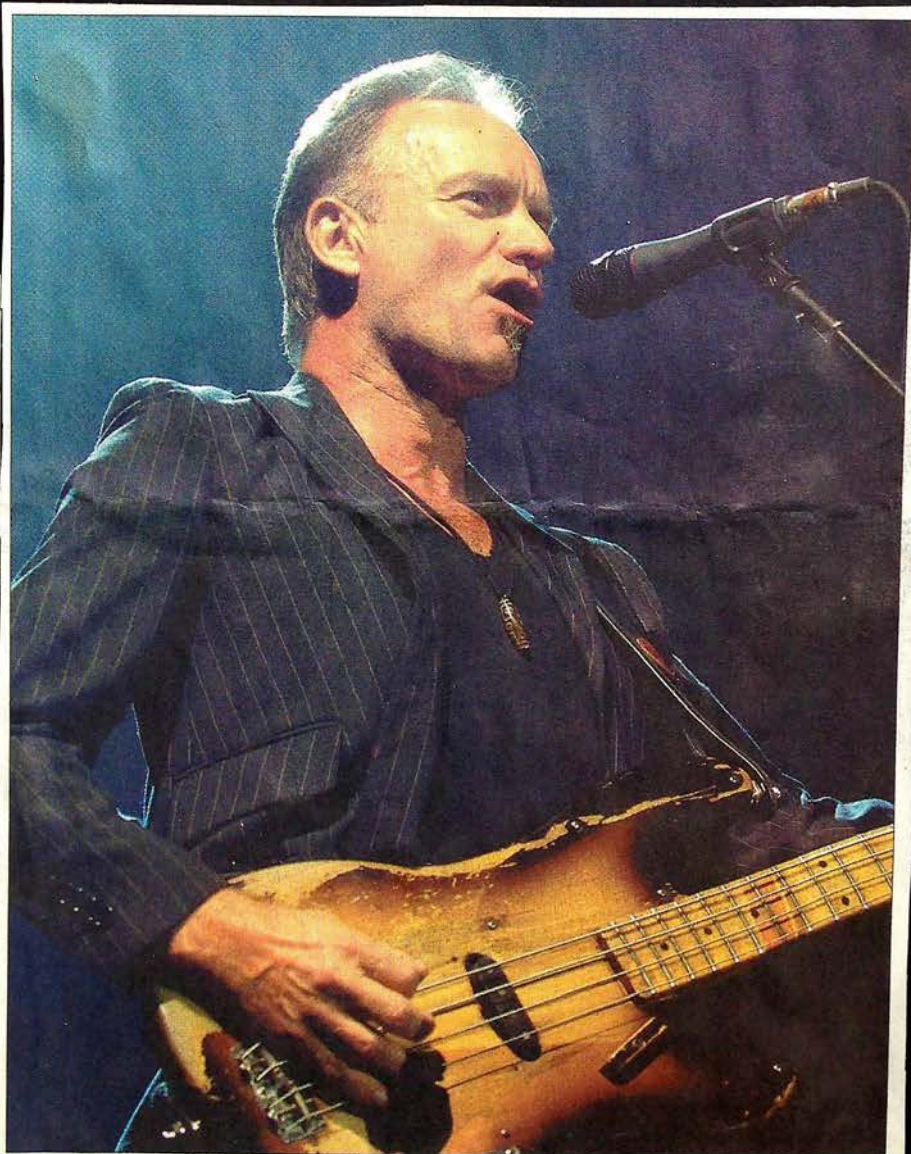
They played an intense and exciting set, although it was much too short lasting only seven or eight songs. At one point, vocalist Alexander Greenwald brought a fan onstage and gave her a tambourine to play, mentioning tongue-in-cheek that the instrument is "the most important instrument for a rock band."

The group wrapped up their show with their radio hit "Big Brat" and "California," which is the theme song for the show "The OC." As soon as the opening keyboard part from that tune was played, a deafening shriek of screams erupted from the younger female fanbase in attendance.

Phantom Planet was definitely worthy of sharing the stage and opening for Sting.

Rarely do you see a musician bridge such a large gap between generations and Sting is one of them. After watching his live show, one can't help but realize why he doesn't need a surname.

Douglas can be reached by email at pajlessdouglas@netscape.net.



TOM BAUER/Missoulian

Rock musician Sting performs with his band at the Adams Center in Missoula on Thursday. Playing a stripped-down rock set, Sting started out the concert with three songs from his days as front man for the Police: "Message In A Bottle," "Spirits in

Dave Kushner
Velvet Revolver

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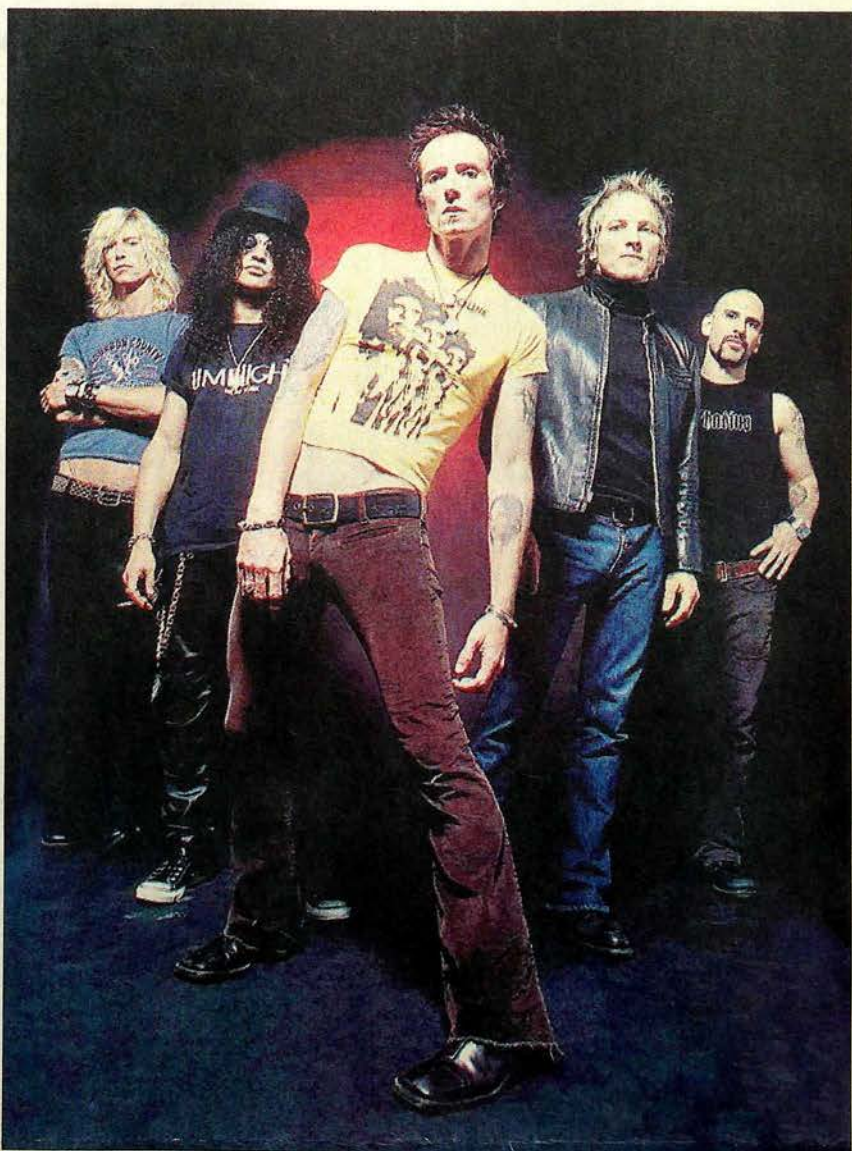


PHOTO COURTESY ANNAMARIA DISANTO
Velvet Revolver, left to right, Duff McKagan, Slash, Scott Weiland, Matt Sorum and Dave Kushner, will play in Calgary Monday.

Super band: Velvet Revolver to play Calgary / 1L

GREAT FALLS TRIBUNE

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THURSDAY

No. 322 — 120th Year

March 24, 2005

The GNR/STP super band to rock Calgary this Monday

By PATRICK DOUGLAS
Tribune Staff Writer

When it was announced a year-and-a-half ago that a super group was being formed mixing three notorious partiers from Guns N' Roses with rock and roll bad boy Scott Weiland, there was little doubt that the result would be explosive.

After selling nearly three million copies of their debut album and taking home the award for Best Hard Rock Performance at last month's Grammy Awards, the men of Velvet Revolver are having fun playing music again.

So much fun, in fact, that the debut album "Contraband" hasn't been on shelves for a year, and the band already is talking about hitting the studio this summer to record a follow-up album.

"We're definitely planning to go right into the studio and start working on songs for another record as soon as we're done touring, which could be probably around the middle of July," said guitarist Dave Kushner in a phone interview from his home in Los Angeles.

The spark that eventually became Velvet Revolver originated when former GNR rockers Slash, Duff McKagan and Matt Sorum got together to raise money for the family of former Ozzy Osbourne and Motley Crue drummer Randy Castillo, died of cancer a few years ago.

"They did a benefit and ... I'm not sure who called

How to see Velvet Revolver

Velvet Revolver plays at the Pengrowth Saddledome in Calgary Monday, March 26. Tickets are available at www.ticketmaster.ca. They cost \$35.50 to \$59.50, Canadian.

who, but those three guys got together and played with Keith and Josh from Buckcherry," Kushner explained. "They played with a bunch of guest vocalists from Steven Tyler (Aerosmith) to the guys from Cypress Hill and I guess the chemistry was something that they'd all been looking for since Guns N' Roses. (They) had that sound and realized that the only place they were gonna find it was with each other."

At the time Kushner was playing guitar in the band, Loaded, with McKagan and watched the situation unfold. Soon after the idea started rolling, he was asked to join the group and was paired with longtime friend Slash, whom he has known since junior high school.

The key ingredient to the group was yet to be discovered, and it would take nearly a year before Velvet Revolver would find its voice.

"We had been looking for a singer for about 10 months, and we rehearsed five days a week for that 10 months while looking for a

singer," Kushner said.

Originally, the band wasn't formed to be a super group, which is why it took so long to find a vocalist.

"We obviously realized that there was potential there and we had a lot better of a chance starting off (with an established vocalist) than we would if we ... had some unknown singer," Kushner said. "It was never our intention to do something like that, or else we wouldn't have taken 10 months to find a singer. We auditioned anybody. It could've been your kid brother as long as they could sing. It just took us a long time and we weren't willing to settle."

In the meantime, the band was busy writing songs, compiling 60 tracks of music before collaborating with former Stone Temple Pilots vocalist Scott Weiland on the soundtrack for "The Hulk." What resulted was the hit single, "Set Me Free," and, ultimately, the completion of the band.

"Scott really is the complete package from the performance to the way he looks to his writing ability to his creativity," Kushner said. "There's very few people that can do all of that and have all of those qualities, which is why we have Scott."

Once Weiland joined, the task of filtering all the music to one album worth of tracks began, while even more songs were written.

"(Scott) sat and listened through as many as he could get his head around," Kushner said. "I'd say about half the

record were songs that we had written before Scott was officially in the band."

As for the remaining music, time will tell if it is dusted off and used down the road.

"We sell 'em on eBay," Kushner joked. "I'm sure maybe we'll revisit some of them. I think most of them will just become this fat that gets trimmed off of making this band."

"Contraband" features 13 tracks, including the hit singles, "Fall to Pieces," and "Slither," but makes for a short list when playing to huge arenas all over the world. To fill the void, concertgoers have been treated to songs from both the Guns N' Roses and STP catalog, as well as covers from other bands including Aerosmith and Nirvana.

"At this point, we'd have to (play other songs) or people wouldn't get their money's worth," Kushner said. "They'd be leaving after less than an hour."

While Weiland's voice is similar to that of Axl Rose, not all GNR songs are suited to Velvet Revolver.

"Axl has such a specific voice," Kushner said. "Scott can do the lower thing. (We) don't want to play 'Jungle,' or 'Paradise City' or 'Sweet Child 'O Mine.' It'd just be goofy. So we don't. It's up to Scott as far as what's right for his voice."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digitalnoise.net.



PHOTO COURTESY: COLUMBIA RECORDS

Crossfade is coming to Misoula. It's members from left are: Mitch James, Brian Geiger, Ed Sloan and Tony Byroads.

Breakout band Crossfade to play the Wilma Theater

By PATRICK DOUGLAS
Tribune Staff Writer

What does a band do for an encore after its first single becomes the most played song on rock radio in all of 2004?

"You just cross your fingers and hope it does half as well," bassist Mitch James said of the follow-up single "So Far Away" during a recent interview from a tour stop in Reno. "You know 'Cold' is gonna be the biggest song on this record. You can't really have a plan except to beat the radio guys over the head with ('So Far Away') and say 'play this one too' and hope they like it as much as 'Cold.'"

The South Carolina rock band experienced a lifetime of success in their first single "Cold," and a debut album that already has sold more than half a million copies.

The group isn't stressing out about trying to match its success, rather enjoying the ride that comes with a hit song.

"Stress is the day jobs we

Crossfade in Missoula

Crossfade will play the Wilma Theater in Missoula Saturday, April 16, with opening act Strata taking the stage at 8 p.m. Tickets are \$13.50 on www.ticketweb.com or \$15 at the door.

used to have," James said. "This isn't stress. You hope for the best and you deal with it one way or the other. If we're a one-hit wonder forever, hey we're still doing what we love off of that song right now. We've got too many things going on. Too many miles on the road. Too many shows played to worry about things like that."

Selling hundreds of thousands of records and playing hundreds of shows across the world is a far cry from where the band started.

See CROSSFADE, 2L

NE.COM

Thursday, April 14, 2005

Crossfade: 'We're always looking ahead and thinking about tunes

From 1L

The songs on the album originally were written and recorded over a 10-month period in a garage studio by vocalist Ed Sloan and James using computer software.

"Really, most of this album was conceived from Ed," James said. "Ed had some time off from work, and I had a lot of time to spend on the album and learn how to use the recording software."

"We just took a lot of time, and Ed spent weeks and weeks at a time just recording songs over and over and we'd sit down and tweak 'em."

Crossfade is enjoying the thrill that comes with headlining tours.

"It's all about the fans," James said. "Especially now that we're headlining, they're there to see you. Most of them already own the album, or their friends have it and they've heard it, or they've downloaded it illegally. So you get up onstage and they're already ready to hear you, so it's easy to jump around and be energetic. Seeing them singing back to you is a really good feeling, especially when you're 2,000 miles from home."

James prefers playing to a smaller crowd, like the one that will be at the Wilma Theater in Missoula for this weekend's show.

"I'm fond of the 500- to 2,000-seat venues," he said. "The ones that are like theater types or opera houses. Those kinds that

have really good acoustics in 'em, but they're small enough to be personal with the audience."

Fans of Crossfade shouldn't expect any new tunes for awhile. Columbia Records has nixed any chances of recording in the near future because of the current album's long-standing success. "The record label is not going to pay us any money to record a new album when we're selling as many of these as we are," James said.

"We're No. 41 this week on the top 100 album sales, so until that changes, they're not gonna give us any money to record anything new."

In the meantime, the band is writing new material on the go thanks to the conveniences of modern technology.

"We're always looking ahead and we're always thinking about tunes, and we do have ways to record them on a computer," James said. "So, if we get a good idea, we can at least stick it in the computer and have it in our back pocket when we do have time to sit down in the studio."

The band is soaking up their nearly overnight success and grateful for the fans who have made it happen.

"This is our life, and we're enjoying it," James said. "We wouldn't rather be doing anything else."

Douglas can be reached by email at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net. Visit the band at www.crossfadeonline.com.

Mitch James
Crossfade

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LIFE

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MONDAY, APRIL 18, 2005

New vocalist is music to Adema's ears

By PATRICK DOUGLAS
Tribune Staff Writer

One of the most difficult transitions a band can endure is a change on vocals. Depending on the successes with the previous vocalist, it sometimes can spell doom.

In the rock world, there have been good changes and bad ones and even mega bands like Van Halen, Iron Maiden, Anthrax and Black Sabbath have had to deal with new frontmen at one point or another.

For the Bakersfield, Calif., group Adema, a change at the mike was necessary to continue

making music. After producing two albums and touring for more than five years, the band recently parted ways with vocalist Marky Chavez, replacing him with unknown singer Luke Caraccioli.

"It'd probably been a long time coming," said bassist Dave DeRoo in a recent interview from his home in Bakersfield. "The band had gradually drifted apart from Marky."

Adema experienced early success with the release of their 2001 self-titled freshman album, selling more than 600,000



PHOTO COURTESY OF EARACHE RECORDS

Members of Adema are, from left to right, Dave DeRoo, Tim Fluckey, new vocalist Luke Caraccioli and Kris Kohls.

See ADEMA, 2L

Adema: Band regrouped in February of 2004

FROM 1L

copies behind the singles "Giving In," "The Way You Like It," and "Freaking Out."

That was followed by 2003's "Unstable," considered a disappointing follow-up as record sales dropped dramatically to just more than 100,000. Because of the disappointing sales and a change in management at the label, the band was shown the door in a move that saw Arista Records release nearly half of its bands.

Adema regrouped in February of 2004 to record new material to shop around to a new label. At that time, Chavez, brother of Korn vocalist Jonathan Davis, wasn't interested in participating, DeRoo said.

"We got together and started writing new songs, and we probably had 12 songs written musically, and Marky only had maybe three songs," DeRoo explained. "He only had lyrics to three songs, and we weren't really happy with that, or with his lyrics. He expressed that he wasn't really interested in touring with the band anymore. Basically when things got tough he basically quit."

Following the departure of

Chavez, the band had to think about the future and contemplate its next move.

"We kind of just viewed that as we can do one of two things, we can just wrap this whole thing up or we can start a whole new thing and have a fresh start," DeRoo said. "There's just so many fans who have been supportive of this band over the years that, to me, we would be pretty un-rock 'n' roll ... if we just curled up and died. I think our fans deserve better than that."

What followed was a grueling search that brought dozens of wannabe vocalists to the band in hopes of becoming the next singer.

"We auditioned 30 to 40 other singers and none of them were really gelling," DeRoo said. "I hope I never have to do it again. It's a lot of emotional wear and tear. It doesn't matter how well you think you know somebody, you gotta spend some time with 'em in close quarters to really see all the sides of their personality. The old saying goes, the first time you're meeting somebody, you're not really meeting them, you're meeting their representative."

Adema drummer Kris Kohls heard Caraccioli on a demo and immediately passed it to his band-

mates.

"We're like, 'man this guys got a killer voice,'" DeRoo said. "He came down and auditioned and as soon as we heard the guy's voice, it was kind of like, I think we all knew he was gonna be the guy. This guy smokes Marky."

Shortly after finding their new vocalist, the band was signed to the primarily death-metal-friendly Earache Records, a strange move for a group more known for being a radio rock band.

"I usually hate labels, but Earache was a testament to their integrity," said DeRoo. "I think they know what we're capable of, and they're totally cool and acces-

sible. It's a welcome change from being small fish in a big pond."

Now Adema is celebrating the recent release of their third album "Planets," and rediscovering how much fun it is to be in a band.

"As soon as we met Luke, it's like we're having fun playing music again," DeRoo said. "It's like finding a missing puzzle piece. It's cool. It feels like we did when we had the first Adema record."

Douglas can be reached by email at patrickdouglass@net.net. Read the entire interview at www.digital-noise.net. Visit the band online at www.ademaonline.com.

Dave DeRoo
Adema



For tips or corrections: Contact Features Editor Matt Ochsner at 791-6532 or (800) 438-6600 or tribfeatures@safast.net

LIFE

WEDNESDAY, APRIL 20, 2005



Wino shows off his Hidden Hand in new album

By PATRICK DOUGLAS
Tribune Staff Writer



PHOTO COURTESY: SOUTHERN LORD RECORDS
Hidden Hand, left to right, Scott "Wino" Weinrich, Bruce Falkenburg

When there's a buzz in the underground music scene it's usually looked at as an inside secret between fans, not something to be shared with the mainstream masses. When that underground buzz lasts more than 20 years and continues to be somewhat surreptitious, it's a special thing.

For years, guitarist and vocalist Scott Weinrich has spearheaded numerous underground projects and influenced countless musicians, but to his fans, he's just known as Wino.



"I look at myself as a product, maybe, of great music," Wino said in a recent interview from his home in Maryland. "The stuff that I grew up on, still to this day stands on enormous pillars."

Artists like Black Sabbath and Frank Zappa influenced Wino,

who went on to participate in legendary underground bands like The Obsessed, St. Vitus, Spirit Caravan and Place of Skulls, to name a few.

With his unique sludge metal guitar style and a '70s era-inspired voice, Wino is working with his new band, The Hidden Hand, which is celebrating the recent release of its second album, "Mother, Teacher, Destroyer."

Wino's admiration for Hidden Hand bassist Bruce Falkenburg has helped him to focus solely on this project.

"I'm very comfortable," he said. "The relationship I have

with (Bruce) is really great. He's definitely one of the best players I've played with in a long time. He's also really, really smart. For example, he wrote 'Sons of Kings' after reading 'The Iliad.' He's the guy in the band when you go on the road (who) will have Homer or James Joyce or some huge piece of classic literature with him."

Wino has lived in or around Washington, D.C., for years and is known for his outspoken opinions on politics, a subject common in his lyrics in recent years.

See WINO, 2L

UNE.COM

Wednesday, April 20, 2005

E-mail: tribfeatures@safast.net

Wino: Focus on Hidden Hand

FROM 1L

"I understand that it's a really hard and complicated job to lead this country," Wino said. "I don't get all my information from 'Hannity and Colmes,' on Fox News. All you gotta do is watch that (stuff) for 10 minutes and see what a scam it is. There's an intellectual mainstream in this country that's really live right now and there's an intellectual mainstream that needs to be paid attention to."

"Mother, Teacher, Destroyer," includes an instrumental track titled "The Deprogramming of Tom DeLay." DeLay is the House Majority Leader.

"Basically, he's just a zealot, man," Wino said with a laugh. "I thought that'd be a nice little ditty."

Wino made a splash on the mainstream music scene in early 2004 when he appeared on the Dave Grohl project album "Probot." Grohl, the former drummer for Nirvana and current Foo Fighters frontman, picked his favorite musicians from his early days in the business and had each one contribute vocals on a song for the album. Wino's song was "The Emerald Law."

"I've known Dave for a while," Wino explained. "He's from Virginia originally and he was in a bunch of punk rock bands around the area. That's how Dave and I got to know each other. He told me what was going on (with Probot). I told him to send me the song. We actually managed to narrow (the recording of) it down to one day we had between the two of us. It turned out great. It was a good experience."

Wino also played guitar in the



MTV video for Probot's "Shake Your Blood," with Grohl and Motorhead vocalist Lemmy.

Hidden Hand recently finished a month-long U.S. tour with The Burning Brides and Mastadon. Touring is one thing that has changed a bit over the years for Wino as his family has grown and he's gotten older.

"The bottom line is ... I'm in my mid-40s and everybody else has businesses to run," he said. "People our age who have established businesses can't really stay out on the road for two or three months at a time."

Fans of Wino's many other bands will have to wait a long time before any reunion plans are seriously discussed. Hidden Hand is the only thing Wino is focusing on in the foreseeable future.

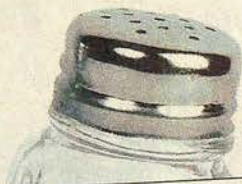
"I think that we're going to stay with this, 'cause the bottom line is, there's no time to do other stuff," he explained. "I pretty much got to focus on (Hidden Hand) because it's really what I want to do. So that's just it. I just want to focus all my energy on this. I feel real inspired right now."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

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April 20, 2005

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Hidden Hand
The Obsessed

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LIFE

THURSDAY, APRIL 28, 2005

Echobrain goes silent, but band leader has few regrets after pulling the plug

The music business isn't always about developing the world's most talented musicians and giving music lovers examples of their art. After all, it's a business.

In many cases, it's about the product and the best way to market and profit from it. Some flourish in the process, and some suffer.

When musicians Dylan Donkin and Brian Sagrafena met up with their Metallica bassist Jason Newsted years ago, they had no idea they'd



Staff Writer Pat Douglas

be creating music and playing to audiences with him. They also had no idea what kind of circus would result.

"It sounded really good at the time," explained Donkin in a recent interview from San Francisco. "It's like 'oh yeah, let's go for it.'"

Who wouldn't? With an opportunity to join forces and record a debut album with a musician from one of the biggest bands in the world, Donkin and Sagrafena joined Newsted to form Echobrain and released its self-titled album in 2002.

"We were just stoked about doing an album," Donkin said.

What followed was a series of bad decisions by the band's record company, SurfDog/Chophouse Records, and a roller-

coaster ride of disorganization that ultimately turned one of the most creative new bands of the past five years into a casualty.

Echobrain's sound is more suited for a genre that includes Coldplay, The Beatles and Radiohead and wasn't appreciated by the audience targeted by the record label.

"They were going for the guy from Metallica in the new band kind of trip," Donkin said. "I think that's what kind of helped nail the coffin.

Everyone thought we were a metal band. We're a completely different band."

"None of the metalheads were buying it, which I don't blame them," he said. "If I was a metalhead, I probably wouldn't buy it either."

Echobrain was even featured in the Metallica documentary "Some Kind of Monster," and looked to be a band with a brighter future than even the movie's featured



PHOTO COURTESY: OF DYLAN DONKIN

Dylan Donkin of Echobrain

See BAND, 2L

Band: 'A lot of fun doing music with good friends'

FROM 1L

musicians. The film explained the situation in which Newsted was forced to choose Echobrain over Metallica.

"Jason really believed in (Echobrain)," Donkin said. "We never would've happened if it wasn't for Jason. He was the rocket fuel. He's the one that got me and Brian to wanna do music for a living in the first place." When the time came to record a follow-up album, Newsted was juggling his time between stints with Ozzy Osbourne and the metal band Voivod and couldn't commit full time to Echobrain anymore. Amicably, the group decided to move on without him

and enlisted the services of Dylan's brother Adam Donkin on bass and added keyboardist Andrew Gomez to the mix.

In a move common in the record industry, the label tried to turn a finished song into a manufactured pop single. Not wanting to compromise his musical integrity, Donkin refused to let the label alter his work for their own benefit.

"They tried to make it into this pop song, this big hit, and it sounded so weak and fake," he explained. "All their ideas, I kind of shot down. I want to make this into something I'm gonna be proud of for years instead of something I never want to listen to again.

"We kind of miffed them a little bit. Then when it came time and the album came out, they didn't really do anything to promote it. They just put it out."

What resulted was "Glean," one of the best and most hidden albums of 2004.

With Newsted out of the picture, and after disappointing sales of the first record, the label released but refused to market "Glean," essentially killing it before it was born.

"They didn't believe in it," Dylan Donkin said. "You gotta have somebody that's really into the record and really understands it. They didn't get it. Once they got burned on the first record, they didn't want to do

anything with the second record."

Since fans were forced to search for the album and without any marketing to promote the new songs, "Glean" sold a meager 2,000 copies.

Having no money to tour, and no interest in struggling through another album cycle, the band decisively called it quits. With a recently sour taste in his mouth, Dylan Donkin is looking toward a future without phony record executives.

"As far as being in a rock band, trying to make a living doing that, is really a pain in the (rear)," Donkin said. "I'm kind of a laid-back guy. I just liked doing it for fun. I'm looking forward to

hanging out on the beach, playing guitar."

Donkin's new venture is a far cry from his days playing on stage to rock fans. He currently teaches music to children 4 and younger in San Francisco and plans to move to Hawaii in the fall to open a childhood music development center.

"We hang out in a circle and sing songs and do rhythm exercises to stimulate the musical centers in their brain," he said. "Babies actually have this huge ability to soak up information. They'll take to it like a sponge.

"I have them for about 45 minutes a week and after doing it for like six or seven months, you really start to see the kids devel-

op musically," he continued. "It's wild. It strengthens the bond between them. It feels good to just hang around with kids and babies in general. They're a pure breed of people."

Having produced two amazing albums of music and getting to experience things most people can only dream of, Donkin doesn't regret any of it.

"I'm glad it all happened," Donkin said. "I'm definitely a stoked individual. I've seen a lot of cool (stuff) and had a lot of fun doing music with good friends. What can I complain about?"

Douglas can be reached at patjess-douglas@netscape.net. Read the entire interview at www.digital-noise.net.

Dylan Donkin - Echobrain

LIFE

WEDNESDAY, MAY 4, 2005

Martin Cock
American Head Charge

PHOTO COURTESY CHIPSTER ENTERTAINMENT

Members of American Head Charge, left to right, are Chad Hanks, Martin Cock, Karma, the late Bryan Ottoson, Chris Emery and Justin Fowler.

Struck by tragedy, American Head Charge plays on

When it was announced in April that American Head Charge guitarist Bryan Ottoson had passed away in his bunk while on tour, it marked yet another terrible turn for the band from Minnesota.

AHC was in the middle of a supporting tour with Mudvayne, celebrating the release of their album, "The Feeding," when tragedy struck. Although rumors ran rampant about the cause of Ottoson's death, it was determined to have been caused by a fatal mix of alcohol and prescription drugs the guitarist was taking for strep throat.

Just a few weeks prior to



Ottoson's death, the group's vocalist Martin Cock was enjoying the excitement of being back on the road and touring. I talked to Cock at that time, while the band was on a tour stop in Scottsdale, Ariz.

"Last night we played in Gallup, N.M.," Cock said. "There's a ... Native American reservation and pretty much the entire crowd was

Native American and they so just live for it. From the moment we started, it was sick. The whole crowd was bouncing. Pure energy. It's amazing."

After a successful run with the 2001 Rick Rubin-produced album "The War Of Art," AHC ended up splitting from the American Records label, citing creative differences with Rubin as a reason behind the split.

"Rick from the first record, he was there, he was a part of it, but he wasn't so involved with the specifics," explained Cock. "You know, breaking apart the song and really analyzing it and trying to make it

as good as possible in whatever form the song was taking. Rick, a lot of times, wasn't there."

The band asked American Records to release them after the label showed little interest in helping to record "The Feeding."

"Rick wasn't willing to do the record," Cock said. "It was basically like, 'you guys aren't ready to do the record,' and we're like 'then help us get ready to do the record.'"

The split was amicable, and the band immediately found a new label and enlisted the help of produc-

See BAND, 2L

Band: Overcomes tragedy and changes to keep on playing

FROM 1L

er and long-time AHC engineer Greg Fidelman.

"Greg was very involved from start to finish," Cock said. "Simply put, it was a lot more hands on. Fidelman did pre-production, he engineered the record, he mixed the record and he produced the record."

The process of making the tunes for "The Feeding" wasn't much different than it has been in the past for the band, according to Cock.

"I don't really know how we approached it any differently. ... We just tried to write what our



hearts desired. I'm always trying to think of new and different ways to sing and play guitar. Some of that's definitely on the new record."

Although the band changed producers and labels, the core sound of American Head Charge is apparent on "The Feeding" and their first single, "Loyalty."

Cock's throaty vocals and energetic stage presence require him to stay in shape while on tour which is something that he embraces.

"I take care of myself more on the road because I have to," he said. "With all the stuff that I do in any given set is like vocal gymnastics usually. A lot of times if you see me curled up in a ball on stage while I'm screaming, it's just 'cause it's hurting my stomach so much. I have no choice but

to be doubled over in pain."

AHC plays an aggressive, slightly industrial style of metal, a far cry from the type of music Cock enjoys in his free time.

"I listen to Radiohead," he said. "I listen to Portishead and Miles Davis and Charlie Hunter Trio. I usually don't ever listen to stuff in my genre of music because it's not inspiring to me."

"I don't like listening to stupid lyrics, which a lot of hip-hop these days is," he continued. "And country. They're just talking about stupid (stuff) that has no heart to it at all. A hip-hop song to me is like writing about my belly button lint. It's like, you can't go

any deeper than that dude?"

Being the frontman of AHC is something that keeps Cock going on a daily basis.

"It's my job and I love it," he said before pausing to reiterate. "It's my job? It's not a job. A job ain't nothing but work."

At the request of Ottoson's family and knowing that he'd want them to keep playing, the band is continuing with the Mudvayne tour, enlisting the services of Black Flood Diesel guitarist Benji Hellberg.

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LIFE

WEDNESDAY, MAY 25, 2005

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Ghoulish GWAR bases music on 'sick, twisted senses of humor'

PHOTO COURTESY ADRENALINE PR

the rules and pushes the envelope as much as possible, all the while coming up with new ways to shock fans and haters alike.

"We try to come up with ideas and plots to make us laugh," Brockie explained. "We're not too concerned with offending people. What we think is funny is what a lot of people think is offensive. If we tried to make our criteria based on what other people thought of us, GWAR would never last. We've got some sick, twisted senses of humor in this band and we write our material and our shows based on our senses of humor."

Bands have come along in recent years sharing the same desire to convey their music to the masses behind a shroud of

masks and disturbing images, none more successful than Slipknot. That

said, Brockie doesn't think any bands are trying to rip off GWAR's style.

"I like Slipknot," Brockie said. "There are a lot of cool bands out there that are (dis- guised). I'm glad

See BAND, 2L



This is the first in a series of interviews with bands on the Sounds of the Underground tour. Douglas will be featuring bands on the tour throughout the summer.

designed to be hits. We were just including our vision of what GWAR should be and just trying to get a laugh out of it." GWAR is a band that breaks

Ever since Alice Cooper decided to mix rock 'n' roll with theatrics, there have been quite a few bands who have taken the idea and run with it. None do it like GWAR.

Known for their over-the-top stage show and gigantic, sometimes gruesome monster costumes, the men of GWAR hold nothing back. They give their fans something to remember on a nightly basis while staying true to who they are in a career that spans nearly 20 years.

"This band has never been about commercial success," said vocalist Dave Brockie, also known by his stage name of Oderus Orungus, in a recent phone interview from Richmond, Va. "We never wrote albums

there's more of a performance thing back in some metal bands. We're all the same team, it's just (GWAR is) like the slightly more mutated, weird cousin that lives out by the wood pile."

One of GWAR's specialties is their use of fluids during a live show. Leaving a GWAR show covered in fake blood is not an unusual occurrence.

That's why the band hasn't participated in a traveling festival. What band wants to follow GWAR and play to a group of drenched concertgoers?

This year, however, GWAR was asked to participate on the Sounds of the Underground tour and are slated to play in the middle of the rotation, something Brockie says will be unique and memorable.

"We're the special half-time show," he joked, adding that the band is playing 11th out of 17 in the lineup. "We've got kind of a sacred spot in the center of it all, which is perfect for us. I feel sorry for any band that has to get on stage after GWAR. We're gonna get (stuff) all over everybody ... It wouldn't be a GWAR show unless we were squirting (stuff) everywhere."

"We're gonna come in there and be GWAR and then be gone," he said. "The only signs of our passing will be all of our fans are dyed bright red."

GWAR's inclusion in the festival of primarily younger bands is a testament to the band's longevity and reputation, according to Brockie.

"To be included in that company is a nod to the staying power of GWAR," he said. "We did more than create a band, we created a dynasty. Now it's our Frankenstein's monster. It's got a life of its own (and) it takes all of our energy to keep it under control. You gotta let it out every once in a while on a country-wide murder spree."

"It's all part of this amazing resurgence of GWAR power, and it fits in with our plans of world domination quite nicely."

A typical GWAR fan doesn't look at the world too seriously.

"Generally speaking, the true GWAR fans are the best because they tend to not take themselves too seriously, they understand that it's comedy"

GWAR's mainstream notoriety can be traced to a quick appearance in the 1995 film "Empire Records." The GWAR scene featured a record store employee named Mark who, while eating special brownies, imagines himself in a GWAR video and is eaten by the band.

"That's like the biggest way a lot of people have been exposed to GWAR over the years," Brockie said. "They basically just wrote that section into the movie because they saw GWAR was gonna be near their location. We didn't think too much of it, we went and did it."

So, what can this band leave as a single legacy? "I'd just like people to remember us as, simply put, one of the most important bands in rock and roll history," he said.

Douglas can be reached by email at patjessdouglas@netscape.com

Life of Agony took the road to reunion

When Life Of Agony released its third studio album, "Soul Searching Sun," in 1997 no one could have predicted that it would be nearly a decade before fans could hear new material from the band.

There have been ups and downs and disappointments along the way, but that's all in the past as Life Of Agony prepares to release its fourth studio effort, "Broken Valley," scheduled to be on store shelves June 14 through Epic Records. New single, "Love To Let You Down," is seeing airplay on rock radio across the nation.

The group is back together thanks to a string of tours.

"They were reunion



PHOTO COURTESY OF LIFE OF AGONY.JPG

Life of Agony band members are front, Keith Caputo; back row, left to right, Sal Abruscato, Alan Robert, Joey Z.

shows," bassist Alan Robert said in a phone interview from a tour stop in Tempe,

Ariz. "Basically, that's how we looked at them. Things went really great."



Things went so well on the road, in fact, that the four original members decided to take another shot at being a band again. The resulting album is a product of what the band has experienced over the past few years.

"There's nothing like it really after all we've experienced as a group," Robert

See BAND, 2L

Band: Diehard fans understand

FROM 1L

said. "We learned so much by the time it came to record the record that we were living and breathing it. It's the best thing we've done, in my opinion."

Known for their truthful lyrics and somber style, Life Of Agony has been an evolution of many sounds, never seeming to settle on one niche for more than an album. While their groundbreaking 1993 debut, "River Runs Red," had a Type O Negative more like Velvet Revolver.

The change in style has happened over the years, according to Robert, who believes true Life Of Agony fans will accept the band's different sound.

"Those old school fans have come along this journey with us," Robert explained. "They've been there through so many different metamorphosis of this band that they would've split a long time ago, and some of them did."

"Those who stuck around are open-minded enough to accept that we're different than we were in '93. Based on us growing up as people, 'Broken Valley' is the next step, the next chapter in our lives."

Although the group has been on hiatus for years, they quickly discovered that Life Of Agony fans haven't gone anywhere and are as passionate as they were 10 years ago.

"We're really fortunate to have

a diehard fan base that understood us from the beginning," Robert said. "It still feels good to have people come up to us and tell us what a difference we made on their lives. It's the biggest compliment really. And we were able to make that sort of an impact time and time again without really trying."

As he has done in the past on previous albums, Robert once again shared song writing duties with vocalist Keith Caputo on "Broken Valley," something he enjoys as much as playing bass in the band.

"To me, it's a whole different entity than bass playing," he explained. "One thing that I love to do as a person is write songs. Even from the very beginning it was a way of getting real life stories out. Songs from the very first record were stories of what we were all going through. We would always talk about these problems that we had and it would come out in the lyrics."

The new album and tour mark the first time since 1995's "Ugly" that the four original band members are together in support of a new album. Drummer Sal Abruscato quit the group before recording "Soul Searching Sun" and Caputo quit the band after it was released. Caputo was replaced by former Ugly Kid Joe vocalist Whitfield Crane for a tour, but Life Of Agony ultimately called it quits in 1999.

Getting back together has offered the foursome a chance to

start over and give it another go. "We're just blessed to have a second chance to finish what we started," Robert said. "A lot of people were disappointed that we couldn't keep it together and figure out how to get along. We then discovered, basically, what it meant to be apart."

Life Of Agony is currently touring with Mudvayne and American Head Charge. Douglas can be reached by e-mail at patlessdouglas@netscape.net. Read the entire interview at www.digitai-noise.net.

Alan Robert
Life of Agony

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LIFE

WEDNESDAY, MAY 11, 2005

Fantomas wallow in musical mayhem



PHOTO COURTESY: IPEGAC RECORDS

Pictured, left to right, Buzz Osborne, Trevor Dunn, Dave Lombardo, Mike Patton

There's a certain beauty and mystique in the musical mayhem known as Fantomas.

Picture a 4-year-old nonsensically hammering away on a piano as a grouchy teenager sits in the same room skipping through songs on a death metal album. At the same time, another teenager sits in the corner playing video games with the television set blasting. Then someone tosses a bowling ball down the stairs as a baseball flies through a window. All the while, mom is loudly putting the dishes



away. That's Fantomas in a nutshell.

Sometimes coming off as the creators of organized noise, the four men who make up Fantomas have immensely successful and impressive backgrounds and have mastered their craft. They choose to throw

all musical fundamentals away when writing and recording together.

Led by the band's creator and musical madman Mike Patton (formerly the vocalist of Faith No More), Fantomas also is comprised of Melvins frontman Buzz Osborne, Mr. Bungle's Trevor Dunn and Slayer drummer Dave Lombardo.

The band is currently celebrating the recent release of its fourth full-length album "Suspended Animation." The album is a collection of 30 songs, each representing a day in the

month of April 2005.

Why April? "That was when it was coming out," explained Osborne in a recent phone interview from his home in Los Angeles. "We knew it so it made the most sense. Now it doesn't make sense (because) it's May."

"Suspended Animation" features one of the most unique album cover concepts ever. The CD case is actually a usable mini calendar with each day in April represented by its

See FANTOMAS, 2L

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LIFE

WEDNESDAY, MAY 18, 2005

Fantomas: Cartoon sound bites pepper group's newest release

FROM 1L

own card and its own drawing. Famed Asian pop cartoonist Yoshimoto Nara came up with drawings for the album.

"We wanted something cartoon oriented," Osborne said. "He's a really good artist. He's done a lot of different things that we've liked over the years and we just took it from there. It turns out he's a really big fan of ... the Melvins. That didn't hurt."

According to the band's press release, Nara's style is described as "cartoonlike images and sculptures of kids and puppies sporting world-weary adult expressions, major attitude and salty vocabularies."

Peppered throughout the album are little sound bites from cartoons, including a clip of Bugs Bunny at the very end of the CD.

Fantomas' albums in the past have been just as interesting. The group's first record also featured 30 songs, each representing a page in the album cover; the second album, "Director's Cut," included the band's take on famous movie soundtrack songs; while the third album, "Delirium Cordia," was one 74-minute long song.



As crazy as the music sounds, there's a lot of complexity involved in the madness, and the band takes their craft seriously when it comes to recording new material.

"With that much stuff to do and as hard as that stuff is, there's not a lot of time for goofing off," Osborne said. "And, with the prices that the studio's charge, we're not down there partying like Guns 'N Roses. We got work to do."

Patton often orchestrates the process for the other band members.

"Mike is basically the author of everything, and we just take it from there," said Osborne, who welcomes the change in responsibilities from his other band, The Melvins, where he is the pri-

mary songwriter. "We just try to make him satisfied of how his vision's coming out, which is fine with me. We don't really practice, which shows you how good those guys really are."

While the music on the album is absolutely chaotic, the live show is even more insane, according to Osborne.

"Usually it's so complicated nobody can tell if we're playing it right or wrong anyway," he said with a familiar hint of sarcasm in his voice. "But, if we look like we know what we're doing, nobody

questions it."

Asked how the album's dated nature may stand up to the test of time and how it would be viewed today had it come out 10 years ago in April of 1994, Osborne paused for a moment.

"Test of time, who knows?" he said. "My prediction is that, if it

would've come out in 1994, it would've sold as many as 'Dark Side of the Moon' by Pink Floyd. Since it didn't, it's gonna sell far less."

Douglas can be reached by email at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

Buzz Osborne
Melvins
Fantomas

OUT & ABOUT

SUNDAY, MAY 22, 2005



AP PHOTO

The Dave Matthews Band, from left, Boyd Tinsley, Dave Matthews, Carter Beauford, drums rear, Stefan Lessard and LeRoi Moore will make its annual trek to the Gorge this summer. Here the group performs at New York's Roseland Ballroom.

Rockin' road shows

■ Hottest summer concerts are just short drives away

Story and map illustration
By PATRICK DOUGLAS
Tribune Staff Writer

Summertime is just around the corner and with it comes some treats for Montana music fans, especially those who aren't afraid to log a few miles.

The summer schedule is loaded with festivals and outdoor shows, ideal for music lovers who want to catch a concert and a few rays.

Unfortunately, most of the big tours won't be stopping in Montana. That means local fans must pack up the car and head out of state if they want to see a top-flight show. For some, that's half the fun.

This year's rock festivals include the summer metal mainstay Ozzfest, the alternative powerhouse Vans Warped Tour and a couple

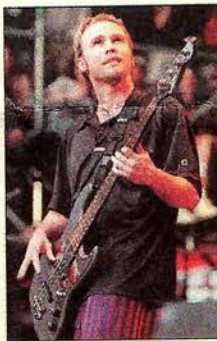
new additions including Dave Mustaine's Gigantour and the Sounds of the Underground.

Legendary bands like Pearl Jam and Motley Crue will be making stops close to the Montana border, and the Dave Matthews band will make its annual three-day swing through the Gorge in September. Pairing up for a one-stop tour, Blues Traveler and The Wallflowers will light up the night sky at Denver's Red Rocks Amphitheater for a Fourth of July show.

The Calgary Folk Festival offers a more laid-back scene and runs for three days in July, headlined by the Indigo Girls.

Bob Dylan and Willie Nelson will play St. Paul, Minn., in July, while Tom Petty and the Heartbreakers and the recently reunited Black Crowes are scheduled to play together at Red Rocks in Denver in August.

Great Falls musician John Sifuentes said traveling to see a show is almost as



GNS PHOTO

Pearl Jam's Jeff Ament

much fun as being at the concert.

"Truthfully, traveling itself is like a vacation," said Sifuentes, who recently drove to Tacoma to see Slipknot and also left town to catch shows by Tool, Nickelback and Slayer among others. "The show is just the topper on the cake. It's knowing

you're taking time off work to travel with good friends (and usually you're with friends who listen to the same music you do."

"While it may be a lot of fun to travel to see a show, there is one thing that keeps fans grounded in the Big Sky.

"(It's) always the money," Sifuentes said. "(That's) always the problem. Everybody's got bills and stuff you gotta pay for. To plan a trip, you gotta start a minimum of two months in advance."

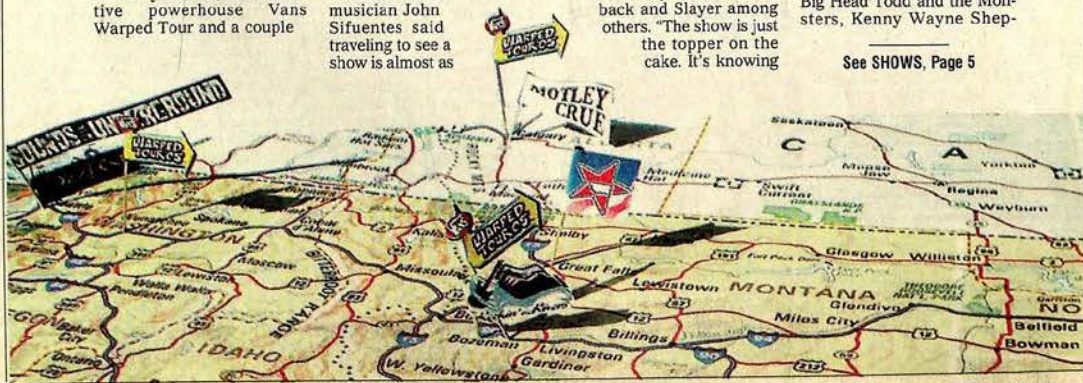
Montana hosting a few shows

Montana won't be completely shut out of the rock scene this summer.

Three Forks will host Rockin' the Rivers, a three-day festival of large musical acts and on-grounds camping.

This year's lineup includes Big Head Todd and the Monsters, Kenny Wayne Shep-

See SHOWS, Page 5



Emotional 'Off The Map' touches the soul

There's an unexpected and very real impression left by the new film, "Off The Map." It begins with the beautiful cinematography and extends to the performances by its talented cast.

Directed by veteran actor Campbell Scott, "Off The Map" is the story of a summer experienced by a young girl and the people close to her.

Scott, son of famed actor George C. Scott, is best known for his starring roles in the films "Singles" and "Roger Dodger."

Relatively new to the directing scene, Scott compiled an all-star cast for "Off The Map," including Sam Elliott and Joan Allen, and introduced people to a bright, young talent named Valentia De Angelis.

"She was found by the casting director after looking at lots of different girls," explained Scott in a phone interview with the Tribune from his home in New York. "She's actually a New York City girl. She was fantastic. She'd never made a movie before."

De Angelis plays a young Bo, whose character is introduced through flashback and narration by an older Bo, played by actress Amy Brenneman.

The 11-year-old Bo is living on a desolate piece of land in New Mexico with her father and mother, played by Elliott and Allen. Although they don't have an income, the family is able to function enough to take care of themselves.

Elliott is Charley, a severely depressed soul who does nothing



Pat Douglas

Staff
Writer

more than slump in his chair and cry. His wife Arlene keeps the house in order and tries to put on a good face for Bo.

Elliott's portrayal of Charley is convincing and very unusual for the actor, known for his gruff on-screen personality.

"(Sam's) been around in so many movies and never done anything like this before," Scott explained with a laugh. "Most of the time, he'd just say 'I'll be over here crying'."

Everything changes for the family when an IRS agent named William (Jim True-Frost) stumbles his way to their property after looking for

them for days. Even with their paltry income, the family finds themselves being audited.

William arrives on the property just in time to get stung by a bee, to which he's allergic, and he soon finds himself crashed on their couch for days fighting a fever.

True-Frost and Scott are old friends after the two played friends in the 1992 film "Singles." When casting the film, Scott knew True-Frost was the right man to play William.

"He almost has the hardest job because that character (has) so much going on," Scott explained. "He's such a smart actor."

By the time William recovers,

ESSENTIALS

- "Off The Map" ● PG-13 ●
1 hour 38 minutes
- Starring Sam Elliott, Joan Allen, Valentia De Angelis, Jim True-Frost
- Directed by Campbell Scott

he's made up his mind he doesn't want to be an IRS agent, and decides to stick around for awhile.

Charley's depression continues, progressively getting worse, and no one knows how to help him. His good friend George (played by J.K. Simmons) looks at Charley like a man whom he barely recognizes anymore.

"Obviously with a condition like depression, which is an actual, physical condition, you want to be careful not to trivialize it when you're making a movie," Scott said.

Meanwhile, William discovers a love for painting, and soon finds himself consumed in the hobby. His arrival at the household helps change the gloomy landscape.

Based on a play by Joan Ackermann, "Off The Map" is a sometimes quirky story that often shows its humorous side.

"When I first saw the play, what I loved was, even though we can safely say one of the central characters in the movie is in a depression, the play and hopefully the movie too, wasn't depressing at all to me," Scott explained. "It's incredibly funny, too. When I saw the play, I couldn't believe how much I was laughing."

Reach Douglas by e-mail at
patjessdouglas@netscape.net.



With 'Hot Damn' under their belts, members of Every Time I Die live to rock

For the men of Every Time I Die, the past year has been a nonstop round of activity, including participation on Ozzfest last summer and a prime slot on this year's Sounds of the Underground tour, all behind the release of their successful 2004 album, "Hot Damn!"

Wasting no time, the five-piece band from upstate New York is in the studio wrapping up its soon-to-be-released "Gutter Phenomenon," due in stores Aug. 23.

The new material strays from the formula used by many of today's heavy



Staff Writer Pat Douglas

This is the third interview in an ongoing series with bands appearing on the Sounds of the Underground tour this summer.

thrash bands.

"We're trying to capture a more rock feel to the music," said guitarist Andy Williams in a recent interview from a recording studio in New Jersey. "I think

that's something that's kind of dissipated over the years. When you listen to heavy music, it's all basically ... it's been done so many times. When we set out to do this record, we wanted to do a record that Angus Young would listen to and be like 'holy (cow), yeah. This is good. I get it.'"

The subject matter may be a little more risque than in the group's previous efforts.

"It's got a really dirty, dirty feel to it," Williams said with a laugh. "It's definitely the type of record your mom's not gonna

want you to listen to."

By participating in Sounds of the Underground, ETID will be touring with a summer festival for the second straight year after performing on the second stage of Ozzfest last year. The draw of the festival tours is obvious, according to Williams.

"When an opportunity like that comes up, you honestly have to be stupid to say no," Williams said. "You have to honestly have, maybe no brains. Or you have something else

See BAND, 3L



PHOTO COURTESY ADRENALINE PR

Members of Every Time I Die are, left to right, Michael Novak, Jordan Buckley, Keith Buckley, Andy Williams and Kevin Falk.

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LIFE

WEDNESDAY, JUNE 8, 2005

Band: 'We're still the same dudes'

FROM 1L

for a brain, taking its place."

With this year's congested selection of festivals to choose from, fans will have to resort to either picking the best one or spending a lot of money to attend all of them.

"To compete like that, it's like kids aren't gonna have money if they go to see Sounds of the Underground and Ozzfest and Warped Tour," Williams explained. "And there's kids out there that will do that. It's basically like, if you can't beat them, join them type of thing."

The biggest change in the band hasn't come internally by means of personality changes, but by the amount of fans the group has acquired over the past year.

"I guess more people like us. I



just know more kids are coming to see us, which is a good thing," Williams said. "We're still the same dudes. Jordan grew a third arm. I have a mustache. You ever see 'Gangs of New York'? The Butcher. I have that mustache right now. I twist it and everything."

The band had to part ways with original bassist Steve Micciche, and picked up former

Between The Buried And Me bass player Kevin Falk to replace him. There are no hard feelings between the band and Micciche as things just didn't work out, according to Williams.

"We still talk to him. We still hang out. We still play poker," Williams said. "When it happened, everything was good. The guy gave us four years of his life which is amazing."

With all of the good luck coming their way, Every Time I Die is anxiously awaiting the release of "Gutter Phenomenon" and hoping the streak of luck continues.

"We (can't) believe that we did everything right and nothing got (messed) up," Williams said. "Nothing bad happened."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.sotu.digital-noise.net.

Andy Williams
Every Time I Die


For tips or corrections: Contact Features Editor Matt Ochsner at 791-6532 or (800) 438-6600. E-mail: mtribfeatures@sofast.net. Classified questions: Call 791-1420

LIFE


WEDNESDAY, JUNE 22, 2005

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Lamb of God headlines Sounds of Underground

The past year has truly been a coming out party for the Richmond, Va., metal band Lamb Of God. Following a stint on last year's Ozzfest and the release of the critically acclaimed "Ashes of the Wake," the band is now preparing to headline the Sounds of the Underground tour.

The honor isn't something Lamb of God takes lightly, according to its vocalist Randy Blythe.

"It's a privilege to be considered the headliner," Blythe said in a phone interview from a cafe in Richmond. "We've got a lot of friends coming out. It's



Staff Writer Pat Douglas

This is a continuation of a series of interviews with bands appearing on this summer's Sounds of the Underground tour.

gonna be awesome."

Still riding strong behind the 2004 release, "Ashes of the Wake," the band finds playing last every night on a festival has its good and bad points.

"It feels kind of like a barium enema," said Blythe. "I don't want to play last. We're gonna have to work pretty hard to keep the kids' attention after such a long day. I'm planning to sleep most of the day away, get up and rock and just hang out at night."

This week marks the release of the band's newest DVD, "Killadelphia," a massive collection of live songs and behind-the-scenes footage. The DVD features 30 live tracks recorded during a two-day stop at Philadelphia's Trocadero as well as more than two hours of candid

and uncensored material filmed over the duration of the "Ashes of the Wake" tour in late 2004.

"We wanted to do it in Philly because Philly has supported us from the beginning," Blythe said of the DVD. "It's kind of our way of showing our love back. The shows were great and the kids in Philly are nuts."

The behind-the-scenes material is something the band wanted to include in order to show the fans what it's like to be in Lamb of God.

"(We) filmed all the ins

See BAND, 3L



PHOTO COURTESY ADRENALINE PR

From left to right, John Campbell, Willie Adler, Randy Blythe, Chris Adler and Mark Morton make up the band, Lamb of God.

Randy Blythe Lamb of God

Wednesday, June 22, 2005



Band: On tour

FROM 1L

and outs of what happens when you hit the road," Blythe said. "It's kind of an honest look at what it's like to be in a band, at least our band. The good, the bad and the ugly. I think it will be appealing to fans because it's a pretty honest glimpse into our life."

Ever since the 2002 release of "As The Palaces Burn," the members of LOG have endured a rigorous tour schedule that has included a stint on last summer's Ozzfest. Once the Sounds of the Underground tour is finished, the band plans on taking a short break, partly because of weddings planned by both Blythe and bassist John Campbell.

"(I'm) just gonna try and ignore the music for a little while and actually have a personal life for once that doesn't involve this (dang) band," Blythe explained.

Plans to enter the studio and record a fourth album in early 2006 are in the works, not because of record label pressures, but because that's when the band feels they'll be ready to give it another go.

"I think what bands don't understand is, you aren't a slave," he said, referring to bands who enter the studio too early to appease their record label. "People have this wrong attitude. I don't have to do a thing that I don't want to. We'll do what we want to do when we're ready. I think if more musicians took that sort of self-control to stand up for themselves, the music business would be in better shape."

LOG's steadfast and uncompromising approach to their music is a major reason they have accumulated such a large fan base. It's bands that conform to mainstream requests that will suffer, according to Blythe.

"Mainstream radio sucks and most people involved in it should be shot," he said bluntly. "If people acquiesce to whatever the mainstream wants at that particular moment, then they're losing out on their creativity and their sense of self-control. It all becomes about money then. It's not about the music, which is what it should always be (about)."

Members of Lamb of God continue to feed off each other with each year that goes by.

"I think we've become more of a professional unit, although, basically, I tend to think of us all as a bunch of idiots," he said with a laugh. "We're just five guys from Richmond who got together to make some music and we're either stubborn enough or stupid enough or masochistic enough to persevere for so long. There's almost a psychic bond when you do this for so long together."

Send comments to Pat Douglas at patjessdouglas@netscape.net.

Read the entire interview at www.wotu.digital-noise.net.

LIFE

WEDNESDAY, JULY 13, 2005

For tips or corrections: Contact Features Editor Matt Ochsner at 791-6532 or (800) 438-6600 or trifeatures@sofast.net. Classified questions: Call 791-1420

Rocking, rolling regular guys make up the Clutch

This is a continuation of a series of interviews with bands appearing on this summer's Sounds of the Underground tour. Visit www.soundsouthunderground.com for more information.



Staff Writer Pat Douglas

"We don't really ever give much thought to stage persona like the way we dress or fancy lights or dramatic intro tapes," explained

vocalist Neil Fallon in a phone interview from a Sounds of the Underground tour stop in Pontiac, Mich. "For us, it's just about

what we're actually physically playing with our instruments and nothing else. We've established that the physical aspect doesn't interest us but I think to some regard that works to our favor."

Clutch has been an underground favorite for years, having produced six albums over a 15-year period together. This year saw the band agree to a festival

show, something they've avoided in the past. It took a bit of coaxing for Clutch to agree to join the Sounds of the Underground tour. "We've always been really skeptical of festivals. I think that has a lot to do with the fact that a lot of them in this day and age is a pay to play situation," Fallon said. "This one was

See BAND, 2L



Mick Schauer, Dan Maines, Neil Fallon, Jean Paul Gaste and Tim Sult, left to right, are the members of Clutch

PHOTO COURTESY DMT ENTERTAINMENT

Band: Clutch 'all very open-minded as musicians'

FROM 1L

much more egalitarian and professional, I think. After a little bit of talking it over, we thought maybe this was the right one for us because we've always kind of been black sheep in some regard. One reason the band is back out on the road is due to the recent release of "Robot Hive/Exodus." Hailed as a collection of funk-driven raging rock, "Robot Hive" is one of this year's biggest surprises in the rock world, something Fallon attributes to the diverse interests of the band members.

"I think we're all very open-minded as musicians. We listen to jazz, blues, rap, rock or classical. You name it. And I think as you desire to play it to some degree, it those influences we've been listening to for so long will creep into our music."

"We don't say, 'well we really need to have this style song, it's just an extension of our personalities, I suppose.' Known among rock circles as a hard working, dirt-under-the-fingernails type of band, Clutch has

fit in a word that, maybe it's a bit self-indulgent, but I would like to say to myself, 'no one's ever used that in a rock and roll song.' By the way, a manticores is listed in the dictionary as being a creature that has a man's head, a lion's body and a scorpion's tail.

And it's safe to say, if Clutch isn't the only band that has written a song about one, they're certainly in short company. Reach Pat Douglas by e-mail at patdouglas@netscape.net. Read the entire interview at www.sou.digitat-noise.net.

Neil Fallon
Clutch
The Company Band

Adjustable Swedish Sleep System
Nature's Cradle
TEMPUR-PEDIC
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DevilDriver kicking up heavy-metal dust



PHOTO COURTESY ROADRUNNER RECORDS

DevilDriver members, left to right, are Jon Miller, Mike Spreitzer, Dez Fafara, John Boecklin and Jeff Kendrick.

By **PATRICK DOUGLAS**
Tribune Staff Writer

When DevilDriver released its self-titled, debut album in 2003, one man received credit for writing most of the music and lyrics.

Former Coal Chamber vocalist Dez Fafara took the next step in his musical career with the formation of DevilDriver. After the band's inception, other members joined the creative mix.

The group toured on last year's Ozzfest and saw the debut album spark a buzz in the metal community. DevilDriver soon was labeled one of the heaviest bands in mainstream metal. Now the band is back



Staff Writer Pat Douglas

This is a continuation of a series of interviews with bands appearing on the Sounds of the Underground tour this summer.

with its second album, "Fury Of Our Maker's Hand," scheduled for a June 28 release on Roadrunner Records. Musically, the album differs from the first record because all of the band members were involved in the songwriting.

"It's everyone collaborating together and writing together," said guitarist Jeff Kendrick in a phone interview from Miami. "That's the biggest difference. The first record was really one guy writing most of the stuff and now this is like four guys that are getting in there and getting our two cents in. That's why I think the band's really progressed since the first record."

Stylistically, the band retains its signature sound on "Fury," but there is an obvious growth as is evidenced in the guitar hooks in songs like "Sin & Sacrifice" and "Pale Horse Apocalypse."

"I think that we definitely excelled as far as songwriting

and players on this one," Kendrick explained. "I think the record is amazing. I think it's the best stuff we could've put out. I'm really pleased with how it turned out."

After experiencing great success with the debut, the band was excited to get into the studio to record "Fury," to show people they were capable of coming up with a worthy encore.

"(It's) the second record, the sophomore slump, or success or jinx, depending on what happens with the record," he said. "We knew we had a lot better songs. Things were coming together a lot better, so going in

See **BAND, 2L**

Band: Releasing 'Fury'

FROM 1L

to record we were excited. I think that the response to the new album has been really good and everyone's happy."

DevilDriver formed when guitarist Evan Pitts convinced Fafara to jam with him. Pitts was absent from the new DevilDriver album after leaving the band and being replaced by Mike Spreitzer.

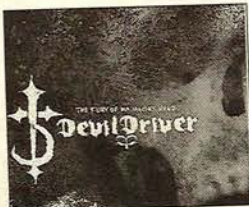
"I don't think he could do the lifestyle," Kendrick explained of Pitts' departure.

"He's a great guitar player. It's OK. We're a lot happier now, so there's no bad blood or anything. We're a lot happier having Mike in the band."

Even though "Fury" hasn't been released yet, the band already is looking forward to the third record.

"We have so much down time that you might as well pick up the guitar and try to write something at practice," Kendrick said. "No one's sitting around all day and drinking, that's for sure. People would kill to have this opportunity, and none of us want to lose the opportunity to not only do it, but do the best job we can."

Kendrick said the band isn't



concerned about getting too lackadaisical after their successes.

"No one's comfortable with where they are or think that they've made it," he said. "We're just gonna keep going and never get satisfied. We're happy for sure, but we just want to see where this thing goes. I think it's gonna go great. I think we have a real good shot, you know."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.sotu.digital-noise.net.

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LIFE

WEDNESDAY, JUNE 15, 2005

Jeff Kendrick
DevilDriver

High on Fire rockers get high on the praise of their peers

Some bands look at record sales and media coverage in magazines and television as a form of success. Others consider the respect and admiration of fans and peers to be a sign that they're doing something right.

For California-based rockers High On Fire, being mentioned as an important band by other, more notable musicians, is something they've grown used to, yet appreciate immensely.

"A lot of bands who are a bit more well-known have mentioned us as



Staff Writer Pat Douglas

This is the second interview in an ongoing series with bands appearing on the Sounds of the Underground tour this summer.

being one of their favorite bands," said High On Fire drummer Des Kensel in a recent phone interview from his home in Oakland.

"At least we're impressing some people out there that have made a good name for themselves."

Fresh on the heels of releasing album No. 3, "Blessed Black Wings," High On Fire is preparing to hit the road on the Sounds of the Underground tour this summer, marking the band's first time on a festival tour.

"This is definitely the biggest event we've ever been on," Kensel said. "It's just a big traveling party. (We) get to play with a lot of other cool bands (and) it's possible to hook up

with other tours later on. You get to play in front of other audiences that would probably never come to see you any other time."

Although only a three-piece group, the men of High On Fire produces enough high-octane music to put some five-piece bands to shame.

Kensel met vocalist and guitarist Matt Pike, thanks to a mutual friend, shortly after Pike disbanded his other group, Sleep.

"I was just playing in a whole bunch of different



PHOTO COURTESY ADRENALINE PUBLIC RELATIONS

High on Fire band members are, from left, Des Kensel, Matt Pike and Joe Preston.

See BAND, 3L

Wednesday, June 1, 2005

Band: High on Fire gets all fired up

FROM 1L

bands and I was pretty much at my wits end," Kensel explained. "A mutual friend ... she called me up ... she was like, there's a guy I know that you'll probably really have fun playing with. It was Matt. I just knew that playing with his style, that my drum style worked really well with his guitar style and it kind of clicked."

What resulted was the 2001 album, "The Art Of Self Defense," the band's first studio production, a chugging, sludgy collection of songs sounding like a cross between early Black Sabbath, Kyuss and Prong.

Soon other bands were taking notice and showing interest in High On Fire.

"It's pretty funny because we played in ... some town in the valley, like east of L.A.," Kensel said. "There was probably about 10 people at the show, maybe 15, and half of them were Down and their crew. I thought it was great. Just looking out and all you see is Jimmy and Pepper and Phil just standing right next to each other. That's the whole packed crowd right there."

Down is a supergroup comprised of members of Pantera, Corrosion of Conformity and Crowbar.

Just a few days before recording their third album, Kensel and Pike recruited former Melvins bassist Joe Preston to play on the album after original bassist George Rice quit the band.

"Literally we had Joe come in and he had four days to basically get the whole album down and then some," Kensel said of Preston, who is now a full-time bass player for the band.

"There was some stress, but once we started getting some of the takes down and hearing what it sounded like, I think everyone was pretty psyched."

Kensel and Pike were expecting great things from the new album and weren't disappointed.

"I think me and Matt knew 'Blessed' would be better, whether that's getting heavier or better songwriting," Kensel said. "We're definitely happy with it. The songs kind of eventually end up writing themselves."

Being a High On Fire fan is like being part of a secret club, or knowing a secret handshake, something only other High On Fire fans can relate to.

While the band hasn't experienced the mainstream success that comes with radio and MTV exposure, they aren't completely against the idea of using that media to get their sound to the masses, as long as they don't have to change their style.

"To make it a career you need to get to a certain level and some of that is a lot of exposure," Kensel said. "As long as you don't compromise what you're doing and what your vision is, it's not that bad. I'd much rather be playing drums for a living than flipping burgers or picking up the fry basket."

Reach Douglas by e-mail at pat-jessdouglas@netscape.net. Read the entire interview at www.sotu.digital-noise.net.

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LIFE

WEDNESDAY, JUNE 1, 2005

Des Kensel
High on Fire

A mega-talent tour

Megadeth guitarist turns promoter to showcase diverse bands

By PATRICK DOUGLAS
Tribune Staff Writer

The summer schedule of traveling rock festivals presents an unprecedented selection of big-time shows. Besides such staples as Ozzfest and Vans Warped Tour, this year you'll find the Sounds of the Underground and Dave Mustaine's Gigantour.

While each tour targets a certain demographic, Mustaine created Gigantour to give fans a more variety.

"There's a festival where there's like 45 of the same type of bands on," Mustaine explained in a phone interview from his home in Fallbrook, Calif.

"It's in Milwaukee (and) I think it's called Metalfest. To me that'd be the same as ... having 45 girlfriends your whole life and they're all the same blue-eyed, blonde-haired chicks and there's no diversity. Or every single day, eating the same thing."

Mustaine handpicked every band scheduled on the tour, which includes his own band, Megadeth,



along with Fear Factory, Dream Theater, Dillinger Escape Plan, Life of Agony, Symphony X, Bobaflex, Nevermore and Dry Kill Logic. The diversity was Mustaine's objective.

"Albert Einstein used to have a closet full of the same outfits, same suits, same ties, same shoes, same slacks," he recounted. "And when they confronted him on this and said 'why?' he said, 'so, I don't have to decide.' I can't (fathom) that kind of mentality at a festival. I wanna see something different. I wanna be entertained. That's why I tried to use a lot of different bands from different subcultures in the metal industry."

Besides diversity, Mustaine wanted bands that went beyond mediocrity.

"One of the things that was important to me, too, was the musicianship," Mustaine said. "I wanted to get bands that were positive and encouraging. They set a good example ... they're professional and they're really good at what they do, so they're encouraging other musicians to get up on stage and play."

The past few years have been a roller coaster ride for Mustaine, who has sold more than 40 million records over his career. Shortly after releasing the live album, "Rude Awakening," in 2002, Mustaine suffered a nerve injury to his arm that threatened to end his career as a guitar player.

"I was 100 percent done with this band when my arm (got) hurt," Mustaine said.



PHOTO COURTESY SCOTT SCHAFER

Megadeth's Dave Mustaine not only is touring with his band but has organized his own tour, Gigantour, this summer.

Gigantour performances

The nearest Gigantour venues to Montana will be in Denver on Sunday, July 31, and in Seattle on Saturday, Sept. 10. Visit www.gigantour.com for more information.

After recovering completely, Mustaine set out to return to the music business and record a solo album.

He originally recorded enough material for two albums, but his publishing company told him he had to release the material as Megadeth.

"I was just like 'oh my God,'" Mustaine said. "That's when I started initially reaching out to (drummer) Nick (Menza) and the old guard and it just didn't work out."

Deciding to move forward as Megadeth without Menza, longtime bassist David Ellefson and guitarist Marty Friedman, Mustaine recruited a whole new group of musicians.

Mustaine picked 12 songs from what he had already recorded. What resulted was the 2004 Megadeth album, "The System Has Failed." The critically acclaimed album saw Mustaine return to his politically-driven brutal style more reminiscent of early Megadeth albums.

"It was pretty much, you know what? I'm not listening to anybody anymore," Mustaine said of his return to his roots. "When I did this record, there was really no other players around."

According to Mustaine, Megadeth's direction turned more towards mainstream and rock radio in the '90s, because of outside influences on the band, something he wanted to change with the new songs.

"Outside influence started to interfere with the integrity of my songwriting," he explained. "If Barry Bonds came to your Little League game and said to some little kid, 'Hey you know what? You need to put this pink hanky in the back of your uniform while you're playing,' you'd be pretty stupid to listen to him, but regardless of how dumb it

See GIGANTOUR, 2L

Gigantour: Mustaine wearing two hats as he takes band on tour

FROM 1L

looks and looking back at how wrong that would be ... every-thing would make sense. At the time, I was just pretty much caught up in listening to people I trusted."

The new touring lineup consists of guitarist Glen Drover, James MacDonough on bass and Shawn Drover on drums.

"I'm happier right now than I have been in so long because I'm playing with people who ... want to play," he said.

Prior to the inception of Gigantour, Mustaine was leaning towards 2005 being the last of Megadeth, preferring to close the book on that chapter of his career and start again as a solo artist. After touring with his new band-mates and getting a feel for music again, the future is a little more uncertain.

"I went out and found guys I really like to play with, and it was supposed to be the last tour ever (as Megadeth)," Mustaine said.

"Now ... there's a very uncomfortable question mark hanging over things. I have to wrestle with the fact, do I go out on top? Or do I throw the dice again and see if it comes up a winner?"

For now, Mustaine is concentrating on organizing what he hopes to be an annual summer festival and thinking ahead to another tour with Megadeth.

"I'm kind of at a point where I need to wear two hats," Mustaine said of his responsibilities with Gigantour which consist of organizing and headlining.

"Once we get to the very first concert in Fresno, the second hat's gonna come off and I'm gonna go back to being a guitar player in a heavy metal band. I'm hoping Gigantour will grow legs and will continue on and hopefully someday, God willing, I'll be celebrating my tenth anniversary like Ozzfest is doing."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digit-al-noise.net.

Joe Murray
 "Rocko's Modern Life"
 "Camp Lazlo"

New cartoon based on childhood experiences at camp

Attending summer camp is a rite of passage for some, a terrifying trip to a place without technology for others, and a place where memories are cemented for life. The ideal of summer camp is also a staple in youth culture that shows no signs of slowing down.

With all of that in mind, animator and director Joe Murray put together a motley crew of adventurous campers to create the new animated series, "Camp Lazlo," which premieres Friday at 6 p.m. on Cartoon Network.

The art of making cartoons is no new thing for Murray, who was the brains behind the hit Nickelodeon series "Rocko's Modern Life," which saw a 52-series run in the mid-90s.

Murray came up with the idea of creating a new outdoor world for kids after discovering an overabundance of futuristic cartoons on television.

"I thought it was a really great thing when I was growing up ... when I would watch Yogi Bear, when I would watch Bugs Bunny, you would see trees behind them," Murray explained in a recent phone interview from Cartoon Network studios in Burbank, Calif.

"There was something really comforting about that and so simple. That was one of my goals, too. Let's have a cartoon where there's just trees behind these characters. I thought there was a need for something more organic and innocent."

The setting for "Camp Lazlo" originated from Murray's memories of growing up in northern California, specifically around Lake Tahoe.

"The lake itself is actually based on Lake Tahoe, even though it's a lot smaller than

See MURRAY, 2L



PHOTO COURTESY CARTOON NETWORK
 Joe Murray pictured with Lazlo the Brazilian Monkey from "Camp Lazlo."



FALLSTRIEBUNE.COM

Thursday, July 7, 2005

Murray: 'Lazlo' to air Friday

From 1L

Lake Tahoe," Murray explained. "The Sierras are pretty much there. Although the trees I designed are really funky. They're kind of loosely based on some of the trees around the area."

The premise of having the stories take place at camp came from Murray's experiences as a kid and fond memories.

"The thing about camp and one of the reasons why I wanted to go to camp is because it is innocent, and it is like going back to basics," he said. "Camp itself is really relatively unchanged from the way adults went to camp when they were kids as opposed to the way kids go to camp now. My daughter goes to camp and she comes home singing the same songs that we sang when we were at camp."

Murray deliberately gave the cartoon a classic feel by sticking to old styles in both clothing and technology.

"Everything is very 1940s, 1950s if it's anything, if there's any kind of technology at all," Murray said. "I want it to be relatable on all ends."

With plots that include Lazlo getting a leach stuck to his head and deciding to keep it there as a pet, "Camp Lazlo" episodes were mostly written based on experiences Murray and producer Mark O'Hare had as children.

"The nurse that we have at the camp is based on a nurse that he had in camp that could care less," Murray said with a laugh. "They could have some gaping wound and they'd say 'put a Band-Aid on it and you'll be fine.' (O'Hare) didn't even think this nurse had any medical experience."

The characters in the story include Bean Scouts Lazlo, his friend Raj, who is an Indian elephant and Clam, an albino pygmy rhino. The three are under the supervision of Scoutmaster Lumpus, a lethargic moose and his sidekick Slinkman, a banana slug.

The Bean Scouts occasionally encounter rivals, the Squirrel Scouts who camp across the lake.

Murray used exotic animals before with "Rocko," in an effort to keep things politically correct.

"With 'Rocko' it was basically because I wanted to do a lot of social satire, and I decided animals were a safer way to go," Murray said. "If say, there's a sleazy salesman, we can make him a lizard or a snake, something that would match his personality. Or an overeating friend is a cow, and that's OK. You can make a cow really fat, because you're not really offending anybody. So, when I decided to do a camp show, I thought it would be really funny to go back and do animals again because you can go into a

lot of great places with that. You can call somebody a crazy pachyderm."

Many things have changed since Murray created "Rocko." A few of his collaborators on that show moved on to do their own thing, most notably Steven Hillenburg who went on to create the hit series "SpongeBob SquarePants." Murray also has become a father in the years since "Rocko" ended, somewhat altering the way he views the shows he directs.

"Our challenge was to have something that was smart and funny and the characters were really rich, but also a parent would feel OK sitting their kids down to watch it and there wasn't anything in there that was gonna rub them the wrong way," he said. "Me being a parent, I could totally take that role on and look at things and say 'this isn't right.'"

While Murray welcomes the thought that "Camp Lazlo" eventually could become a hit series and produce everything from toys to a feature film, his hopes are simple.

"I just want to keep making them," he said. "Success in cartoons is always great for all the other animated shows that are out there, and it keeps everybody working. I just wanna keep having fun making it."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net.



PHOTO COURTESY: LARRY MARANO

Queensryche, which includes, left to right, Eddie Jackson, Michael Wilton, Geoff Tate, Mike Stone and Scott Rockenfield, is putting together a sequel to the 1998 album, "Operation Mindcrime."

Queensryche to release a 'Mindcrime' sequel

When Queensryche released its critically acclaimed concept album, "Operation: Mindcrime," in 1988, no one could have predicted the band would create a sequel to the record nearly 20 years later.

Then again, few could've predicted that the band would remain relatively intact and release 10 albums during that stretch.

"Operation: Mindcrime" told the story of an unfortunate soul named Nikki and his eventual incarceration for murder. At the time of the album's release, mainstream bands sang about partying. A rock group putting together such a detailed concept album was something more along the lines of the Rush and Pink Floyd albums in the 1970s.

For Queensryche vocalist Geoff Tate, the decision to revisit the story occurred after he was asked to translate the album into a script for a film company.

"I didn't really know how to do that," Tate explained in a phone interview from his home in Seattle. "I bought a screenwriting program and kind of followed the directions and just started writing. In doing so, I recognized there were a lot of vague areas in the story of the first record, so I started filling in those holes and as I did, I kind of made side notes, and those side notes turned into more notes. Before I knew it, I had pages of ideas.

"Looking at those I started thinking, 'wow, there's a whole back story here that I could tell.'"

The new album, tentatively titled "Operation: Mind-



crime II," won't be released until fall and continues the story in real time, picking up 18 years after Nikki's arrest.

"It's the same characters, only 18 years later," Tate said. "The first record ended with the lead character, Nikki, being sentenced to prison and put there until this one takes place. Really it's a study in revenge and what ... the concept of revenge does to you as a person. We kind of take it in a lot of different ways. We explored all the emotions that are connected with revenge and what they do to you as a person."

While Tate lives in Seattle, he's no stranger to Montana. His wife Susan (Wahrer) was born in Great Falls and still has family living in the Electric City. Tate visits Montana four or five times a year to visit family and take in the sights.

"I love Montana," Tate said. "It's an amazingly beautiful state. We're actually getting some land out there."

While some musicians get stagnant as the years go by, Tate is as dedicated to his craft as ever.

"I love music. I love writing music and putting it together," he explained. "It's like putting together a giant crossword puzzle. You have

See QUEENSRYCHE, 2L

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LIFE

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Geoff Tate
Queensryche

certain things that fit in certain parts in it, and you've got to figure out how to put those pieces in the right place. Once you put a piece in, it leads you to another piece. It's kind of an intricate process. It's a craft that you kind of develop over time."

The band has remained pretty much intact since the days of "Operation: Mindcrime." Guitarist Chris De Garmo is the only member not on the current lineup. The band's ability to stay together points to their tenacity, Tate said.

"Really (it's a) stubborn, dig-your-heels-in, don't-quit attitude," he said. "It's a really good life. Why trade it in for something else? We all get along. It's challenging work."

Queensryche is widely known for powerful lyrics, having produced emotionally driven songs like "Silent Lucidity" and "Bridge," something Tate attributes to his ability to transform his feelings to song.

"People always ask me, what do you listen to?" Tate said with a laugh. "I listen to the stuff in my head. It's there and so what I have to do is, I have to get it out of my head. That's where the songwriting comes from. I just really write about stuff that I've had experience with. Hopefully somebody will get something out of it."

His songwriting has become more personal over the years as he has become a father four times over.

"As a parent, you learn a lot about yourself," he said. "It makes you reflect back on how it was when you were a kid and a lot of things become more clear the older you get. So you have a perspective on it that you write about."

Even in culturally rich Seattle, he manages to avoid following the latest trends, choosing to live without television or radio.

"I find that living this way gives me a lot more ability to choose what I want to do," he said. "I'm just not being bombarded all the time with commercialism. Our culture in America is all about selling. The kind of music that we like is the kind of music that's presented to us. Really what we're seeing is choices (musically) that have been made for us. That's what we're picking from."

Tate treasures the freedom of choice more than luxury of not having to make a decision.

"I choose not to participate (in pop culture)," he explained. "I do participate in some levels in some ways, but I choose when that is."

Queensryche is currently on tour with Judas Priest. The band will play Coors Amphitheater in Denver June 29 and at Seattle's White River Amphitheater July 6.

Pat Douglas can be reached by e-mail at patjessdouglas@net-scape.net. Read the entire interview at www.digital-noise.net.

Nothing shy about this Strapping Young Lad

The men of Strapping Young Lad aren't shy about being metal musicians, especially vocalist Devin Townsend.

Townsend's trademark skullet and maniacal facial expressions make him one of the more memorable faces in the business. For those who aren't familiar with the term, skullet is a hairstyle that is bald on the top and extremely long in the back.

The band, based in Vancouver, British Columbia, has produced five albums, and is getting noticed in the United States behind the release of the new record, "Alien," and the hit single, "Love," which has seen extensive video play.

Add to that the slot on the Sounds of the Underground tour, and you've got a recipe for explosion in mainstream metal.

"I don't want it to be the sole focus, because honestly, I get bored," said Townsend of the band's popularity explosion in 2005. Townsend was speaking during a phone interview from his home on Vancouver.

"I do enjoy it and I think (we're) good enough for people to really be into. I kind of like the idea of dropping something so weird in the mainstream. It kind of opens the way for different avenues of expressions in metal if you've got a weirdo band doing something in the mainstream."

Besides his work fronting Strapping Young Lad, Townsend has produced five solo albums and lent vocals to two of guitar legend Steve Vai's records, although he didn't



PHOTO COURTESY CENTURY MEDIA

Members of Strapping Young Lad are, left to right, Byron Stroud, Devin Townsend, Gene Hoglan and Jed Simon.



This is a continuation of a series of interviews with bands appearing on this summer's Sounds of the Underground tour.

Visit the tour Web site at www.soundssoftheunderground.com.

originally set out to sing, but just to play guitar.

With Strapping Young Lad, Townsend's voice is sometimes very similar to that of Ronnie James Dio before switching over to a style more like Pantera's Phil Anselmo.

"I never wanted to be a singer," Townsend said. "I firmly believe

everyone can be a singer if they really want to be. The problem with being a singer is, you end up writing a lot of the lyrics. It's really difficult to sing other people's lyrics."

Strapping Young Lad provides fans with an exciting alternative in

See BAND, 2L

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LIFE

WEDNESDAY, JUNE 29, 2005

Band: Humorous side easy to find

FROM 1L

the metal genre, something Townsend strives for. "Sometimes I listen to metal and I'm like, 'G'non, g'non, g'non, g'non,'" he explained, "but I really feel like 'heavy to me,' and I give it to you."

"You're like, 'give it to you,'" Townsend explains, "but I really feel like 'heavy to me,' and I give it to you." "No, you're like, 'give it to you,'" Townsend explains, "but I really feel like 'heavy to me,' and I give it to you."

As a Really Heavy Thing, "No, you're like, 'give it to you,'" Townsend explains, "but I really feel like 'heavy to me,' and I give it to you."

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Devin Townsend
Strapping Young Lad

Douglas can be reached by e-mail at patdouglas@msn.com. Read the entire interview at www.soundssoftheunderground.com.

LIFE

THURSDAY, JUNE 30, 2005.

Punk hip-hop Transplants release second CD



Staff Writer Pat Douglas

When the most unexpected of combinations take place the biggest surprises occur in today's music scene.

Take for instance the three-piece punk-hop outfit known as Transplants. With a lineup that features Rancid's Tim Armstrong on guitar, Blink-182's Travis Barker on drums and hip-hop guru Rob Aston on vocals, Transplants are certainly in a category by themselves.

While mentioning the term hip-hop around punk fans may be an instant turn-off, make no mistake, Transplants lean more toward the genre of punk than anything else, with a slight tinge of funk thrown in for good measure.

"I think a lot of people



PHOTO COURTESY ESTEVAN ORIO

The Transplants are, from left, Tim Armstrong, Rob Aston and Travis Barker.

have tried to (mess) with a lot of different styles of music (and) cross over into different genres," explained vocalist Aston in an interview from his home in Los Angeles. "A lot of times that

(stuff) comes out real corny and sounds real forced. That's just natural (for us). It just falls into place. It's who we are and what we do."

The band is celebrating

Where to see them:

Transplants are scheduled to perform in Bozeman, Friday, July 15, as part of the Vans Warped Tour. Visit www.warped-tour.com for more information.

the recent release of its second album, "Haunted Cities," and a late-day slot on this summer's Vans Warped Tour.

"I think people will be pleasantly surprised with what they hear if they pick up the record," Aston said. "Each song is different than the last one, but it's still us. It's still Transplants. All of us, not just myself, all of us collectively stepped up our game and kind of took it to the next level."

The band included guest contributions by some of hip-hop's more notable performers for its second album, namely Rakaa from

See TRANSPLANTS, 2L

Transplants: 'We've got every intention in the world to keep making records'

From 1L

Dilated Peoples, B-Real from Cypress Hill and the Boo-Yaa T.R.I.B.E.

"We (mess) with everything, not just one type of music. We do everything," Aston said.

A lot of people out there know a Transplants song without realizing it. The band's first single, "Diamonds and Guns," was sampled for Garnier Fructis shampoo commercials and has been on constant rotation on television for more than two years. If you're curious, visit the Web site, www.garnierfructis.com, and listen to the song playing in the background. It won't take but a second to recognize it.

"It's crazy. To tell you the truth, that thing gets played so much that sometimes it comes on and I don't even realize that

it's our song," Aston said. "It's like a staple of television. We're lucky that someone wanted to basically ... give us a bunch of money to promote one of our songs on TV all day long. I can't complain."

Fans of the MTV reality show, "Meet The Barkers," will recognize Transplants drummer Travis Barker, who is the focus of the series. Cameras followed Barker around as he prepared for his wedding and balanced his career at the same time.

Barker's extra exposure hasn't taken anything away from the band, but has made for some memorable moments with a few fanatical MTV viewers.

"He's more recognizable to people on the street," Aston said with a laugh. "We'll just be out (messin') around or whatever and people will literally jump out

of their car while it's still rollin' and take pictures of that dude. It gets kind of crazy sometimes."

The fact that two of the three band members have extensive duties in major bands makes Transplants an unusual group, but don't call the band a side project.

"A lot of people figured it was gonna be a one off or a side project or this that and the other thing," Aston explained. "Tim and Travis play a side project for nobody. We've got every intention in the world to keep making records and keep doing shows."

When Transplants take the stage at the Warped Tour in Bozeman on July 15, it won't be the first time the three band members have been to Montana, just the first time the three have played together in the Treasure State. Barker has played with Blink-182, Armstrong with Rancid and Aston

has past experience as a roadie with both Rancid and AFI on Bozeman Warped Tour stops.

"I've been to Montana a bunch of times," he said. "This will be the first time as a band that we've played (Montana). It's gonna be cool."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net. Read the entire review at www.digital-noise.net.

Rob Aston
The Transplants



PHOTO COURTESY MICHAEL JOHANSSON

Scandinavian rock band Opeth is touring in the United States with the Sounds of the Underground tour.

Scandinavian band Opeth joins Underground tour

You'd never expect Scandinavian rock band Opeth to be hooked up with a traveling festival. It's hard to imagine a band known for its epic songs to be on a rotating stage with other metal bands.

But that's exactly where Opeth is this summer as it tours with the Sounds of the Underground and for the first time experiences the sights and sounds of an American metal festival.

"There's not a lot of tours like this in Europe and Scandinavia," explained keyboardist Per Wiberg in a phone interview from a tour stop in Philadelphia. "There's lots of festivals around, but there's not a lot of traveling festivals."

Opeth songs are usually more than 10 minutes long, making a 30- to 35-minute set list a bit tricky. Most nights, the band is able to play only three songs, but that doesn't bother them.

"This is the first thing we've done playing live in over a year," Wiberg said. "I think we're gonna try to play it safe and maybe play the same songs on a couple of nights and after that, I hope that we can switch around a little bit."



NOTE: This is a continuation of a series of interviews with bands appearing on this summer's Sounds of the Underground tour. Visit www.soundsoftheundergroundtour.com for more information.

Sounds of the Underground festival saw Opeth as the unlucky band scheduled to follow GWAR, a position no one envied. GWAR is noted for its messy stage props that leave both the stage and audience covered in liquids. Because of the rotation of the later acts, Opeth will follow GWAR every five shows, something they're ready for.

"Every fifth gig is gonna be that messy," Wiberg said with a laugh. "Last night was a bit special since it was a little bit late due to clean-

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Thursday, July 21, 2005

Opeth: The band's new CD 'Ghost Reveries' due to come out in August

From 1L

ing up after GWAR, so we only got to play 30 minutes."

Although Wiberg has been with the band for several years, he wasn't officially named a member of the group until May. He appeared on several Opeth albums, but never as a member.

"They actually asked me more than a year ago, and I said I had to think about it a little bit," Wiberg explained. "They asked me if I wanted to be, instead of a hired gun, a real member of the band. It's all pretty natural because we spend so much time together anyway. It's not like, technically new (for me)."

Wiberg's initial hesitation came because he was helping out with numerous projects and didn't want too much thrown at him at once.

"I was feeling maybe a little bit of burnout after touring a lot, and trying to do several other things at the same time," he explained. "But, I like these guys and I like the music a whole lot, so I thought it was worth it to give it a try."

Opeth fans are awaiting the Aug. 30 release of the band's new album, "Ghost Reveries." It's Opeth's first release since "Damnation" in 2003. That album showed a different side of Opeth than previous efforts.

"I think 'Damnation' paved the way for the band to try a lot of different stuff on the new one," Wiberg said. "I think it made a lot of fans aware of the fact that this new record could ... have maybe more psychedelic moments or whatever. To me, Opeth is not like a death metal band. (We've) sort of created our own niche in a way. The new record is pretty diverse. There's a lot of heavy stuff going on, but there's lots of stuff that maybe hasn't been on any Opeth album, too."

Because Opeth's style is so intricate, there are no spontaneous recording sessions, just well thought out plans, carefully laid out in the recording studio, led by vocalist and guitarist Mikael Akerfeldt.

"Opeth is not really like a jam band that gets together in the rehearsal room and just plays away," Wiberg explained. "I think it's mainly Mikael's ideas, but everybody's sort of in on trying to get in on the ideas arranging wise. He's got the basic idea for the song and then, when you put all the pieces together, we all discuss if it's working or not (and) try lots of different stuff."

Reach Douglas by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.sotu.digital-noise.net.

Per Wiberg
Opeth

LIFE

WEDNESDAY, JULY 20, 2005

Nothing warm and fuzzy about Cold member's trek to stardom

The off-portrayed glamorous lifestyle of the rock star isn't always what it's cracked up to be. People sometimes forget that rock stars are just like you and me and have real problems that don't have anything to do with hit records or elaborate houses.

For Cold vocalist Scooter Ward, balancing his craft with his personal life has been a struggle that at times has carried him to the very edge.

Just two years ago, Ward

This is a continuation of a series of interviews with bands appearing on this summer's Sounds of the Underground tour. Visit www.soundsundergroundtour.com for more information.



Staff Writer Pat Douglas

found himself sitting on a beach with a gun in his hand, contemplating ending his life.

"I was either, 'Am I gonna die or am I gonna live?'" said Ward during a

recent phone interview from his home in Jacksonville, Fla.

"Do I wanna die? Yes. Do I wanna live? I don't know. I had a gun in my hand and sat there and

detunct and a couple of

members had left," Ward said, telling of a series of bad luck. "We split with Geffen (Records) because we weren't happy about the way they were perceiving our band at the time. My fiance had left. My sister was ... diagnosed with cancer. Doctors were actually telling her that she wasn't going to be here anymore. I was dealing with that too. All at the same time I was an alcoholic and a really bad drug addict."

See BAND, 3L

After experiencing his epiphany on the shores of the Atlantic Ocean, Ward decided to translate his feelings to songwriting the way he had on the previous three Cold albums. He holed himself up in his childhood home, writing songs in his sister's old bedroom.

"When I got into that room, it changed my life," Ward said. "It felt like there were ghosts above



PHOTO COURTESY: ATLANTIC RECORDS

Members of Cold, from left to right, are Matt Loughran, Jeremy Marshall, Sam McCandless and Scooter Ward.

Band: New collection of songs out Aug. 30

FROM 1L

me the whole time I was writing. That morning I came home from my possible suicide ... the first song I wrote made me smile again. That's when I knew everything's gonna be better. It was very cool."

The collection of songs written in that bedroom are featured on the band's new album, "A Different Kind of Pain," scheduled for release Aug. 30 on Lava Records. The new single, "Happens All The Time," can be heard at www.coldonline.com.

While many bands look at record sales as a sign of success, Ward is just happy being able to convert his feelings to song.

"I just kind of go, 'OK, we did what we did. We wrote the best record that we could.' Let's see if everybody feels it or not," he said.

While previous Cold albums lyrically focused on things Ward was facing at the time, he delved deep into his past to write the new material.

"On this record, I dredged up (stuff) from when I was 10 years old," he explained. "This was my whole life on a record, and I think we did it pretty well. I just wanted to bring up every kind of pain that I had. From love lost to people dying of sickness to thinking about heaven and all kinds of (stuff). I think it's way more of a broader dimension of lyrics than music for us on this record."

While Ward still struggles to keep his head above water, his lyrics have inspired others to keep plugging away at everyday life.

"I've been off the road here for two years now and I still everyday get an e-mail or PM or a parent sending me a letter, just telling me that I changed their kid's life or their kid saying 'you just saved my life,'" Ward explained.

"It's kind of overwhelming, man. And it really makes me feel good. I'm kind of going, OK, cool, but I was just being honest in trying to let everybody know how I feel. If everybody could do that with music, we might be a better place right now."

Montana Cold fans will remember that the band played in Big Sky country

third album, "Year Of The Spider." They were a part of the frighteningly dangerous Sevendust show at Missoula's Wilma Theater in May 2004 in which fans in the front row were shocked by electricity coming from the stage.

"I totally remember that show," Ward said. "That was insane. That was terror actually. When I first heard that (people were being zapped with electricity), I was just like, 'Are you ... kidding me man?' I don't know why we actually continued playing the show."

Fans expecting to hear the same Cold sound from that material might be disappointed. The band strives to alter its sound from album to album in an effort to stay fresh, Ward said.

"I don't wanna mention bands' names, but a lot of bands, I buy their new record and I'm like, I just heard this thing," Ward said. "I wanna have something new. I think a new record means a new era in your life and a new thing. I want people to hear that we've changed and that things have changed. If people stayed the same all the time, it'd be ridiculously boring."

Although the band tries to create a new sound on each record, they remain true to the overall vibe for which they are known.

"It's pretty much always a sad record, regardless," Ward said. "That'll never change in Cold. We're not gonna come out like Sugar Ray or something."

As long as there is an audience, Cold will continue to perform and Ward will continue to write music as a form of therapy and a way to take care of his family.

"There's always a little hope that maybe one day we'll be big enough to where I'll be able to take care of my two little girls without stressing about it," Ward said of songwriting.

"I'm kind of comfortable with our status. We just go gold every time and we do our little thing and we have good shows and we let people feel music, and if that's what we have to live the rest of my life, I'm down with that. It's pretty cool. It's a nice living."

Reach Pat Douglas by e-mail at patjdouglas@netscape.net. Read the entire interview at

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Static-X gets positive charge from 'Start A War'



It's been an up and down year for Static-X, and although there have been some clouds of doubt hovering over the band, the release of "Start A War" erased the negative and gave the band a new outlook on the business.

Just a few months ago, the group was immersed in controversy as guitarist Tripp Eisen was under investigation for kidnapping, sexual assault and endangering the welfare of a minor. His legal problems

became a sore spot for the band and they quickly released him.

Although the controversy was unwarranted and unwelcome by the band, they put a positive spin on it.

"This band has never been easy," explained bassist Tony Campos in a recent phone interview from a tour stop in Denver. "There's always some (stuff) going down. We're just kind of used to stuff getting thrown at us. We just deal with it and move on. Myself and Wayne have worked hard to get to where we are and we're not gonna let anybody derail that."

In a stroke of luck, the band convinced original

guitarist Koishi Fukuda to return to the mix after Eisen was let go. Fukuda originally left the band in 2000 to concentrate on his personal life and was replaced by Eisen.

"The gods smiled on us," Campos said with a laugh. "Wayne and I were just like 'Let's ask him (and) see what he says.' If he says no, we had all (these) contingency plans where we'd ask our friends first, then if



PHOTO COURTESY SPEAKEASY PUBLIC RELATIONS

Static-X members are, left to right, Koishi Fukuda, Tony Campos, Wayne Static and Nick Oshiro.

See BAND, 2L

Band: Big hair, big music

FROM 1L



none of them worked out, we'd hold auditions. Koishi said yes and things turned out great. I firmly believe things happen for a reason and this totally proves it. In my mind anyway."

Static-X burst on the scene in 1999 with the platinum-selling album, "Wisconsin Death Trip." The album introduced a new and inventive style of music to the metal community, as well as Static's signature tall hair and bushy beard.

What followed were 2001's "Machine" and 2003's "Shadow Zone," both of which saw the band moving toward a mainstream radio sound and away from the style that gave it its identity. The reason? Having to follow up such a successful album as "Wisconsin" created undue pressure on the band, according to Campos, and the two follow-up albums suffered because of it.

"With the second record, we were getting that kind of pressure," Campos explained, adding that a tour with metal legends Pantera also contributed to Static-X's more angry sound on "Machine."

"With the third record, there was some pressure from the label to try and do something a little more radio friendly. It was just a different avenue for us to try."

What was missing from the equation was simply having fun while playing music.

"The main thing was, go in and have some fun and write some songs that are fun, which was a big part of what made 'Wisconsin' what it was and that's a fun record," Campos said. "It's heavy and has all that cool stuff, but at the end of the day, it's just a fun record."

Now the band has returned

with "Start A War" and the formula of fun that started it all. With a new album cycle comes a new and fresh touring schedule, something the band enjoys early on.

"It's definitely exciting man. Having done the whole touring cycle thing, I've noticed a pattern," Campos said. "When you first start the album cycle, you're all excited because you've been sitting around at home for the better part of a year."

"You just want to get back out on tour. Then by the end of the touring cycle, you just want to hang yourself 'cause you just want to go home."

Most every band these days gets categorized, whether as new metal, core-metal or thrash metal, but Static-X gets its own moniker: its music generally referred to as "evil disco."

"That started back in the local days in L.A.," Campos said. "Actually I quoted that. One of the local rags out there was asking us to describe our music and I jokingly called it 'evil disco' and it just stuck. It kind of describes the band not only musically, but our attitude too. Just have fun with things."

Reach Patrick Douglas by e-mail at pdouglas@tribune.com. Read the entire interview at www.digitalnoise.net.



PHOTO COURTESY ADRENALINE PR

Members of Throwdown, left to right, are Dom Macaluso, Matt Mentley, Ben Dessault and Dave Peters.

Hard-rocking Throwdown stands apart from the rest

When swimming down the stream of seemingly endless metalcore bands, a few are able to pull themselves to shore to stand apart from the rest.

One of those bands is Orange County-based Throwdown, a group of intense power-driven musicians looking to prove the naysayers wrong.

Working a sound that is often compared to hard-core legends Pantera and Hatebreed, Throwdown is celebrating the release of its new album "Vendetta," and a slot on this year's Sounds of the Underground tour.

"We're gonna go out there and we're gonna play to a ton of new audiences, and even if all of them threw fruit at us, if three of them cared, it's a cool thing," vocalist Dave Peters said in a phone interview from his home in Orange County. "It's a way to play to new people and get our new music out there and promote the new album."

The new album of which he speaks is a brutal collection of 11 songs touting a theme of perseverance and strength, which was a driving factor for Peters as he wrote the lyrics for each tune.

"There's a million people I have to thank for where I'm at today and for helping me and everything I've done in my life and there's a ton



NOTE: This is a continuation of a series of interviews with bands appearing on this summer's Sounds of the Underground tour. Visit www.soundsoftheundergroundtour.com for more information.

of people that have stood in the way of that or I have a bone to pick with them for one reason or another and ... all those people get attention across the board," Peters said.

"It's about overcoming and believing in yourself and relying in both yourself and your friends and the people that stand behind you and support you."

One song in particular, "This Is Where It Ends," takes a blunt approach to the drug lifestyle which runs rampant in Peters' hometown and more specifically Orange County.

"There's a lot of people who don't appreciate what they have and ... there's a

See THROWDOWN, 2L



Throwdown: 'We didn't kill each other, so that's a good sign'

From 1L

lot of people that have grown up with money where we come from and either don't appreciate it or go so far as to waste their life away," he explained.

"It's all about money and it's all about how you look and it's all about who you're seen with and it's all about doing cocaine to look cool. It's a sad state of affairs. That gets under my skin real bad."

"Vendetta" hit store shelves June 28, and just a couple of weeks prior to its release, Peters was nervous about how people would respond to it.

"It's funny, I've been losing sleep over it almost," he said. "It's a factor that you can't control as far as an album coming out. You

want it to do well. We poured our heart and a lot of effort into this new album. We're in that state right now where we're ultra sensitive about it."

The past year has been mostly a blur for Throwdown as the band has either been touring or recording nonstop, something Peters appreciates.

"I just sit back and think about when the Lamb of God, Fear Factory tour occurred for example. I couldn't even tell you," Peters said with a laugh. "It's kind of crazy to think about how much stuff we jam-packed in the past year. All the places that we've been and all the work we've put in which amounts to what a lot of people would do in the course of 10 years. We didn't kill each

other, so that's a good sign." In the meantime, Throwdown continues to tour and write music, hoping to inspire fans along the way.

"There's a reason people want to play to other people and I think (it's) to create that bridge between the musician and the people who love and buy and come out and support your music," Peters said. "I try to do our fans and people in general can relate them to their life somehow in some way and if it helps just one kid out there with something than that's mission accomplished for us."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.sotu.digitat-noise.net.

Dave Peters
Throwdown

SECTION
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WEDNESDAY, AUGUST 3, 2005

'Remedy,' followup to 'Broken,' brings good 'Karma'



PHOTO COURTESY WIND UP RECORDS

Members of the band, Seether, left to right, are Dale Stewart, John Humphrey, Shaun Morgan and Pat Callahan.

For South African band Seether, watching one of its songs take off in the United States isn't new. But it's still a surprise.

The band's 2002 album, "Disclaimer," produced the hit song, "Fine Again," as well as the original version of "Broken." 2004's "Disclaimer II" featured a remix of "Broken," a tune that was originally rehashed with the help of Evanescence vocalist Amy Lee for the "Punisher" soundtrack, and what would eventually become the band's biggest hit.

With the release of the

new album, "Karma And Effect," the band produced the single, "Remedy," and has subsequently watched it sit at No. 1 on active rock radio for eight weeks in a row, something that has surprised the band.

"I'm really bad at predicting what's gonna be a hit song and what's not," said vocalist and guitarist Shaun Morgan in a recent phone interview from Los Angeles.

"Following up a single like 'Broken' with anything was quite a task. I'm hugely surprised at how well ('Remedy') is doing. Every-



thing's really, really exciting for us."

The pressure that came from having to follow up a song as successful as the "Broken" remix was a big obstacle to overcome, producing many naysayers.

"Some TV stations in

Canada were calling us one-hit wonders, or they were predicting we were gonna be one-hit wonders," Morgan explained, with a thick South African accent. "So, there was a lot of pressure after that."

Seether headlines a show at MontanaFair in Billings at MetraPark Arena on Saturday, Aug. 13. Other bands on the lineup include Crossfade and Dark New Day. Tickets are \$15 and \$20 and are available at www.metrapark.com.

Montana fans may

remember Seether from the 2003 Montana State Fair when the band played with 3 Doors Down, Our Lady Peace and Shinedown during one of the night show gigs.

While the first two albums were written mostly by Morgan, "Karma And Effect" was the first Seether album collectively written by the four current band members who include bassist Dale Stewart, drummer John Humphrey and guitarist Pat Callahan.

See SEETHER, 2L

Seether: Familiar to fans here

FROM 1L

"I think that this really feels like the band's first album because it was the first album we did with Pat and John," Morgan said. "It was a whole collaborative effort. It was four guys in the studio, which we hadn't had before. It feels like, for Seether anyway, a whole new chapter."

Morgan wrote the lyrics for all but one of the new songs in the same spontaneous style used on the previous albums.

"I would have a theme and I would write whatever came to mind," he explained. "What I do is I listen to the (demo) tape and I listen to the melody and ... I fit the syllables into the rhythm and then I find the theme and then I just write them. Basically once I've written them, five minutes later I'm stumbling over them in the studio in the booth, trying to

figure out how I'm gonna sing them. I find that if I do it that way, there's all this subconscious stuff that comes out that surprises me."

The new tunes have also given the members of Seether a renewed sense of excitement in the way they approach their live show.

"It's really exciting for us as a band because, obviously we played some of the older songs for three or four years," Morgan said of the 13 new songs from the new album. "To have brand new material to play now is for us, definitely a relief as far as the live show. It's good to have some variety now and switch songs in and out."

The energy at a Seether live show has been taken up a notch or two during recent years thanks to observations the group has made of other bands they've shared the stage with.

"As time has passed, we started as a whole band trying to be a more visual band too," Morgan said. "When we first came out from South Africa in 2002, we were still brand new on this scene. We learned so much over the course of Ozzfest and tours with other bands, we learned so much about live performances. Then we played a couple of shows with Sevendust and we were just blown away with how active and energetic they were onstage."

"Our main focus now is to get the songs across as much as we can, but by the same token, putting out as much energy as we can so that we can entertain visually."

Patrick Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

Shaun Morgan
Seether

Howard Jones Killswitch Engage

Metal band has return engagement in Montana

Touring for the better part of two years behind a super successful album gains a band a level of familiarity.

For the members of Killswitch Engage, the ride has included two tours with Ozzfest and an opening slot for Slayer as well as growing respect from fans and peers alike.

People are finding out that the band has a humorous side uncommon in



Culture Shock
Staff Writer Pat Douglas

metal musicians. "We do enjoy it. We get up and we try to have fun with it," said vocalist Howard Jones during a phone interview from an

Ozzfest stop in Columbus, Ohio. "You can usually tell because we're up there laughing most of the time. There's times where somebody will stop playing or I can't sing or something because I'm laughing." Their lighthearted personalities help keep the band from getting overwhelmed by irritations that crop up on tour.

"It's a hard life," Jones continued. "It's like 'wow,

ooh a bus, that's cool.' But you know, not the most comfortable place to sleep. A lot of times we're just doing our thing and not just entertaining people, but we try to entertain ourselves as well." Because they often play alongside more serious bands, the goofiness of Killswitch Engage is noticeable. "We are without a doubt,

See BAND, 2L



PHOTO COURTESY ROADRUNNER RECORDS
Joel Stroetzel, Justin Foley, Howard Jones, Adam Dutkiewicz and Mike D'Antonio, left to right, are Killswitch Engage.

Band: Plays Missoula Wednesday

FROM 1L

goofballs," Jones said. "Which also makes it that much more surprising that people have paid attention to us, or bought the album, or come see us play. It's like, well you're gonna see us act like complete dorks, but hey, OK. We just end up standing out and being a little different because we are a little sillier than most."

Montana fans have an opportunity to catch Killswitch Engage when the band plays an "off-fest" date at Missoula's Wilma Theater Wednesday, along with fellow Ozzfest bands As I Lay Dying and Soilwork.

An "off-fest" show usually features two or three Ozzfest bands and takes place during a break between Ozzfest shows while the tour travels from one destination to another.

"It's definitely a plus when you're able to attract people from various different places," Jones said. "I didn't even know anyone would know us here. We've played some out-of-the-way places and just to see as many people turn out as they have ... that's just surprising. But really cool."

The band has not released an

Concert

- **Who:** Three bands, Killswitch Engage, As I Lay Dying and Soilwork
- **When:** Wednesday, Aug. 10
- **Where:** Wilma Theater, Missoula
- **Cost:** \$17 and \$19 from www.ticketswest.com

album since its sophomore effort, "The End of Heartache," in 2004. Jones joined the band between the first and second albums and helped shape the sound fans recognize today. The title track was nominated for a Grammy at this year's awards show for Best Metal Performance.

Although Jones' arrival signaled a new beginning and a successful run for the band, he doesn't assume responsibility for the surge in recognition.

"I think it was the right place at the right time," said Jones, who also fronts the band Blood Has Been Shed. "I guess I was part of it, but that would be like saying 'Yeah, this band's awesome because of me.' Wrong. These

guys are incredible musicians and I think a monkey could've written the lyrics and things would've worked out for this band because those guys are that good."

"Did I just call myself a monkey?"

Success is still something the band isn't used to, nor do they pretend to have an explanation for it.

"Who'd ever thought we'd be touring with Slayer?" Jones asked with a laugh. "Or doing Ozzfest twice. Or ... Grammy nomination? What on earth? Are you kidding me? I wrote that song because I like Journey. I was writing about missing somebody on the road because, you know, I think Steve Perry was on to something."

After Ozzfest, Killswitch Engage will tour Europe in the fall and then take a break.

"It'll definitely be time to relax," Jones said. "I can definitely say, that'll be a nice thing. I really haven't had much of a break in the past two years, so a little breather would be nice."

E-mail Patrick Douglas at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

Between rock and a hunting place

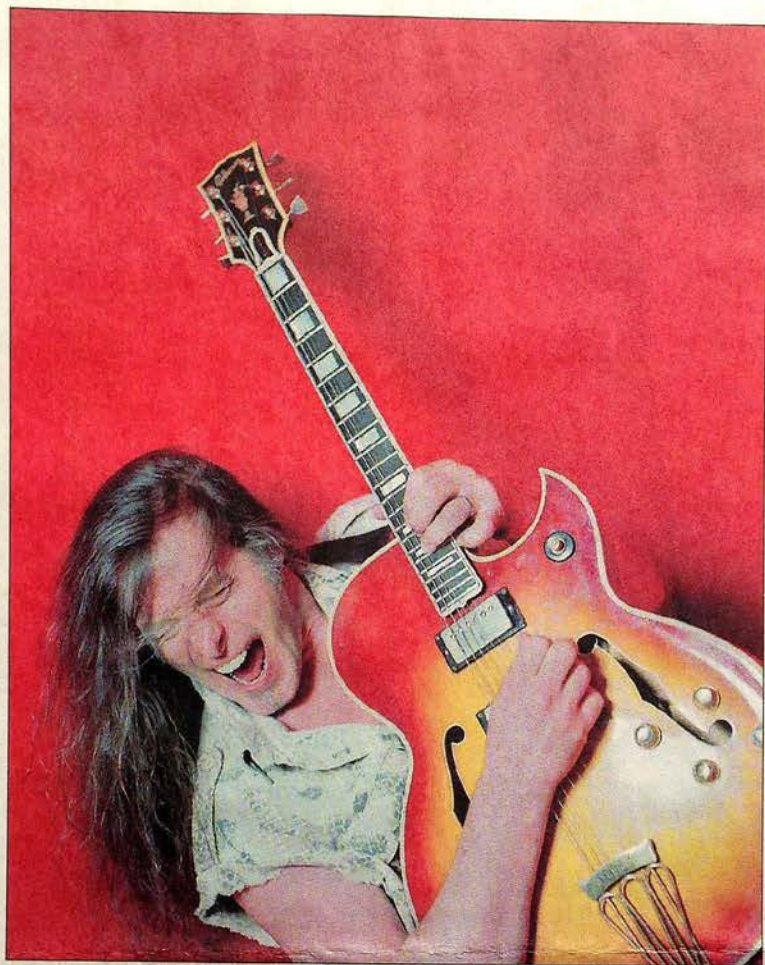


PHOTO COURTESY TED NUGENT

Legendary rock and roll performer Ted Nugent stages a show in Great Falls tonight. Also an avid hunter, Nugent expects a warm reception from his Montana audience.

Veteran rocker, Nugent, thinks local crowd will 'get it'

By PATRICK DOUGLAS
Tribune Staff Writer

For Ted Nugent, it's all about blood, guts and rock 'n' roll.

"Playing any place or living any place, or barbecuing any place, is cool, but when you can come to Montana to rock and roll with Uncle Ted in a place called Great Falls and the Montana State Fair, how perfect is that?" said Nugent, who plays at Four Seasons Arena tonight at 9.

"Anything that includes animals, gut piles, barbecues or firepower, it's my kind of gig. I'm a lucky man."

"The Nuge" has wowed audiences for decades with his over-the-top live rock shows, wicked guitar style and hit songs that include "Cat Scratch Fever," "Wango Tango" and "Stranglehold."

These days it's Nugent's affection for hunting, even

Nugent concert, book-signing

■ **Concert:** Ted Nugent plays tonight at 9 at the Montana State Fair in Great Falls. Tickets are \$27, available at www.ticketmaster.com as well as at the Four Seasons arena box office.

■ **Books:** Motor City Madman Ted Nugent will sign books today at the Montana State Fair 3 to 6 p.m., before his concert at 9. Come see the rocker in front of the Mercantile Building, between Central Park and the Mercantile entrance.

Nugent's books include "Gods, Guns & Rock and Roll" and "Kill It & Grill It: A Guide to Preparing and Cooking Wild Game and Fish."

more than his rock 'n' roll antics, that draw most of the headlines. He's hosted several outdoor shows, including most recently "Spirit of the Wild," and cultivated more than his share of critics.

"I do have a very subjective and personal vision of how hunting, outdoor lifestyle must be portrayed," Nugent

view from his home in Crawford, Texas. "It must be portrayed honestly, without any compromising the tooth, fang or clawness of it all. Not compromising the life and death cycle, or the blood and guts elements because those are all positive elements, regardless of what the politically correct or the denial geeks



L-E. Spurtle.

"I've never used the word spurtle before, but it reminds me of how Ozzy tries to talk."

Nugent is notorious for attacking his detractors head on, especially those who promote gun control and push to ban hunting.

"As soon as someone wants to ban perfection, I have to squash 'em," he said with a laugh. "I have to just crush 'em, and I crush 'em by promoting the beauty and the perfection of hunting, fishing and trapping and the Second Amendment."

Fee hike: Cost of city services on the rise /3M

GREAT FALLS TRIBUNE

A PULITZER PRIZE-WINNING NEWSPAPER

FRIDAY

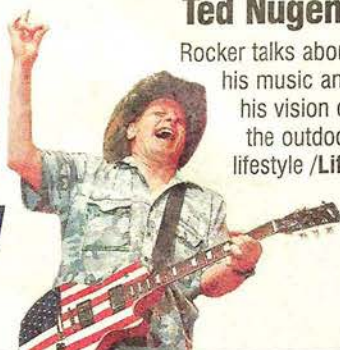
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August 5, 2005

Great Falls, Montana — 50 cents

Ted Nugent

Rocker talks about his music and his vision of the outdoor lifestyle /Life



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Ted Nugent

LIFE

FRIDAY, AUGUST 5, 2005

Nugent: Fairgoers promised an unusual show

FROM 1L

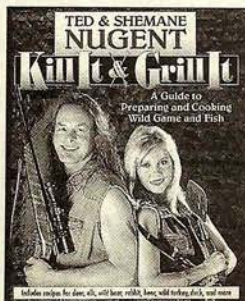
"I have a standard policy that any time I hear the words 'animal' and 'rights' in the same sentence, I'm killing a hundred of something, and it brings them much, much anguish, and I couldn't be more pleased."

Nugent avidly supports the U.S. military and has links from his Web Site, tednugent.com, to www.injuredsoldiers.net and www.uso.org. He recently performed a show with Toby Keith in Fallujah, Iraq.

"A hundred percent of my audience (was) armed with fully automatic weapons," Nugent proclaimed. "Another mountaintop of unique Nugentness if ever there was one."

Nugent said he always looks forward to playing for a Montana crowd loaded with supporters.

"The hospitality just on a rock and roll level is always plenty for everybody," the 57-year-old said. "But when you know that there's more hunting licenses per capita



GUNS PHOTO

Ted Nugent will sign copies of his books before his concert tonight.

in the audience and that everybody knows every ballistic reference I make and every species reference that I make on stage, it just electrifies the overall event that much more."

Nugent's two passions — music and hunting — are a balance of quiet concentration and unabashed energy, he said.

"To really rock your brains out, you have to get a momentum going, and to really hunt you can't have any of that rock and roll momentum," Nugent explained. "For example, I can't get up before dawn when I'm on the road. I just can't do it. By the time I'm done rockin' do you know how much I'll crave a tree stand? That's why I can sit there for 10 hours. 'Cause I just beat myself to death for three months,

every day of the week.

"When I've had all this spiritual, quiet, independent time in the forests and the swamps and the marshes of America, I need that unleashing outrage. So, my music is as unabashed as any kid with a first amplifier and a garage."

He has performed professionally since 1958, when he was 10, and he's sold more than 30 million albums. The sounds of Chuck Berry and Bo Diddley originally inspired him to play guitar.

"It was all experimental," the guitarist explained. "Lonnie Mack and Duane Eddy and the Beach Boys, they invented those tones and those sounds and it was those tones and those sounds that replicated a musical primal scream that if you were paying attention, how could you not respond? We've seen that mankind has responded and they're still dancing naked to the things that Chuck Berry and Bo Diddley invented."

Reality TV fans may remember Nugent's VH1 show, "Surviving Nugent," in which contestants were forced to live on Nugent's property and endure physical and mental challenges. Although that format will not be back, the Nugent is preparing to launch two more reality shows with a similar premise, one called "Ted Or Alive" and one called "Better Ted Than Dead."

"We're in the final negotiations," Nugent said. "I'm probably not authorized, but I'm going to anyhow, but it'll probably be on

the Outdoor Life Network. And it will be more real, reality-based. There will be no feces tossing involved. There will be more of that actual hands-on wilderness survival skill Ted Nugent lifestyle than the sheer entertainment elements of the previous two 'Surviving Nugents.'"

The singer also has some new songs in the works, including "Bridge Over Troubled Daughters," "Funk U" and "Girl Scout Cookies."

"I can't wait to get into the studio, but it probably won't happen until next February because I'm nonstop 'til the middle of February of '06," he said. "Once this tour ends, I'll be killing, tracking, gutting and butchering animals seven days a week, October, November, December, January and most of February."

Nugent's hunting journeys have led him to Montana several times.

"I used to go to Grass Range and hunt mule deer and white tails and antelope and pheasants and sharp tails, and I haven't gone there in many, many years, but I suspect I will come back."

The Motor City Madman warns tonight's fairgoers to be ready for a wild show that will include Black Panther military weapons on stage.

"There'll be no Montana State Fair like this one, I promise you," he said.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.



Events
—calendar—

SATURDAY, AUGUST 6

THE FIFTH ANNUAL



Metal core fading, band's vocalist fears

As genres come and go, they usually peak just before plummeting off of the radar of fans and critics everywhere.

According to As I Lay Dying vocalist Tim Lambesis, the sub-genre of metal core is nearing its expiration.

"I think metal core is a trend right now and so it's easy to write a metal core record," Lambesis said in a recent phone interview from his home in San Diego.

"I think it's pretty much at its peak right now. It'll get a little bigger this summer. Sounds of the Underground is going out. Ozzfest is going out. Those are both big tours that feature a lot of metal core bands. Those will, I think, bring it to its peak and then from there, it'll be up to each band individually to survive the trend."

Metal core is typically a band that features fast and furious guitars and drums mixed with screaming vocals.

Launching a preemptive strike against the expected fall, As I Lay Dying put together a new album, "Shadows Are Security," and hopes fans see it more as a classic metal album than just another metal core production.

See BAND, 2L

Band: Timing just right for metal band

FROM 1L

"I think a timeless metal record is one that has very precise guitar work," Lambesis said. "Very fast and energetic drumming. It doesn't have a token breakdown for the sake of having a token breakdown. Every part of the song makes sense as an actual part of a song and not just a breakdown or a dance part for kids to mosh to."

In addition to his vocal duties and songwriting responsibilities, Lambesis also produces the As I Lay Dying records and has branched out to produce records for other bands, most recently, Sworn Enemy.

"I really enjoy producing our stuff and I really think that people who've heard the new record really like the production of it," he said. "The producer has the overall vision. A lot of bands write great individual parts, but when it comes to putting songs together, the producer makes them do actual songs. It's pretty easy when you listen to a lot of metal CDs to hear great riffs and great individual parts, but very few metal bands actually make great songs."

Though offered a spot on the Sounds of the Underground tour this summer, As I Lay Dying chose to go with the more mainstream Ozzfest.

"We got offers from both, but it seemed like this year's Ozzfest



PHOTO COURTESY ADRENALINE PR

Tim Lambesis, As I Lay Dying vocalist, is pictured at far right.

offer was the best and too good to turn down," Lambesis said.

Although life on the road gets tough for most bands, you won't find Lambesis complaining.

"Playing in this band is sometimes difficult," he started. "But I'm constantly reminded of how lucky I am to have this opportunity."

With the new album being released and Ozzfest coming to a close next month, As I Lay Dying will remember this summer.

"It seems like perfect timing because this record is the best record that we've released and this tour is the biggest tour," Lambesis said. "It's all coming

Concert

- **Who:** Three bands, Killswitch Engage, As I Lay Dying and Soilwork
- **When:** Tonight
- **Where:** Wilma Theater, Missoula
- **Cost:** \$17 and \$19 from www.ticketswest.com

together at the same time. Not only am I excited about it, but I'm also honored."

Tim Lambesis
As I Lay Dying

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LIFE

WEDNESDAY, AUGUST 17, 2005

Edsel Dope Dope

Dope: 'We're not really a shock rock band'

FROM 1L

because everybody's always got some opinion," he explained. "But, I don't really listen to it because I'm the artist, and I'm gonna do what I wanna do."

The band has never been about being shocking for the sake of being shocking, Dope said.

"I don't think that that's really ever been something that this band has been about," Dope said. "We're not really a shock rock band. We're not painting ourselves up weird or having any kind of wacky gimmick to what we do."

Great Falls rock fans may remember Dope after seeing the band headline a show at the Northwest Center in 2003. Dope welcomes the experiences that come with touring in smaller markets like Great Falls.

"I like to do it just because I like to go to places that a lot of bands normally wouldn't go, because I think the kids are super appreciative of it, and I think it's just a nice feeling to go somewhere where they don't get a lot of cool rock shows," Dope said. "That's why we did that run, and I'm sure we'll do stuff like that again."

Dope is currently on tour with Mushroomhead and the Jagermeister Music For FREEdom tour,

in which military personnel get in free with a valid military ID. The bands toured together before, and pairing up again on the road seemed like a no-brainer.

"They have their new DVD coming out, and I had the new Dope record coming out, so we wanted to pair up to go out there and play to all our fans," Dope explained. "We have good relationships with Jagermeister, so we reached out to them about getting involved and came up with the whole 'Music for FREEdom' tour concept to give something back to the troops."

Being able to bust out a new song here and there has breathed a fresh new aspect to touring into the band.

"It's good man. It's nice to be able to go out and play new material and know that you have something new that not everybody in the crowd has," Dope said. "Everything right now is good. We (even) shot a new video that Headbanger's Ball is gonna start playing."

While many issues appear in Dope songs, there's one topic that gets under the musician's skin more than anything.

"I guess more so than anything

Dope stirs musical pot

There is nothing subdued about the New York band Dope, evident on its new album, "American Apathy" and the torn and tattered American flag that graces its cover. Then there are the countless f-bombs strewn about the liner notes.

This is Dope in 2005. Behind a new series of topics, frontman Edsel Dope has produced an album meant to stir the collective pot that is rock and roll mainstream.

"This new record is a result of where we're at in this country right now and is a result of me touring constantly and me running into kids and talking to people about where their views are at and where their



Staff Writer Pat Douglas

heads are at," Dope said in a phone interview from a tour stop in New Hampshire. "All that stuff mixed together with some heavy riffs made up what this record became."

Known for his outspokenness, Dope has never been shy when it comes to speaking his mind in song.

"I have to fight every day just to do what I do, just

See DOPE, 2L



PHOTO COURTESY ARTEMIS RECORDS

is the lack of decent parents anymore," he said. "The lack of responsibility and our society being one that's very impatient and thinks that they should just be able to be whatever they wanna be just because they want it and nobody really wants to work for it. I had a really strong work ethic instilled in me at a really young age. One parent told me to dream for the stars and I could be anything I wanted, while the other one told me to work 60 hours a week and work harder than the next guy and I think those two things combined make sense."

Dope doesn't set his expectations too high about how his music is perceived by critics and fans.

"I'm not here to change the world," he said. "I don't think that I'm reinventing the wheel or that we're gonna have some profound effect on the world, but for the people that like our band and like our music, hopefully they take something from it and it helps them get through the day. That's enough for me."

E-mail Patrick Douglas at patjess-douglas@netscape.net. Read the entire interview at www.digital-noise.net.

311 still cooking with its 15-year-old reggae-rap-rock recipe

While many musicians burn out as the years go by, the support of the fans and the motivation to improve have kept 311 alive and well.

Boasting a reggae-rap-rock style, 311 has managed to maintain its original flavor while continuing to improve on the recipe as each new album is released.

Over the course of 15 years together, 311 remains motivated and fresh as is evident on the band's ninth album, "Don't Tread On Me," released last week.

"There was no pressure



(on the first few albums) because we were just trying to keep our heads above water," said bassist P-Nut during a phone interview from a tour stop in Columbus, Ohio. "Just release an album and tour, release an album and tour. Essentially we still do that, but now we're more into reaching out to as many fans as possible and trying

to gain new fans whenever possible and continue the growth at a larger scale."

311 has sold more than 8 million albums and is best known for its self-titled 1995 release and its two big singles, "Down" and "All Mixed Up."

The band took a popular approach to promoting its new album when they posted it on their own myspace.com Web site prior to the official release. While fans could listen to the songs in their entirety, they weren't able to download the music from the Web site and transfer it to CD, something many

bands are doing in an effort to allow fans a chance to sample the goods before purchasing them.

"I think it's ... the sign of the times and us accepting reality that, if people are paying attention to what you do and they care about the music that you make, then they're gonna (purchase) it no matter what," he said. "If you give them an avenue to listen to and appreciate your music and make it that much easier for them to become a

See BAND, 2L



PHOTO COURTESY FANSCAPE

Members of 311 are, left to right, Tim Mahoney, P-Nut, Nick Hexum, Chad Sexton and SA Martinez.

Band: 'We're still a rock band'

FROM 1L

lifelong fan, then that's the most important thing. It's short-term thinking worrying about getting your CDs burned to the point where you don't make any money. Bands need fans and if they pay for the album, great, and if they don't pay for the album, fine, just come to the show. I'd be worrying about it if it wasn't happening."

311 went into the studio with the intention of adding heavier melodies, while maintaining the reggae vibe. What resulted was the 11-track "Don't Tread On Me," and a spicy mix of music that comes in at just under 40 minutes.

"We were seemingly pigeonholed into just a reggae band," P-Nut said of the band's image. "We definitely wanted to come out with more of a, 'we're still a rock band,' kind of attitude as well as a reggae band. We all just wrote the hardest stuff we could and then went the melodic route and finished up the album with writing reggae songs. We can't help ourselves."

The musical evolution was necessary, but the banded guardedly against extreme change as they didn't want to sacrifice the style that got them where they are.

"You don't want it to be the complete wrong side of the mirror approach, but you (don't want to) be the same person every time you look in the mirror, as far as the personality of the band," P-Nut said.

"I hate to pick on Korn, but they seem like they need either a deep shot of creativity or they're

gonna get forgotten in the beginning of the nu-metal, rap rock conglomerate and that would be too bad because they're such great artists.

"Serving up the same dish every time is gonna wear out your taste buds."

Currently on the road headlining a tour with Unwritten Law and Papa Roach, 311 has always boasted an energetic live show.

"We might be easy to dismiss if you just listen to the singles on the radio, or if you just hear what your friends play you, but until you come see a live show, you don't really know what we're all about," P-Nut explained. "You really gotta deliver (live) or people will walk away scratching their heads wondering, 'what did I pay my money for?'"

Meeting his wife on the road has been the highlight so far in P-Nut's musical career, and touring and recording nonstop for the past 15 years has sparked an interest in the bassist that branches beyond music into filmmaking.

Cameron Crowe's rock and roll film, "Almost Famous," featured a semi-autobiographical look at touring bands in the '70s.

"I don't know if (the movie would) be about me. I would just write a story that just feels like everything that I've been through," P-Nut said of his desire to write a script. "Almost Famous," that was fantastic. You could tell (Crowe) had lived that. I liked that sentiment to it. That was the '70s version of it, and I'd love to show the '90s version."

Montana fans have had chances to see 311 live twice in the past few years when they made stops in Bozeman. The chances of the band returning this year are good.

"I'm sure we'll be close sometime in the fall," P-Nut said. "We always make a run through Bozeman, so it shouldn't be too far away."

E-mail Patrick Douglas at patjess-douglas@netscape.net. Read the entire interview at www.digital-noise.net.

Aaron "P-Nut" Wills 311

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LIFE

WEDNESDAY, AUGUST 24, 2005.

GREAT FALLS TRIBUNE

A PULITZER PRIZE-WINNING NEWSPAPER

TUESDAY

No. 109 — 121st Year

August 30, 2005

Great Falls, Montana — 50 cents



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Def Leppard overcomes adversity, keeps on playing



PHOTO COURTESY OF UNIVERSAL RECORDS

Rick Savage, Phil Collen, Joe Elliott, Rick Allen and Vivian Campbell are Def Leppard.

Tragedy has beset many musicians and rock and roll bands over the years. Death and out-of-control rides toward a fatal end are nothing new to the industry. It's the musicians who overcome their past and learn from it who survive the ride.

The Def Leppard story is well-documented and even told in a television movie. From the early departure of guitarist Pete Willis, because of alcoholism, to the much-publicized drummer Rick Allen, who lost his arm in a car accident, to the untimely death of guitarist Steve Clark, Def Leppard has remained steadfast in its approach to making music and staying



Patrick Douglas
—
Tribune reviewer

a cohesive unit.

"I think it's great," said guitarist Phil Collen of the band's longevity in a phone interview from a recent tour stop in Alberta, Canada.

"I think it's a testament to us that we've actually stuck it out. What tends to happen, you get a lot of musicians that are kind of flaky and weak in their convictions. They're doing the things for very differ-

Playing Aug. 31

Def Leppard is scheduled to play a show in Billings Wednesday, Aug. 31, at MetraPark Arena. Tickets are \$32 to \$42 and available at www.metrapark.com.

ent reasons to what we're doing ... and a lot of these other bands disappeared and we're still here."

In the fickle and unsympathetic world of rock and roll, no musicians are guaranteed to succeed, and sometimes success is

See **BAND, 2L**

Band: 'We do have integrity ... we believe in what we write'

FROM 1L

short-lived.

Def Leppard owned the '80s, selling more than 10 million copies apiece of the albums "Pyromania" and "Hysteria." The '90s weren't as kind to the band as music fans turned their attention towards a different style of music and attitude. Through all the adversity, the band continued to produce albums and hasn't taken a break in more than 20 years together.

"We do have integrity," Collen explained. "We believe in what we write. The songs in general. The sounds and the concepts, the whole thing. We kept pushing that forward and pushing it home and hitting it home. I do think that, especially after a 25-year period, you also get a different kind of respect from people. They go 'OK, so they did mean what they were saying.'"

The band recently finished a summer tour with Bryan Adams at minor league baseball stadiums across the country. The idea for the baseball stadium tour came from promoter Jerry Michaelson who organized a similar tour a couple of years ago with Bob Dylan and Willie Nelson.

Playing at minor league baseball stadiums presented a challenge and unique experience for Def Leppard.

"It was a bit of hard work

because they were just flaky basically," Collen said. "A minor league baseball stadium can be anything from a really nice stadium to just a field with a couple of seats in it. It was just like an extended party to be quite honest. It was a great atmosphere."

The band is touring behind the release of its two-disc greatest hits collection, "Rock of Ages: The Definitive Collection." Revisiting songs from the past has become a theme on the road. The tour playlist includes such classic hits as "Foolin'," "Rocket," "Photograph," "Rock of Ages," "Bringin' On The Heartbreak" and "Pour Some Sugar On Me."

"Rock Of Ages: The Definitive Collection" was released in May, a year after the band released an almost identical greatest hits album in the United Kingdom.

"Different songs mean different things to different territories," Collen said, referring to the separate release dates of the two greatest hits albums. "In England, they have a whole set of different singles that come out and favorites. They've even got a different bonus track."

The band is gearing up for next year's release of an all-covers album featuring songs collectively looked at as inspirational by the members of Def Leppard.

"We're really excited about this album that's coming out next year because we've recorded like

14 songs that meant something to us when we were growing up," Collen said. "Not necessarily doing the Beatles or Stones or Zeppelin covers. Like T. Rex and David Bowie and stuff like that."

While the band has been touring, they've been taking the time to write new material for an album that won't see a release until 2007. The new material promises to be a throwback to

the rockin' days of old, according to Collen.

"There's a couple of songs floating around already," he said. "I just think (it will be) more of a rock album. Big guitars. Big drums. More of a rock thing."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

Phil Collen
Def Leppard

Debris flies with punk-doom-metal sound that's not 'too overly serious'



PHOTOS COURTESY JOHNNY WOMIT
Ron Holzner of Debris Inc.

It took some time for the punk-doom metal band Debris Inc. to come to life. Originally formed to give its members a chance to do something different, Debris Inc. is raising eyebrows in the underground rock community.

To find the heart and soul of Debris Inc., look no further than the two members who got together after experiencing great success with their former bands.

The band came together when former Trouble bassist Ron Holzner convinced former Saint Vitus guitarist Dave Chandler to join him after some prodding and convincing.

"Ron had been trying to get me



Patrick Douglas
—
Tribune reviewer

to do something for awhile and I didn't want to do it," explained Chandler in a recent phone interview from Chicago. "Then I told him I just wanted to sing in a punk rock band. We basically got together through the mail. I start-

ed writing some riffs just for the hell of it we started mailing them back and forth."

While Chandler takes care of the guitars in Debris Inc., Holzner pulls in double duty as the bassist and vocalist for the band. Debris Inc. offers a one-of-a-kind "punk-Sabbath" style of music which mixes a sludgy Black Sabbath-like doom metal sound with a fast-paced punk flavor.

"It's something we've always wanted to do," Holzner said from Chicago. "Have some fun. Drink some beer and not take things too overly serious, because life's



Dave Chandler of Debris Inc.

See **BAND, 21**

Ron Holzner
Trouble
Debris Inc.

Band: 'Happy punk doom'

FROM 11

too serious as it is. The special blend of Holzner's description of the band's music is only two words before er's description of the band's music is only two words before er's description of the band's music is only two words before

"I was trying to describe what it was and the only thing that came to mind was punk I wanted to label it was happy somebody else did, over, punk violent, drunken said as he

doom. Holzner said as he

launched. Holzner said as he

On their self-titled debut album, the band offers a

album Breaking 20 seconds in

beat a blistering 20 seconds in

in a 38-second race. The duo also

largescale and "Pain."

brand-junkies are more than

like "junkies" and "Pain."

each of which are more than

six minutes long.

When it came time to find a

drummer, Holzner and Char-

ler decided to offer temporary

jobs to a number of drummers

like Down's Jim Costanza and

Crowbar's Tony Costanza and

Greg Rodgers from the

endy doom band

Obsessed.

Working in the studio was

damning the band purpose-

fully did.

working and fighting with you

we all week and get your job

want to go out and get your job

yes or no," Holzner said. "Every

night, we're on stage and for

getting about crazy, we're getting

forgetting about you, (stupid) getting

are stalling your mind for a

blow in up around your some fun,

just losing your some fun,

minute some beer, howling at

the moon, you know."

"It's a relief," he continued with

stress relief. "(A) drinking, main-

a laugh. "(A) drinking, main-

cal good time."

Chandler's signature guitar

style goes back to the late '70s.

His style goes back to the late '70s.

early '80s and Sam Virus. His

former band Sam Virus. His

style influenced High On Fire

Sound Infection of Conformity.

and Corrosion of Charles

to name a few. While Chandler

remains humble about his

accomplishments, he acknowl-

edges the fact that he

his name's in certain bands that

"There's a relief, I'll be like 'OK, I

fill her where they got it. "I

know," Chandler said. "I

from, we feel somebody is

makes at least somebody is

because at least somebody is

listening," he said.

Debris Inc. is an under-

ground favorite and Trouble,

with St. Vitus and Trouble,

Chandler is fine with that fact.

"We would like to be

exposed to the new stuff, I can't

of course with out," Chandler

see that happening."

For now, Chandler and

Holzner are focused on touring

with Debris Inc. and writing a

new chapter in rock playing

newly traveling around every night.

"Traveling around every night,

music for people high, and it's

the ultimate high, and it's

Holzner said. "It's great, by e-

Douglas can be reached by e-

mail at patrickdougla@nscscape.net. Read

the entire interview at www.digitl-palisses.com.

noise.net

Dave Chandler
St. Vitus
Debris Inc.



Culture Shock

Staff Writer Pat Douglas

CKY goes for flavor that lasts

By PATRICK DOUGLAS
Tribune Staff Writer

What's your favorite brand of gum?

Does it have a burst of flavor that goes away minutes after you start chewing it? Or does it have a consistent flavor that lasts for a long time?

Chewing a stick of gum is similar to listening to a new album these days. At least that's what the members of CKY will tell you.

"(It's) like Hubba Bubba," said guitarist Chad Ginsburg in a recent phone interview from New York City. "It's real soft and chewy, but the flavor disappears after 10 seconds."

"You're so psyched for about five minutes," added drummer Jess Margera.

"Bubble Yum. Bubblelicious, Hubba Bubba. But then Extra, even though it isn't right away enticing, it lasts longer and you chew it longer and that's the pack of gum you're gonna buy next," said vocalist Deron Miller.

"Or Double Mint, where you can end up at a ski lodge with twins," Ginsburg chimed in with a laugh.

It's the records that quickly grab your attention that fail to stand the test of time, according to Miller.

"All records that come out that you like the first time you hear, they don't last

See CKY, 3L

CKY: Band says, 'Montana. Santana. We like 'em all'

FROM 1L

long," Miller explained. "They don't stay in your CD player very long. They also don't stay popular for very long. That's why there are bands like Chumbawamba ... and Marcy Playground. And Presidents of the United States of America."

"You ever hear about Fruit Stripe gum?" Miller asked. "That's like All American Rejects."

CKY, which is short for Camp Kill Yourself, recently released its fourth studio album, "An Answer can be Found," and is preparing to head to Europe to tour. Playing to a European crowd always offers the band a different perspective.

"When you go and hang out with the English people, they try and rip the clothes off of you, and attack you, but when you hang out here, they're actually cool and you can just talk to 'em and they don't try to do anything," said Margera.

"I've been attacked by a kid in Jersey," added Miller. "I don't think that there's any difference. I think that they are all passionate about our band and so are we."

As each new album is written, the group tries to top itself and what it's already accomplished.

"You just get to the point where outdoing yourself and progressing as a musician just gets more and more important," Miller said. "I think that there'll never be a time where we go forward but move backwards musically. I think we'll always push to outdo what we've done."

Primarily considered an underground favorite, CKY doesn't usually find itself on mainstream rock radio and doesn't expect that to change anytime soon.

"It's gonna be hard to find bands that do their own thing on



PHOTO COURTESY TOTAL ASSAULT

The members of CKY are, left to right, Chad Ginsburg, Deron Miller and Jess Margera.

corporate rock radio because it's not designed around that market," Miller explained. "The majority of people that listen to commercial radio don't care about music and you can't get them to care about music."

"They listen to music like I play tennis," said Ginsburg. "I don't really care about it that much."

The fans who follow CKY are referred to as "The Alliance" and are treated with respect by the band who pride themselves on being accessible to the fans.

"I look at them as peers and I learn from them. We all do," Ginsburg said of CKY fans. "They're friends that we've not yet met. They're enemies that we've not yet fought. They're traders that have not yet traded. You gotta love 'em. They're individuals and that's really the sole

point of it all."

"It's pretty stupid to not know who your fans are. To not know who's buying your albums and going to your shows," Jess Margera added.

"We're optimistic pessimists. We believe in ourselves, but no one else," said Miller. "We have respect for our fans and for what we do and if we were to pay attention to anything else, I think we would all go nuts."

CKY first caught the attention of music fans when professional skater and former "Jackass" member Bam Margera used their tunes on his videos. Margera is also the center of the MTV show, "Viva La Bam," and is the brother of CKY drummer Jess Margera. Their father, Phil Margera, appeared on "Jackass" and "Viva La Bam" and is on the VH1 show,

"Celebrity Fit Club 2." While the Margera family is making a name for itself on television, they don't get too wrapped up in celebrity. "It's mellow," Jess Margera said of his household. "It's just, when the camera's on people know to try to get footage and all of that."

CKY has been together for more than 10 years, but has never played a show in Montana. Although there are no immediate plans to change that, there's always a chance.

"We are gonna play everywhere that we haven't played if we continuously stay together," Miller said. "We've been through (Montana) a bunch of times," added Ginsburg. "Montana. Santana. We like 'em all."

Douglas can be reached at patjessdouglass@netscape.net. Read the entire interview at www.digital-noise.net.

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LIFE

WEDNESDAY, SEPTEMBER 21, 2005

Arch Enemy a friend to metal music

The metal music industry is getting a much-needed injection of creativity. As was the case in the '80s, the intricate guitar solo is creeping back into the favor of metal fans and it is long overdue.

Thanks to European bands like Children of Bodom, Opeth and Arch Enemy, fans are hearing a different, yet familiar take on traditional metal music involving more than chords.

"I kind of knew it would swing around eventually," explained Arch Enemy guitarist Michael Amott in a phone interview from his home in Sweden.

"I think we're ahead of the game as far as the trend goes. I've been playing ... solos for so long that you kind of develop a real sense of what's actually tasteful. I'm not just impressed with somebody that just learned a couple of techniques and just pulled them off. There's gotta be something behind it, I think."

Amott isn't new to the music scene, having been a part of Arch Enemy since they started in the mid-90s and, before that, with the English '80s band, Carcass.

Amott is a rare guitarist, never compromis-



ing his style to fit in with the trends.

"I've been doing this for some time now," Amott said. "I'm just playing the same music all the time (and) sometimes it seems to be more popular. What you hear in Arch Enemy is a little different than what you get in the next band and that's because I think we've dug a little bit deeper."

At first, metal fans may be shocked to find that the voice behind Arch Enemy is that of a female, something rare in the metal community. Vocalist Angela Gossow growls and screams with the same low pitch as any male death metal vocalist.

Although the band has that different angle, they don't look at it as being unique.

"We don't even think about that anymore," Amott said of having a female up front. "To us it's nothing we think about at all. We're not thinking about treading new ground. It's just the way it is."



PHOTO COURTESY: CENTURY MEDIA

The European band, Arch Enemy, became familiar to fans during the Ozzfest tour and is preparing to return to the United States for a tour in November.

The band has experienced some negative feedback from metal fans because the female vocalist, but it doesn't affect their outlook on how they present their music.

"It has its positives and negatives with Angela," Amott said. "We're totally aware of that. Some people never will like us

because Angela is a woman and because some people can't handle that. It's actually kind of funny. It's amusing to see how small people can be."

"For us," he continued, "it's about the music. It's not about pushing some-

See BAND, 2L

LIFE

WEDNESDAY, OCTOBER 12, 2005

Michael Amott
Arch Enemy
Carcass

Band: New album

FROM 1L

one who's in front, but every strong band, if you think of it, has a good strong front person.

"I'm not thinking about these tons of faceless three random words American bands where everybody looks the same. I'm talking about Judas Priest, Iron Maiden, Black Sabbath, even Slayer, Metallica and Megadeth. All these bands had really strong front fighters. I think that's been a little bit lost now in metal."

Arch Enemy is celebrating the recent release of the album, "Doomsday Machine," and is preparing for its first-ever headlining tour of the United States in November, but it's their stint on this past Ozzfest that helped break them through to an American audience.

The Ozzfest tour began with a little tension for Arch Enemy as longtime guitarist Christopher Amott decided to leave the band just prior to the tour.

"We'd sort of noticed a declin-

ing interest in the band (from Christopher). He was maybe unhappy and not enjoying it as much as he should," Amott said of his brother. "When somebody's not really enjoying it, when somebody doesn't really want to be there, it kind of creates a miserable atmosphere for everybody."

The band quickly found a replacement guitarist for the tour and has since found a permanent replacement in Swedish guitarist Fredrik Akesson.

Christopher Amott's departure just made the band stronger and gave them a deeper resolve to keep playing, according to Michael.

"We love this band, we love playing the songs and we love the fans," Amott said. "And we just got this great new album that's doing really well all over the world. We're not prepared to stop now."

Reach Douglas by e-mail at pat-jessdouglas@netscape.net.

LIFE

WEDNESDAY, OCTOBER 26, 2005

Band: Setting up a tour

FROM 1L

the band made it their own.

"We all just looked at each other and said 'I can't believe we're going to be playing an Edie Brickell song.'" Ellefson explained. "Every one of us cringed a little bit. That's a bit of a stretch for us. But, at the same time, the quality of the song was undeniable. It's a feel good song."

F5's debut album, "Drug For All Seasons," was released in September, and the band is working on finalizing a tour schedule, which excites Ellefson.

"I'm a guy who likes to move forward," he said.

"To me, we're put on this earth to grow, mature, develop and

explore and maximize our potential on all levels, no matter what we do in life," Ellefson said.

Patrick Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Ellefson proves there's life after Megadeth

There's a bright side to finding a new job after 20 years with the same employer. Just ask David Ellefson, former bassist for Megadeth, who has reemerged with a new band three years after parting ways with his former band.

"I kind of liken it to Ford Motor," Ellefson said of his career in a recent phone interview from his home in Arizona. "They make an SUV, they make a luxury car and they also make a station wagon. But, it all falls into one company. It's kind of how I look at my life right now. Under David Ellefson, there can be a handful of different offerings because you can't be all things to all people with just one band."

During the past few years, Ellefson has lent his talents to bands like Soulfly and Temple of Brutality and now finds himself concentrating full time on his new band F5.

Geared toward a modern, mainstream fan base, F5 sounds more like Disturbed than Megadeth and has given Ellefson a chance to find his creative niche with a new group of musicians.

"I've done everything from thrash and speed

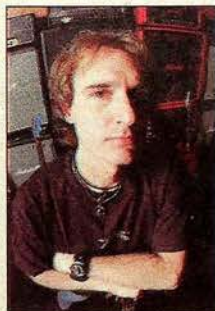


PHOTO COURTESY CHIPSTER PR
David Ellefson

metal to some melodic radio singles, but just within the hard metal to hard rock context, there's a lot of music in there," Ellefson explained. "It's an exciting time in my life because I enjoy working with other people. I'm not a lone wolf kind of guy."

In 2002, the future of Megadeth was in doubt after vocalist and guitarist Dave Mustaine suffered a nerve injury that threatened to end his days as a guitarist. After Mustaine healed and the band reformed, Mustaine decided to go with a whole new lineup of musicians.

"All I know is that in 2002 things had come to



an end and (it was) at that point, I had to move forward and get on with my life," said Ellefson, having been a member of Megadeth since its inception in 1983.

"So, I moved forward not knowing what I was going to do, where I was gonna go, how it was gonna work out. I figured my former situation would just go on and on and that would be that. That's not the way it went, so like anyone, you sort of pick up the pieces and you move on with your life."

Ellefson decided to play with other bands.

"The last thing I wanted to do was sit around with sour grapes and sit on a pity pot of 'poor me.' So, I just figured, let me strap on my bass and my guitar and let me roll up my sleeves and get to work."

Ellefson acknowledges that fans of his previous thrash efforts may not be into F5's mainstream sound, just as fans of F5 may not care to listen to

some of his heavier offerings from the past. Having an additional avenue to create music keeps the bassist fresh.

"The fans get very protective of their culture and I understand that. That's why I wouldn't expect a really hard metal fan necessarily to totally embrace F5," Ellefson said. "At the same time, what I do with Temple of Brutality is real heavy and hard and it's very much a part of who I am too. (Thrash metal fans), they don't really wanna know about melody. That's why I think it's kind of the kiss of death when you try to cover all of the bases with just one band."

The difference in musical style is what initially pulled Ellefson into the mix with F5.

"I think it was refreshing on one hand, to just play with a new set of faces," Ellefson said of his new bandmates.

Perhaps the strangest offering on the new F5 album is the cover of alternative-hippie crooner Edie Brickell and her tune "What I Am." Initially played by F5 as a joke, the song turned into a viable tune for the album once

David Ellefson
Megadeth
Soulfly

See BAND, 2L

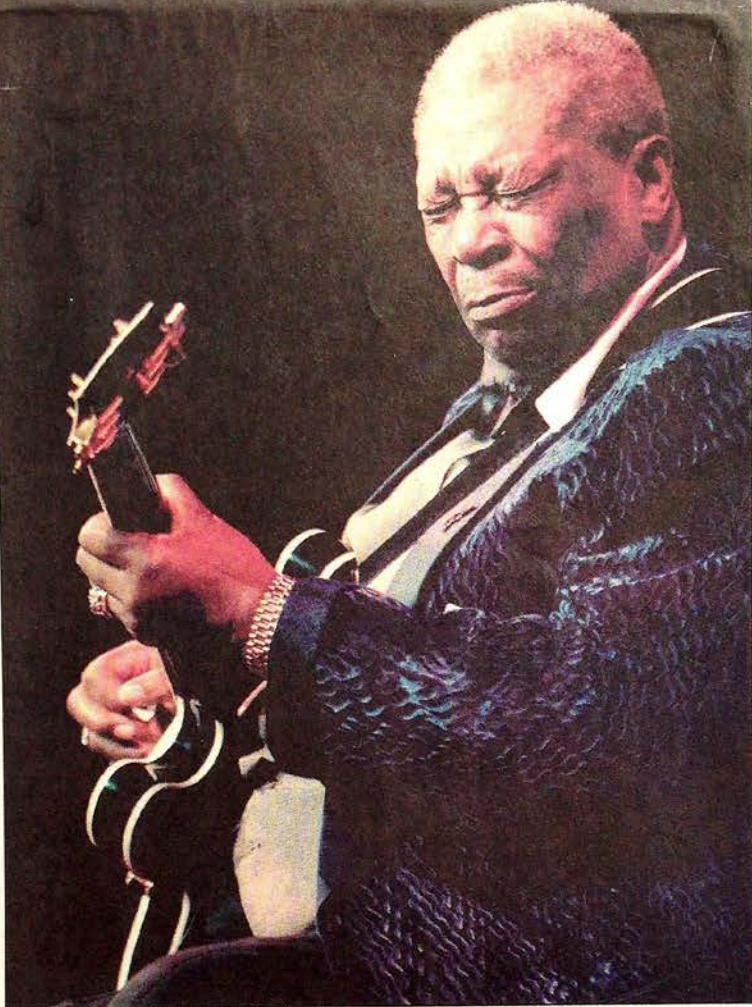


PHOTO COURTESY OF B.B. KING

The blues legend B.B. King will be performing in Great Falls on Saturday.

B.B. KING

After all these years, he's still selling the blues

BY PATRICK DOUGLAS ● TRIBUNE STAFF WRITER

When someone like B.B. King decides to take the time to visit Montana, people take notice. It's not everyday a living legend passes through the Treasure State and offers to showcase his craft.

Having just turned 80 last month, King can once again be found on the road, just as he has been for nearly 60 years. Montana isn't a regular stop for King, and Bozeman and Great Falls fans are in for an up-close and personal glimpse of one of music's most important figures.

Those lucky enough to have purchased tickets to see King will not only be treated to a demonstration of blues at its finest, but an overall show that's both entertaining and funny.

"B.B. King does his own. I do what I do," said King in a recent phone interview from a tour stop in Galveston, Texas. "I'm a blues singer, but I don't just play all slow blues like maybe some would expect. I do things that are not as bluesy as you would think they

B.B. King plays Great Falls, Bozeman

B.B. King will play a show at the Mansfield Center for the Performing Arts theater in Great Falls Saturday, Oct. 22. Tickets are \$45 and \$60 and are available by calling 455-8514 or online at ticketing.ci.great-falls.mt.us.

King also is scheduled to perform at the Valley Ice Garden in Bozeman Friday, Oct. 21. Tickets to that show are \$35 and \$65 available at www.ticketwest.com.

would be.

"I don't do all slow or all fast," he continued. "We have some humorous things in the stuff we do, and we try to entertain as well. That's about all I can tell you is that I'm B.B. King and I do my show."

Born Riley B. King on Sept. 16, 1925, on a plantation in Itta Bene, Miss., King eventually changed his name to Blues Boy King after getting play on Memphis radio. In time, the "Blues Boy" was replaced with B.B.

King continues to tour is to pro-

mote blues music, something the guitarist says is missing from radio formats all across the country.

"See blues hasn't been all that popular (on radio)," King explained. "I hear many types of music on the radio, with the exception of satellite radio, (and) they don't feature blues in any city I've gone to. I've listened and sometimes they may play a bit on a Saturday night or something like that

See B.B.KING, 2L

Fort Benton: Cookie dough venture a hit /6S

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THURSDAY

October 20, 2005

Great Falls, Montana — 50 cents

No. 160 — 121st Year

B.B. King
Bluesman on
music, upcoming
Great Falls
concert
/1L



THURSDAY, OCTOBER 20, 2005

TRIBUTE

B.B. King

Page 2, Section L

GREAT FALLS TRIBUNE • WWW.GREATFALLSTRIBUNE.COM

Thursday, October 20, 2005



PHOTO COURTESY OF B.B. KING

"It'll be nice to come up there before your real winter set in," B.B. King said about his upcoming visit to Montana.

B.B. King: 'I'm just looking forward to coming'

From 1L

(but) generally, they don't feature blues music, so I find that going to the many places that we go is the way we advertise what we have."

Luck and longevity

Inducted into the Rock and Roll Hall of Fame in 1987, King is humbled by his stature among his peers and fans.

"It's a good feeling. A very good feeling," said King, referring to his legendary status. "You figure that you're kind of known as an entertainer. It takes a lot of time and a lot of popularity to get you known for being what you are in what you do."

"I happen to be lucky. I've got a job that I like."

King's mastery of the guitar is matched only by his creativ-

ity in naming his six string beauties. When King takes the stage, he carries with him a guitar named Lucille.

The story behind the guitar's name goes back to a bar brawl back in the mid-50s. A fight at playing erupted into a full-fledged fire. While the building burned, King ran back inside to retrieve his acoustic guitar. When it was discovered that the fight started because of a woman named Lucille, King put the name to use.

'I'm a country boy'

King finds himself and Lucille walking onstage in cities across the world to standing ovations.

"It's a terrific feeling to walk out and people honor you with a standing ovation and you haven't opened your mouth," King said.

"That's really great. As the

kids say quite often, I feel blessed. Truly blessed. It's not every day people are so nice to you. It's a way of showing that these almost 60 years I've been trying to do this, they appreciate it."

King admits he'd rather be on the road than hanging around his house enjoying retirement, but does manage to get back and relax around his home in Las Vegas.

"I got one of them old El Caminos," King said. "It looks like a car in the front and a truck behind. I get in it and go up in the mountains and take my camera. I like to take pictures of ... wild animals. I also like watching old movies like the old Roy Rogers, Gene Autry, John Wayne, Wild Bill Elliott. I'm a country boy."

King is a pilot and used to fly, but doesn't do it very often anymore.

"With the age that I am, the manager of the insurance

company don't want me to fly alone, so that takes the fun out of it," King said. "So, I haven't flown now in awhile."

King looks forward to meeting new people and playing in a place like Great Falls.

"I'm just looking forward to coming," he explained. "I'm a citizen of the United States and I love to visit all of the states. And I have visited all of them at one time or another. I'd like to be up there and see the people. I just love to come up and visit."

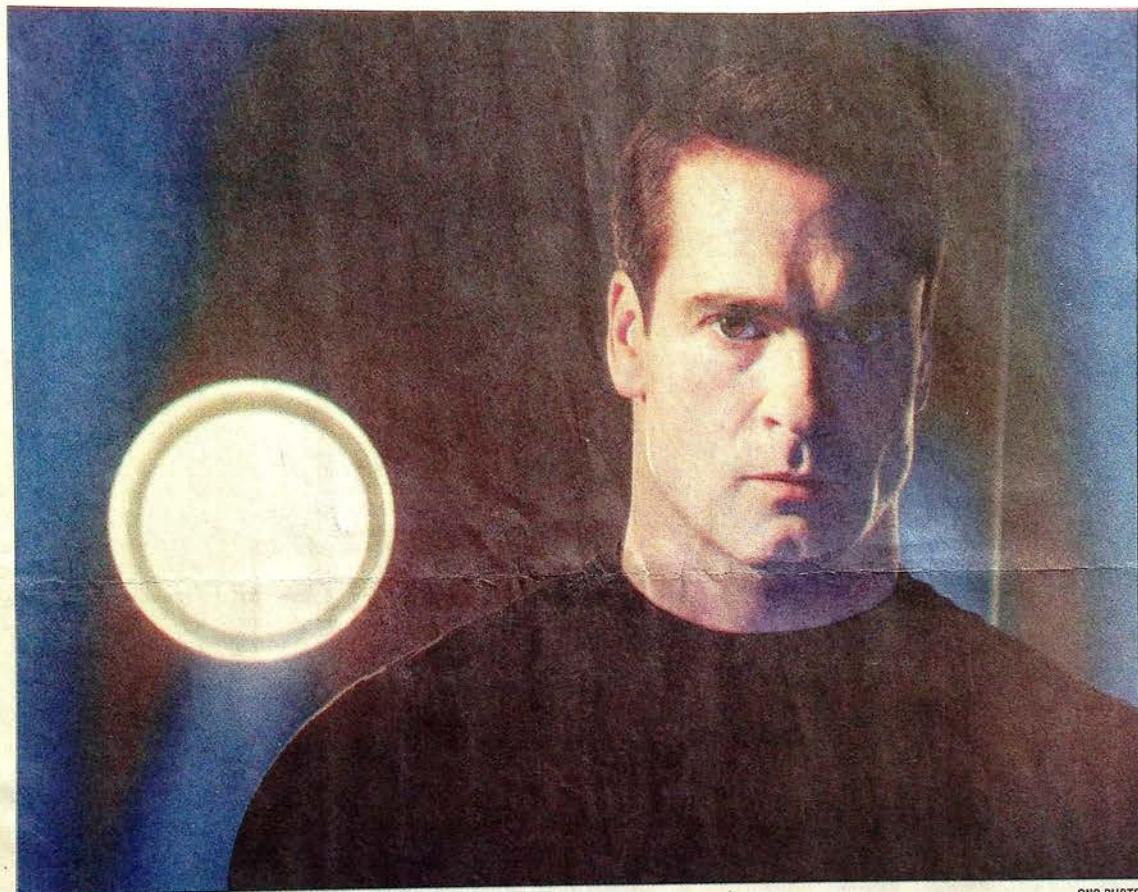
Don't expect the bluesman to fall in love with the state and start thinking about relocating.

"It'll be nice to come up there before your real winter set in," he added with a chuckle.

Patrick Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

HENRY ROLLINS

MUSICIAN • ACTOR • AUTHOR • ACTIVIST • SPEAKER



GNS PHOTO

Henry Rollins is slated to perform in Bozeman on Thursday, Nov. 17, and in Missoula on Saturday, Nov. 19

Entertainer makes his way to Montana

Henry Rollins has been called many things — a musician, actor, author, television show host, activist and even public speaker.

The one thing he's never been called is boring.

Rollins made a name for himself in the early '80s as the vocalist for the legendary rock band Black Flag.

Around the same time, he started appearing as a speaker, telling funny stories and venting about things that made him angry.

Today, Rollins is on the road, traveling from town to town behind his spoken-word tour "25 years



of B.S." The tour is scheduled to stop in Bozeman on Thursday, Nov. 17, and Missoula on Saturday, Nov. 19. It features stories only Rollins could tell.

"I do a lot of USO work, so I fly all over the world to be with the troops, so you get a lot of stories from that," Rollins said in a recent phone interview from a tour stop in Madison, Wis. "I

Henry Rollins in Bozeman, Missoula

Henry Rollins will appear in Bozeman at 7:30 p.m. Thursday, Nov. 17, at the Emerson Center for the Arts & Culture. Tickets cost \$19.50. Call (800) 325-7328 or visit www.ticketwest.com. He's in Missoula at 8 p.m. Saturday, Nov. 19, at the Wilma Theatre. Tickets cost \$19.50. Call (800) 965-4827 or visit ticketweb.com.

recently went across Russia on the Trans Siberian Express. It was a hell of a ride. It was like a week long. I lived alone in a tiny metal box with nothing but lunar landscape for a view, punctuated by the occasional tree or small town."

"It's a fascinating ride. You literally go damn

near 6,000 miles on a train. It's pretty intense."

The show's topics include some of Rollins' experiences in Hollywood as well as in Iraq.

Coming to Montana isn't new to Rollins, who has made Missoula and Bozeman regular stops on recent spoken-word tours.

"A few years ago, I started doing shows every once in awhile at the universities in Missoula and Bozeman, and I'd never really spent much time in Montana before and I just thought it was really beautiful and raw and intense," Rollins said. "Your point of view out the window is just incredible. I thought the people (of Montana) were really cool."

"I don't know a great deal about Montana, like as much as I know about the town I come from, but it's a very beautiful place. And people always strike me there as, kind

See ROLLINS, 2L

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THURSDAY

No. 181 — 121st Year

November 10, 2005

Great Falls, Montana — 50 cents



Spoken-word
tour hits
Bozeman,
Missoula /1L

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LIFE

THURSDAY, NOVEMBER 10, 2005

Henry Rollins
Black Flag
Rollins Band

Rollins: 'By '85 I did a coast-to-coast tour'

From 1L

of no B.S., just real cool people."

While Rollins' musical career was taking off, his knack for entertaining through funny stories began to gain attention.

"I started mouthing off at a very early age, and living in Washington, D.C., ... amongst my friends, there was always a great value placed on being able to imitate any of your friends, any shopkeeper, homeless person or anyone from TV, movies or whatever," Rollins explained. "Also, there's a great value on being funny and telling funny stories amongst you and your friends."

A promoter convinced Rollins to participate in a local poet-dominated open mike.

"I would go to these shows to watch and (this promoter) would say 'why don't you get up there next time? We're paying 10 bucks a head,'" said Rollins. "It's like 'Oh, man, 10 dollars. OK. I could use some money.' And so I went up there and told this quick story and everyone went 'do another.' And so I started doing more shows with that promoter, opening for some of his poets and after a few shows, those poets were opening for me, which they didn't really like."

Shortly after that, Rollins was off touring the United States and Europe behind his spoken-word

material.

"One thing led to another and by '85, I did a coast-to-coast tour. Basically talking in front of 12 to 50 people a night and it just went from there," he explained. "Now, it's this multi-country, yearly thing I do in everywhere from Israel, Russia, Australia, New Zealand, all across Europe, America, Canada."

Rollins is also known for lending his name and support to causes to raise awareness and money for people in need. His motivations are explained in one word.

"Anger, basically," Rollins said. "When I see something I disagree with or something that makes me mad and I see one side getting beaten by the big bully, I go 'well, let's give the other guy some help.' You feel some kind of civic responsibility. Like all the people who gave money to people displaced by Katrina. You're mad at what happened to these people and you wanna help, so you get up off your (butt) and you do something about it and that's what I've done."

"But it's anger more than goodwill that inspires me. Goodwill comes with the contribution of time and money or whatever, but it's the anger that gets me off the couch."

One of Rollins' most famous crusades stems from a murder case in Arkansas made famous in the documentary "Paradise Lost,"

in which three teens were found guilty of murder despite questionable evidence against them.

Rollins lent his support to the "West Memphis Three," most notably Damien Echols, whose new book "Almost Home" was recently released in paperback.

"I have every letter he's ever sent me saved," Rollins said of his correspondence with Echols. "Here's this guy, who I believe is innocent ... looking death in the face and he takes time to write me. I'm quite honored."

Rollins has appeared in more than 20 films, most notably the 1994 film "The Chase" with Charlie Sheen and "Heat" with Al Pacino and Robert De Niro. It's his experience in front of the camera that helped land him his own television show on the Independent Film Channel, simply called "The Henry Rollins Show."

The show, which features Rollins discussing and debating films, was called "Henry's Film Corner" during its first season and was a monthly feature. Not only was its name changed for the second season, but it's going weekly, covering a wider range of topics than just film.

"(IFC said) we wanna call it 'The Henry Rollins Show,' not 'Henry's Film Corner,' because we don't want him to have to necessarily talk about films all the time if he wants to do something

else," Rollins said. "So basically, they said here's some leash, here's a whole bunch more leash. It's quite the vote of confidence that they have. All I think of now is I better make good on that."

While Hollywood struggles to attract moviegoers, Rollins has a theory why.

"I think the box office wouldn't struggle if they wouldn't try and put such big chunks of crap on the screen more often than not and be so surprised when people go 'ehh' and don't show up all that often," he said. "I think Hollywood is waking up, probably from seeing how vivid and interesting the independent movie world has become."

While Rollins continues to make music with the Rollins Band, he doesn't pay attention to mainstream rock.

"The major label music world doesn't really affect me because those waves are so big, they kind of pass over the small rooftops of my tiny village," Rollins said with a laugh. "It's not like the new Nickelback album affects my tour because bands like that don't play in the parts of town I do. I get to live in my own little indie world of noisy music. I just keep on keeping on with my thing."

Douglas can be reached by email at patjessdouglas@netscape.net.

'Nothing' full of creativity only found in independent films

There is a certain freedom found in making independent films that can't be generated in a big-budget production. That's why there are so many good movies that come in under the radar.

For a wonderful example, you need look no farther than the new DVD release, "Nothing." Featuring the same two actors almost entirely through the film, "Nothing" is a gem waiting for discovery.

Directed by Vincenzo Natali, who has enjoyed success with underground films such as "Cube," and "Cypber," "Nothing" would not be the same had it been picked up by a major studio.

"These movies would never be made through the system as it exists now," Natali said in a recent interview from Paris, where he is working on his next project.

"I consider myself incredibly lucky and blessed to have made three unusual films with complete creative control. The only downside is that very few people see them. It seems to be the basic trade-off, poverty for freedom."

"Nothing" stars Andrew Miller (as Andrew) and David Hewlett (as David). Not only did both men keep their real names in the film, they co-wrote the script with Natali.

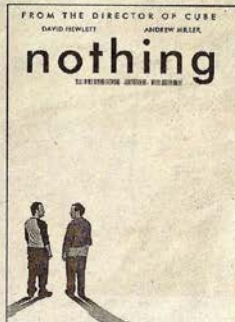
"In our next collaboration, I'm considering giving David the part of



Pat Douglas
Staff
Writer

ESSENTIALS

- "Nothing" • Rated R
- 1 hour 30 minutes
- Starring Andrew Miller, David Hewlett
- Directed by Vincenzo Natali



'Andrew' and vice versa. Just to mix things up a little," Natali said jokingly.

In "Nothing," David and Andrew are two people whose friendship is based solely on necessity. The two found each other at a young age and quickly realized that neither one would ever find another friend again.

Living in one of the most dismal homes in cinematic history, David drops a bomb on Andrew when he advises him of his decision to move out of the house and in with his girlfriend.

Andrew has a phobia of the outside world and the people in it, and immediately panics when he realizes that David is truly walking out on him.

David wants to find other friends and that's why he is so easily taken advantage of. He soon discovers that his girlfriend has embezzled \$25,000 from David's employer using David's name, and she also is leaving him.

He has no choice but to move back in with Andrew, which he does, acting like nothing ever happened.

In the less than 24-hour period that David is gone, Andrew manages to have an unfortunate run-in with a vindictive Girl Scout and finds himself in trouble with the law. In a matter of moments, the luck of the friends goes from bad to worse. Both are wanted by the police and also are issued a notice that their home is being torn down for violating a zoning code.

As the home is surrounded by policemen, a demolition crew and onlookers, David and Andrew huddle in a corner and panic. That's when everything disappears.

All that is left is their home. When they venture outside, they find themselves surrounded by nothing but a white void. No people. No sky. No ground. Nothing.

The two men have the power to make anything disappear if they hate it enough and at that point, both of them hated the world and it disappeared.

"I became fascinated with this notion of editing reality. I think everyone does in their daily lives," Natali said. "We have to censor the vast amount of crap that's thrown at us, especially in this day and age. And we also edit ourselves and our memories to help define who we are."

Hewlett and Miller do an outstanding job portraying the men as

they struggle to figure out if being stuck in a world consisting of nothing but themselves and their house is a good thing or a bad thing. Not bad considering that they were brought in as cheap labor.

"("Nothing") was conceived as a two hander for the two actors I knew who would work for free," Natali said of his longtime friends and collaborators, Hewlett and Miller. "The fact that they are excellent performers is beside the point. I needed to do something cheap."

The fact that the movie's participants weren't big name stars who demand big salaries helped in the creative process, according to Natali.

"No one was being paid so we didn't have to deal with the usual formalities that one does with movie stars," he explained.

"Every time someone complained, I just had to remind them that they also were the producers. They didn't have anyone to complain to except themselves."

"Nothing" is an original one-of-a-kind film that gives its audience a real treat. People will certainly talk about it long after they see it.

Patrick Douglas welcomes comments and suggestions at patjessedouglas@netscape.net.

'Milwaukee, Minnesota' exposes human coldness

There's a certain darkness to the film "Milwaukee, Minnesota," and it doesn't have anything to do with the frigid scenery and cold winter environment.

It's a reminder of the darkness of humanity and the ability to spot weakness and take advantage of it.

The film stars relative newcomer Troy Garity, who happens to be Jane Fonda's son. Garity's performance is one of the best of the year, and although it won't be acknowledged by the major studio awards shows at the end of the season, it should be.

His participation in the movie came thanks to a bit of chance, according to the film's director Allan Mindel.

"It was a complete accident," Mindel said of Garity's role in the film, speaking from Manhattan, N.Y., in a recent phone interview. "I wanted someone new that didn't have any baggage of people knowing them. I called him up. I said, 'Will you do the lead in my new film?' He said, 'Well, could you at least send me the script before I say yes?' I said 'oh, I forgot about that.'"

Garity's portrayal of a mentally challenged fellow named Albert is a stunning and memorable one, prompting inevitable comparisons to Dustin Hoffman's Raymond Babbitt in 1988's "Rain Man."

"He's a very focused actor and he's a very trained actor," Mindel said, noting Garity's four years invested at the American Academy of Dramatic Arts in New York City. "It's his first leading role, so that's fun and exciting for all of us. I think we have a lot more to see about Troy Garity in the future."

Albert's mental condition doesn't allow him the social freedom most of us enjoy. He lives with an over-protective mother and works for a man named Mr. McNally (Bruce Dern). His job is basic and consists of helping out around the store and copying things for people who come in.

He has an uncanny ability to ice



Pat's Picks

Pat Douglas

ESSENTIALS

- "Milwaukee, Minnesota"
- R ● 1 hour 35 minutes.
- Starring: Troy Garity
- Directed by Allan Mindel

fish and takes advantage of it. Albert can hear the fish below the ice and becomes a champion of fishing tournaments, winning some nice cash prizes that come with them.

Hanging his clippings on the wall at work attracts the attention of curious customers as well as people who want to take advantage of him.

First to scheme up a way to take his money is Tuey (Alison Folland) and her brother Stan. The two are drifters who come to town with little money and fewer prospects. She pretends to be a writer with Time magazine who is interested in Albert and his fishing mastery.

Things get more confusing and lonely for Albert after his mother is mysteriously run over by a car.

Almost as quickly as Tuey enters the picture, so does slimeball Jerry James (played to perfection by Randy Quaid). Jerry claims to be Albert's father, who supposedly died when Albert was a baby, and has returned to rekindle a relationship with his long forgotten son.

Quaid's participation in the film was a bit of a fluke, too.

"His wife Evi is a very good friend of mine and I knew Randy, not as well, but I knew him a little bit," Mindel explained. "I called Evi up. I sent her the script, she



PHOTO COURTESY OF ALLAN MINDEL

Director Allan Mindel braves the frigid Wisconsin winter while filming "Milwaukee, Minnesota."

gave it to Randy, Randy loved it. Just like that."

It doesn't take long to realize that something is fishy about Jerry's arrival in Albert's life and his stash of money is soon in jeopardy.

The film even features a quick cameo by Josh Brolin, in perhaps one of his creepiest roles.

"He didn't even ask what it was (about)," Mindel said. "We went out that night to a local transvestite club and got this idea for that character and literally put it together with Alison on the set and did a mixture of an improv script situation."

Filmed in the dead of a Wisconsin winter, "Milwaukee, Minnesota" was anything but kind to the actors and crew.

"It was definitely difficult because (the cold) slows people down," Mindel said. "We had 40-below-zero weather at night. It was really hard."

"My next film, I'm going to do in the heat of El Paso," he said with a laugh.

Douglas welcomes your comments and suggestions. E-mail patjessdouglas@netscape.net.

Carmike Cinemas

SECTION
L

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LIFE

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. WEDNESDAY, NOVEMBER 30, 2005 .

Seattle musical scene stalwart branches out — again

You can't talk about the legendary Seattle music scene without mentioning Dale Crover.

Crover has been a large part of numerous projects throughout the years, most notably the Melvins and Nirvana, and continues to be an important piece of many puzzles.

Crover's contributions have never been limited to one band at a time. While he's still a vital member of



the Melvins and The Men of Porn, he's also concentrating on his latest project called Altamont.
Just released on the

AntAcidAudio label, "The Monkees' Uncle" is the first offering from a band comprised of musicians of many backgrounds and talents.

There are five members of Altamont, four of whom received credit for laying down drum tracks on the record. While Crover is the ringleader, everyone played an important part in the recording process.

"On some songs we didn't have the drum part

down, so we recorded guitar and bass first, then worked out who would play the drum parts," Crover explained in a recent interview from his home. "Or, Dan would play guitar on a song he wrote and I would play bass. It would be different (from) song to song."

Everyone has his place when the band plays live. The drum duties are placed squarely on the shoulders of Sasha Popovich.

"The only one who sits is Sash, the current live drummer," said Crover, who handles guitar and vocals at the live shows. "The rest of us are too busy hammering it up with scissor kicks and back scratchers."

"The Monkees' Uncle" has a Melvins-meets-Kyuss kind of vibe and is one of the year's best releases, an

See CROVER, 2L



PHOTO COURTESY ANTACIDAUDIO

Dale Crover, center, has been key to the Seattle music scene.

Dale Crover
Melvins
Nirvana
Altamont

Crover

FROM 1

accomplishment considering the album's low budget.

"So far the record is selling like hotcakes, and I haven't been spit on yet so I guess everything is A OK," Crover said.

Having keyboardist Toshi Kasai behind the mixing board as producer was a huge asset to the band, according to Crover.

"We did not have a huge recording budget," said Crover. "The record sounds good because Toshi is an excellent

recording engineer. That's the way I've worked for a long time now. I can't see spending millions of dollars on a record. We didn't have a million dollars."

"(The) only thing I (had a) hard time (with) was Dale and Joey (Osborne) played exactly same setting of drums," Kasai said of his mixing duties. "Joey hit drums like a little girl (and) Dale slammed drums like a truck driver. So recording levels were so different.

"The proof is right there. We made a great sounding record for peanuts. Why? Because we are pros," Crover said.

When it comes to his own music, Crover's biggest critic is himself, and being on the AntAcidAudio label is just an

added bonus.

"As long as I like it, it's great," he said. "We're on an indie label with an indie budget. The label does a great job with the budget they have. I wouldn't want to be on any other indie label besides AntAcidAudio."

Crover's presence on the Northwest music scene goes back to the mid-80s when he joined the Melvins. Fellow Aberdeen, Wash., native Kurt Cobain was a huge fan of the Melvins and spent a lot of time with them before his band Nirvana exploded and changed rock history.

Crover lent his talents behind the drum to Nirvana and was the drummer on three tracks of the band's debut album

"Bleach," as well as a few tunes on the record "Incesticide." But it was his friendship with Cobain that Crover is most grateful for.

"Cobain was a good friend of mine. No one will ever know him like I did," Crover said, speaking briefly about the rock icon.

Today, Crover continues to find himself as one of the hardest working musicians in the business and offers a piece of advice to other drummers out there.

"Eating a giant pizza before you go on stage is the best thing ever!" he said. "All you drummers out there should try it."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Best music of 2005 heard by those willing to search

While the major labels spent 2005 complaining of poor record sales and others whispered of the demise of rock amidst a saturated genre, those who ventured out on their own could find appealing music.

As is usually the case, there were exciting releases in both mainstream music and on the indie scene if music fans were willing to search them out. The satellite radio explosion and the constant expansion of the Internet helped introduce people to bands they may have never heard in years past.

Every January I put together a list of the best songs from some of the best albums I heard during the previous year. The tracks aren't listed in order of favorite, but mixed in a vibe that flows from beginning to end.

I'm not sure how you would classify this collection of tunes as far as rock categories are concerned. Growly-goth rockers Opeth unquestionably produced the best album of the year, but this is probably the only "best of" list where you'll see them alongside the more mellow rock band Coldplay.

I'll just call this the "Best of 2005."

Track 1—"Bing Bang Bong Kong," Messer Chups, "Crazy Price": What a perfect way to start a mixed album to represent this past year. This Russian offering is both bizarre and catchy.

Track 2—"B.Y.O.B.," System of a Down, "Mezmerize": SOAD decided to release two albums this year and this was the best song off of the best of the two albums. While "Mezmerize" was a fine collection of quirky tracks, the second album, "Hypnotize" was a little disappointing.

Track 3—"Little Sister," Queens of the Stone Age, "Lullabies to Paralyze": Although this song was everywhere in 2005, it never seemed to get old. It also brought back the cowbell in a huge way. QOTSA have never let me down and this was one of my favorite albums of the year.

Track 4—"Speed of Sound," Coldplay, "X&Y": I don't care that some people consider these guys an adult contemporary rock band. Coldplay is a great mix of Radiohead and Pink Floyd styles and their tunes are perfect when you want to chill out, plus they have some chuggy, catchy bass riffs which I like.

Track 5—"Do It Again," Nada Surf, "The Weight Is A Gift": I've become more and more a fan of Nada Surf with each new album. On their fourth offering, they show their maturity.

Track 6—"Man Or Animal," Audioslave, "Do to Exile": I tried to get into this album and had a hard time. This is easily the best song on the record that didn't live up to the hype.

Track 7—"The Old Man And His Bong," Debris Inc., "Debris Inc.":



This is one of the longest tracks on a record with five songs that clock in at under a minute and twenty seconds apiece. With St. Vitus guitarist and doom metal legend Dave Chandler on guitar and former Throwdown bassist Ron Holzner on bass and vocals, there is a good reason why these guys harken back to the early days of Black Sabbath with a punk twist.

Track 8—"Downpour At Mt. Angel," Hater, "The 2nd": Like a time capsule on CD, this collection of Hater tunes was released 10 years after they were recorded. Former Soundgarden bassist Ben Shepherd shows he's got many different musical talents on "The 2nd" and gave fans a belated gift by releasing the collection.

Track 9—"Pedigree," Altamont, "The Monkees' Uncle": If you think about it, it's a good thing that Dale Crover doesn't limit himself to just playing drums for the Melvins. On Altamont's third album, Crover showcases his talents behind the mike and on guitar.

Track 10—"Mice And Gods," Clutch, "Robot Hive/Exodus": Clutch is an exceptional band that can't be summed up in one word. Offering up a mix of funkified, doomish, southern fried jam-band style along with super-bizarre lyrics, Clutch was a sight to sore ears in 2005 with their release "Robot Hive/Exodus."

Track 11—"Kingslayer," Grand Magus, "Wolf's Return": Swedish rockers Grand Magus slipped in under the radar this year with "Wolf's Return," a thrashy, Soundgarden-inspired treat.

Track 12—"Ghost of Perdition," Opeth, "Ghost Reveries": Before 2005, I wasn't exactly a fan of Opeth. "Ghost Reveries" changed all that. This was easily the best album of 2005 and showed the range of this band. With numerous songs clocking in at more than 10 minutes apiece and a range of styles unlike any other band, Opeth is now on my favorites list.

Track 13—"Exoskeletal," Nuclear Assault, "Third World Genocide": This old school thrash band is still out there making records. "Third World Genocide" sounds a lot like early Anthrax which shouldn't be too much of a surprise since two of the band members once played with them.

Track 14—"Speak the Truth," Throwdown, "Vendetta": Hard core metal made a huge impact on the 2005 metal scene with Throwdown leading the charge. Often compared to Pantera, Throwdown is an exciting and energetic band.

Track 15—"Love?," Strapping Young Lad, "Alien": Perhaps the scariest looking band without props or makeup. This is what you'd get if you mixed Dio, Disturbed, the Cookie Monster and the Crypt Keeper.

Track 16—"Dead Sun," Crowbar, "Lifeshlood for the Downtrodden": Whenever Kirk Windstein and Crowbar make an album you know you're in for a slow and sludgy metal experience. Crowbar never strays too far from the formula that it has always used and "Lifeshlood" is as good as anything in the Crowbar catalog.

Track 17—"In The Arms Of God," Corrosion of Conformity, "In The Arms Of God": I was blown away by this album from the first time I heard it and still consider it to be in the top three best releases of the year. Choosing to end their album with the best song on the record was a premeditated move by the band and I had no choice but to follow suit on my mixed CD.

'Star Wars' top DVD of 2005

By PAT DOUGLAS
Fusion Staff Writer

There's never really a bad year for movies if you think about it. Granted, this was the year of the rehash at the box office, but there also were plenty of quality films released on DVD.

Picking the best movies to come out on DVD in the past year wasn't difficult. Narrowing them down to 15 was the hard part. My wife and I watch two to three movies every weekend. Doing the math, that's a lot of flicks from which to pick.

Since narrowing down the list to the standard top 10 would have been too difficult, I went with the top 15 movies released on DVD in 2005 for the sixth annual A-Patemy Awards.

15. "Off The Map" — This was a surprisingly well-done film, directed by Campbell Scott. You'll never see Sam Elliott cry so much.

14. "Dallas 362" — Scott Caan wrote and directed this film about a couple of thugs who can't keep themselves out of trouble. I thought the dialogue was worth the price of admission.

13. "Mean Creek" — As this movie progressed, it became more and more disturbing. Rory Culkin will no doubt follow the footsteps of his older brothers Kieran and Macaulay.

12. "The Village" — M. Night Shyamalan once again did a tremendous job of mixing suspense with an incredible twist. His casting of Ron Howard's daughter Bryce was genius as she stole the show as the blind Ivy Walker. Joaquin Phoenix also earned his paycheck with this role.

11. "Charlie and the Chocolate Factory" — Who knew that a remake of an already outstanding film would be so good? Obviously Tim Burton, who directed what turned out to be the biggest surprise of 2005. Johnny Depp certainly deserves the Golden Globe nomination he received for his part as Willy Wonka.

10. "Team America: World Police" — While it may look like a simple movie about marionettes doing bad things, that's only partially right. Matt Stone and Trey Parker always find a way to incorporate some of the

most witty dialogue and not-so-subtle political statement into their work and this was over the top.

9. "War of the Worlds" — OK, so Tom Cruise does have a place in Hollywood. Just so long as he sticks to Steven Spielberg and science fiction.

8. "Sin City" — I had no interest in this movie until I reluctantly rented it a few weeks after its release. What I found was one of the most visually unique films in recent memory. Add that to the great chaptered storyline and you've got an action-packed adventure.

7. "March of the Penguins" — The penguins weren't the only stars of this show. The camera crew sacrificed more than people may know and, Morgan

Freeman's narration was a perfect addition.

6. "Nothing" — This was one of the most unexpected films of the year. Primarily limited to two actors in front of a white backdrop, "Nothing" was a fun and refreshing discovery and made me think, what if?

5. "The Incredibles" — Not only did this movie have an incredible story, the animation set a new standard for years to come.

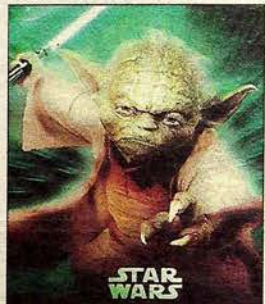
4. "The Island" — This was pretty much a two-part movie that reminded me of "The Matrix" in a way. The thought of science progressing to that point is frightening.

3. "40 Year Old Virgin" — Steve Carell is this year's Will Ferrell and "40 Year Old Virgin" is this year's "American Pie." Many thought this movie was too crude. I think it was hilarious.

2. "The Machinist" — Before I saw this movie, I didn't really respect Christian Bale as an actor. Afterwards, I couldn't believe he wasn't nominated for any major awards for his performance. Besides losing 63 pounds for the role, he steals the show in a film that features one of the best stories of the year.

1. "Star Wars: Episode III" — There's no way around the year's best movie. What other film franchise can instigate a line weeks prior to its release?

There's something to be said after two disappointing sequels and decades of waiting. George Lucas not only tied the six-part film together well, but he made arguably the best movie in the whole series.



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For tips or corrections: Contact Features Editor Matt Ochsner at 791-6532 or (800) 438-6600 or tribfeatures@sotast.net
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Post Judas Priest, 'Ripper' is still rocking on in metal fashion

Tim "Ripper" Owens is from the old school of rock study. Growing up with the tunes of Iron Maiden and Dio playing in the background, Owens was drawn to the sounds of metal pioneers Judas Priest as a youngster.

Owens drew major media attention for his story and his overnight rise to power in the metal community. Now he is



Staff Writer Pat Douglas

drawing from that inspiration behind the release May 9 of the debut album of his band, Beyond Fear. The album is titled "DIO."

Ten years ago, Owens was head of an Ohio-based all-Judas Priest cover band called British Steel. His nickname of "Ripper" even came from a classic Priest song title.

In one of the more publicized breakups in metal history, Judas Priest parted ways with its famed vocalist Rob Halford just before discovering Owens and his talent behind the

milke. It wasn't long before Owens was officially named the vocalist for the band he grew up idolizing.

The story inspired the movie, "Rock Star," starring Mark Wahlberg and Jennifer Aniston. It thrust Owens into a status of "luckiest man in metal."

The honeymoon only lasted a few years and produced a few albums, but Judas Priest eventually

reunited with Halford, leaving Owens to do his own thing.

"Rob had to get back into Priest and Priest needed Rob and I needed to do other stuff," Owens explained from his home in Akron, Ohio, during a recent phone interview. "I was excited to see 'em get back together."

While Owens was left on

the outside of Priest in 2003, he quickly joined forces with metal thrashers Iced Earth, offering his unique piercing vocals.

Now, Owens is attempting to bend the ears of metal fans with a project that's 100 percent Ripper. Calling themselves Beyond Fear, Owens is joined by

See BAND, 21

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Band: 'Good old heavy metal music'

FROM 1L

metal guitarist John Comrix, who sports a classic metal style similar to that of Dave Murray from Iron Maiden.

"He's definitely a great (guitar) player," Owens said of Comrix. "He was just a perfect fit. If I could play like that I'd be a guitar player."

Putting together 12 solid songs for this record was inspiring for Owens.

"The thing that's so exciting about it is, it's the album that I wanted to make," he explained. "Good old heavy metal music right in your face. It's nice to finally get it out. That's what's cool about it. This is the real deal. It's important to me to finally have people hear that."

Owens' roots are evident in every breath he takes into a microphone, but his goal wasn't to just re-create the sounds that molded him.

"It's real true to me, but the thing I didn't want to do was get totally stuck with that," Owens said. "My goal was to make music that I would want to listen to, which would be that classic style of metal that was brought to this new era."

Although Owens was moved on from his days with Judas Priest, he understands the curiosity surrounding his stint with his favorite band.

"I love that part of it," he said of the attention garnered from his days with Judas Priest. "It was a great, great time in my life. I'm very proud of the albums I put out with Priest. I'm really excited about that whole era."

His view of Judas Priest as a whole has become a bit skewed

since his days with British Steel, but his allegiance to the band remains strong.

"We're good friends," he said. "I look more at them as ex-band mates and good friends. You end up looking at them differently, not in a bad light."

When the 2001 film "Rock Star" was released, Owens got to see a loose interpretation of his real-life story without having the opportunity to provide some of his own input and reap some of the financial rewards.

"They definitely took the idea from me," he said of the film's inspiration. "I wish I would've been involved in it more ... but then they would've had to pay me."

Besides making music, Owens stays busy raising his two children, aged 1 and 3, as well as a 17-year-old daughter.

"It's crazy," he said. "You don't get much accomplished around the house. Things definitely change. That's the fun of it, leaving tomorrow for a month long tour of Europe and then doing this, it's like wow, it's nuts. It's tough leaving the family, you know."

Even though the ride has had its ups and downs, Owens shows little regret, offering up hope for the future and admiration for the past.

"It's amazing," he said in retrospect. "It's amazing that I get to go to all these places and do all this stuff. It's exciting. The best thing about the ride is meeting all the bands and meeting all the people I've always looked up to and always liked. That's pretty exciting in itself."

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Tim "Ripper" Owens is pictured second from right.

PHOTO COURTESY SPV

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Pushing 30, Motorhead keeps on running

When Motorhead released its self-titled debut album in 1977, "Star Wars" had just debuted in theaters, the Raiders were world champs after defeating the Vikings in Super Bowl XI and the first Apple II computer was produced.

Let's just say, those were the early days of some of today's greatest productions.

Averaging more than one release a year, Motorhead has churned out 40 albums. These days, the band continues its onslaught of material with "Stagefright," a 2-disc DVD comprised of



Staff Writer Pat Douglas

a live show and backstage peeks.

Motorhead is led by one of the most imposing and recognizable figures in rock and roll, known simply as Lemmy, and his signature vocals and bass guitar. The band is widely considered to be the originator of thrash metal and

one of the loudest rock bands on the planet.

"It's a great privilege, but we've worked for it," guitarist Phil Campbell said of Motorhead's reputation in a phone interview from his home in Cardiff, South Wales, United Kingdom. "It's great. (It's a) good feeling."

The first disc of the DVD features an entire live show, filmed on Dec. 7, 2004, in Dusseldorf, Germany. The show features the band in top form in front of an energetic crowd.

"We don't need to do millions of shows to pull it

in," Campbell said of the band's decision to film the entire DVD at that particular show in Germany. "We get the mistakes and all. Which is what it's about."

The Dusseldorf show features classic Motorhead tunes such as "Love Me Like a Reptile," "Iron Fist," "Overkill" and their signature tune, "Ace Of Spades." The band never gets tired of playing the classic songs because of the individual spirit provided by fans at each concert.

"We're lucky to have a
See **MOTORHEAD, 2L**



PHOTO COURTESY SPV

Motorhead members, surrounded by fans, are Mikkey Dee, Lemmy Kilminster and Phil Campbell, left to right.

Motorhead: New album coming

FROM 1L

lot of material from the past. We still enjoy playing 'Ace of Spades,'" Campbell explained. "There's always great energy when we're playing it. Every night ... it seems like it's the first time we've played it."

"I don't know what it feels like for the road crew, but for the rest of us, it feels great. The road crew are probably packing away by (then). Packing away things they probably shouldn't be packing away during the last song," Campbell quipped.

The infamous Motorhead road crew is featured in length on disc two of the DVD set.

"A lot of the crew has been with us for a long time. Even the chef's been with us for eight years," Campbell said. "Some of the crew have been with us for 20-odd years. They sign more autographs than us now, the crew."

Motorhead's tough-as-nails approach to presenting straight up rock and roll has resulted in a legendary live reputation.

"If it's a really good gig, it's one of the best feelings in the world. When everything seems right," Campbell said of the band's motivation to produce a solid live performance.

"You can have the worst preparation in the world and go out and have a great gig. Most often than not we have killer shows, so we're lucky in that department."

The DVD features a toned-down acoustic blues tune called "Whorehouse Blues" positioned toward the end of the set. Unplugging themselves for even one song is a relief for the band, which prides itself on being one of the loudest rock groups to

ever play on stage. The respite is a chance to get away from the blast of the speakers for a moment.

"It's a change. It gives the ears a little rest," said Campbell. "Believe me, our ears have been bombarded with the most holo-caustic sounds you can ever imagine at ridiculous volumes for 25 years. It's nice, that five minutes, and then go back to three songs and blast it again. No really, five minutes, it seems like a year to anyone else, really."

The band is currently working on material for a new album, and fans can expect its release this summer if things go right.

"I still have to write some riffs and record it and then take them to Lem and Mikkey in February," Campbell said. "The album probably won't surface until sometime in midsummer. It depends on how long it takes until we're totally happy."

Although Motorhead has never played in Montana, that may change very soon.

"I don't think we've ever played Montana. I'll tell my agent. It'd be nice to do a show there," Campbell said after inquiring about the status of rock venues in the state. "I'm sure it'd be quite good. It's weird, we'll go to some places 10 times in 15 years and other places we never go once. It's not fair."

"I'll put in a word for Billings," he said.

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Phil Campbell
Motorhead

Wide-ranging Jerry Joseph set to rock Montana

When you're talking about musician Jerry Joseph, you're talking about someone with diverse musical offerings and a lot of miles under his belt. The terms one-dimensional or stagnant certainly do not apply to the Portland, Ore.-based rocker.

Touring in recent years as a solo artist, as well as with Stockholm Syndrome, the Jackmormons and numerous gigs as a two-piece ensemble, Joseph is making a swing through Montana as the Jerry Joseph Coterie.

Having been on the road for nearly a quarter of a century, Joseph maintains a fresh outlook on touring, switching things up and sharing the stage



Staff Writer Pat Douglas

with different artists with different styles.

"(When) you put a different person in the mix, that changes the nature of the music and that keeps me interested and it makes me look at things, sort of, in a different way," Joseph explained in an phone interview from Salt Lake City. "I've sort of been encouraging these different kinds of lineups."

Tour dates

■ Jerry Joseph Coterie plays Dante's Inferno in Big Sky Thursday, March 23, and Flanagan's in Whitefish on Friday, March 24, and Saturday, March 25.

As Forrest Gump might say, Jerry Joseph is like a box of chocolates, you never know what you're gonna get.

Joseph tours for the better part of each year. The excitement and motivation that come with touring have changed. Touring as a two-piece or solo offers the musician a different perspective than when he tours

with a whole band.

"Somebody sits down and goes ... you need to work 150 to 200 nights this year. So, once you finish that, it's like, OK, how can I make this interesting?" Joseph said. "Because the idea of just jumping in the van with a rock band and not making a lot of money, that's fine for a little bit, but I'm getting a little old for that to be my whole year. Especially when the nature of the thing sort of changes."

"When you're young, you're there for the party and the girls and the adventure. I think now, you're hoping to get a



PHOTO COURTESY SEPTEMBER GURL

Jerry Joseph is coming to Montana.

See JERRY JOSEPH, 2L

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LIFE

WEDNESDAY, MARCH 22, 2006.

Jerry Johnson: Powerful and thought-provoking lyrics and haunting vocals

FROM 1L

warm water bottle and a quilt," Joseph said with a laugh.

Although he's only playing a few dates as the Jerry Joseph Coterie, it's just another example of Joseph's mixed lineup. Don't let the name fool you. It's still Jerry Joseph, accompanied by longtime collaborator Junior Ruppel and drummer Steve Drizos.

Originally planning on playing these Montana dates as a two-piece with Drizos, Joseph was asked to give a name to his traveling outfit once Ruppel decided to join them.

"My agent's like 'they want a name,' and I'm like, 'my name's Jerry Joseph.'" Joseph said. "I was in the middle of reading this Salman Rushdie book, 'Shalimar the Clown,' and they were talking about one of the characters, Coterie. If you look up the word, it's like a group of friends or associates, but it's kind of a vague, French word. I think I said it more to make my agent have to go get a dictionary to spell it right."

Although Joseph has worn many hats over his career, his work with the Jackmormons has earned him the most notice over the past decade. Celebrating 10 years together, the band recently released "Into The Lovely," an album many critics believe to be the band's best work to date.

Entering the studio, Joseph wanted to freshen things up and

loosen constraints the Jackmormons have felt on previous albums.

"We've always made these records and it's usually someone telling us what to do all the time," Joseph said of the Jackmormons studio history. "The idea was, let's go in and make the record we wanna make and not have anybody trying to say, 'you can't do that.' Between me and Junior alone, we probably have 8,000 CDs. We listen to all of them. That was the point, go in and make a record that was whatever we wanted it to be."

With the help of producer Patrick Kearns, the Jackmormons were given more freedom to concentrate on the music.

"I like the guy. I also like that he lets me have an opinion when he's producing," Joseph said. "We had a guy in the studio who knew how to turn the knobs right. It was fun for me, because it's like 'I'm gonna play piano on this song' and there wasn't anybody to say 'well, you can't do that.'"

The other consistent part of the Jackmormon's puzzle has

been Ruppel on bass. While making "Into The Lovely," Ruppel was given a chance to broaden his contributions to the music.

"(Junior) pretty much dictated the way most of those songs were recorded," Joseph said of Ruppel's part in the recording process. "He would do these bands of loops and sounds and that was kind of the meat of the casserole."

Joseph's style can best be compared to Big Head Todd and the Monsters vocalist Todd Park Mohr or former Dire Straits front man Mark Knopfler. But, his powerful and thought-provoking lyrics and haunting vocals are what gives him his own, unique flavor.

The musician maintains a level of humility and perspective about his career not usually found in artists who have been making music for 25 years.

"I'm staying with a friend right now who climbs Mount Everest and he's getting ready to go again," Joseph explained. "Other people do (stuff) that's a lot more powerful, I think. It sort of makes what I do look pretty self-absorbed and trite."

"Music is a funny thing. It's a luxury. It's a luxury for me to be able to go somewhere and sit and write songs," he said.

Joseph makes it a point to swing through Montana once or twice a year while touring the country and has a history with the state, having lived here a short time. The Jackmormons' first album is titled "Butte, Mont. 1879," and the double-live record, "Mouthful of Copper," was recorded over two nights in Butte.

Joseph first toured Montana with his band, Little Women, 25 years ago and immediately fell in love with the state.

"I've always just thought I was fortunate to be able to go up there and make a living," he said of

touring in Montana. "You have your certain areas you go out and play and Montana for me is just a place that I've lived and we have a lot of friends. I tend to think of it almost as a home gig. My friends from other parts of the country or other parts of the world think it's pretty exotic."

The fortunate ones are the people who have been lucky enough to find themselves in a club somewhere in Montana and enjoyed an evening of meaningful music from a musician who has overcome unimaginable obstacles and lived to sing about it.

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Jerry Joseph and the Jackmormons

Sepultura's new release takes a swing at 'Divine Comedy'

Rebuilding an empire takes time, especially in the metal kingdom. When Brazilian thrash kings Sepultura lost their voice nearly 10 years ago in an ugly separation, they set out to show their fans that all was not lost.

These days, you'll still find Sepultura busy doing what they've done for 20 years — recording and releasing albums, touring and finding new ways to capture the attention of



Staff Writer Pat Douglas

rockers all around the globe. Next Tuesday's release of "Dante XXI" marks another chapter in the story of a band that has risen from the ashes.

"We've always tried to do something different. Like

trying to do it a new way, but saying the same thing," explained guitarist Andreas Kisser in a recent phone interview with the Tribune while spending time with his family at a beach in Santos, Brazil. "You can see that none of the albums from Sepultura are like the previous ones."

Kisser constantly tries to improve and evolve to avoid becoming stagnant.

"You can't be like AC/DC or the Ramones," he said.

"You can't expect Sepultura to do the same thing all the time. That's what drives us to be a band for nearly 20 years."

"Dante XXI" is a concept album, interpreting the book, Dante's "Divine Comedy," through music and artistry.

"Every album has had some inspiration that drives us all. Each one has something extra, something cool," Kisser said. "Because we've had some experience with

doing soundtracks for movies here in Brazil, we thought about finding something to inspire us to do a soundtrack for it. Either a movie or a book or something. The 'Divine Comedy' is a beautiful story.

"I thought we could really relate the stuff to the place we live today."

Each band member read the story and ultimately revealed their interpretation

See CATS, 21



PHOTO COURTESY SPV
Members of Sepultura are, from left, Andreas Kisser, Igor Cavalera, Derrick Green and Paulo Pinto.

Band: Will the veteran band's grueling tour schedule include Montana?

FROM 11

of the book to the music.

"That was very inspirational for us to write the lyrics and music and everything else that goes together with the album," Kisser said. "It's amazing. It's a great book. It's almost like a bible. It's such a long trip. I learned a lot from it."

Themes are nothing new for Sepultura, which once spent time with the Xavante Indians in Brazil to find inspiration for its signature album, "Roots." That album was released in 1996, and launched the band to stratospheric proportions in the metal community.

Shortly after the release of "Roots" that vocalist Max Cavalera parted ways with the band, citing differences between the group and the manager, who also happened to be his wife. Cavalera moved on to form Soulfly and took a lot of Sepultura fans with him.

The remaining members of Sepultura, including Cavalera's brother, Igor, set out to find a replacement vocalist and chose Cleveland native Derrick Green.

With Green on vocals, Sepultura continued to record music, releasing albums like "Agains" and "Roorback." Although loyal fans continued to show their support, the band struggled to find the worldwide audience that once embraced them.

In November 2005, the band released a live CD and DVD called "Live In Sao Paulo," to



show fans that the band is still dedicated to its craft and as lively as ever. The footage gave fans a chance to see and hear the band as they performed classics like "Refuse/Resist," "Territory" and "Roots Bloody Roots."

"We never really had the chance to talk about what Sepultura has been doing," Kisser said. "We kind of set up ... like a blockade. We switched labels and ... we had a chance to do the DVD. Now we have a chance to tell a little bit of what we've been doing since Derrick joined the band. To demonstrate that, the band is working nonstop."

Andreas Kisser
Sepultura

Recapturing the momentum from 10 years ago required more than finding a replacement vocalist.

"We had to rebuild the whole structure of Sepultura," Kisser explained. "When Max left the band, we lost the manager, the label, the business. Everything was kept by Soulfly. We had to rebuild. We knew it would take time and here we are."

Kisser attributes the band's worldwide appeal to years of brutal touring and education on issues faced by fans throughout the globe.

"We tour so much," he said. "I think people feel that. We've had the chance to travel the world so many times. We get a chance to see new countries and new currencies. It's a lot of traveling and a lot of faith in what we do. We

see the corruption and violence and all of that. I think people relate to that. It's great to see Sepultura still working."

The heavy touring is a main motivating factor for Kisser and his bandmates.

"To have the privilege to travel the world and to learn the languages and to taste different food and drinks and to live with people, that's the beauty of it all. That's the stuff we gather and

compare to Brazil."

With a new wave of tour dates comes another chance that Sepultura will make it to Big Sky Country, albeit a small one.

"I hope so man," Kisser said of possibly playing a show in Montana someday. "I don't think that we've ever been to Montana before."

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LIFE

WEDNESDAY, MARCH 8, 2006



PHOTO COURTESY PEARL JAM

Pictured from left are the members of Pearl Jam: Stone Gossard, Jeff Ament, Eddie Vedder, Matt Cameron and Mike McCready.

New album out Tuesday, tour starts next week

BY PATRICK DOUGLAS • TRIBUNE STAFF WRITER

Much can be said about Pearl Jam's longevity. Playing by their own rules and catering to their own beliefs, Pearl Jam is the perfect example of a band of brothers who do their own thing.

Maybe that's why they've sold more than 25 million albums in nearly two decades.

"I think for the most part, we just kind of put our heads down and make decisions based on what we think is the right thing to do at the time," explained bassist Jeff Ament in a phone interview from New York City.

The Big Sandy native was in the Big Apple preparing for a performance on Saturday Night Live two days later.

"We feel totally lucky and blessed to be able to ... make records how we want, tour how

we want, and we've sold enough records that we have a little bit of power. ... We're not always playing the game."

Gearing up for Tuesday's release of the band's self-titled album, Pearl Jam is soaking in the sudden success of the first single, "World Wide Suicide." It climbed to No. 1 on the Billboard Modern Rock chart as well as No. 2 on the Billboard Mainstream Rock chart.

Although the band has been producing albums for more than 16 years, its self-imposed absence from radio in recent years has left many mainstream rock fans in the dark on Pearl Jam happenings.

"I don't know if we've really had a song that's been played at radio at this level in a long time," Ament said. "I think (the past two) records just didn't get promoted in a way that's on certain people's radar, and that's fine. I think it's fine to pop in and out of that world, and things are certainly more crazy this time. I



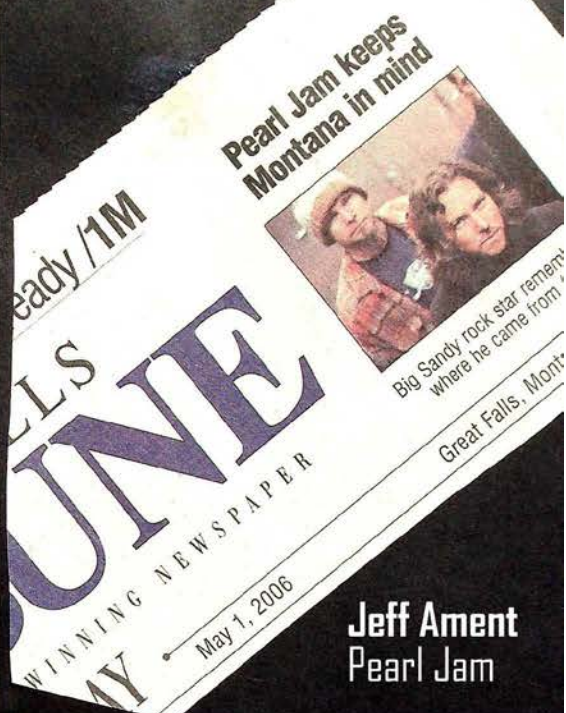
Pearl Jam releases its eighth studio album on Tuesday. Self-titled, the album features the single "World Wide Suicide."

guess it's just kind of what happens when you stick around long enough. You do pop in and out of the mainstream."

Perhaps the reason Pearl Jam has been able to maintain a fresh perspective with each album's release comes down to the way they construct the music.

"I think all of us, when we're writing, there's a certain aspect

See PEARL JAM, 2L



Jeff Ament
Pearl Jam

PEARL JAM

From 1L

of how we all write that we're comfortable with and we all feel good about," Ament said. "I think even when I'm sitting down and trying to come up with the bass part for one of Ed's songs, or somebody else's song, when you initially hear the song, you might go, 'OK, if I mess with my sound and kind of push it this other way, it's gonna kind of change it a little bit.'"

"We push and pull a lot, even when it comes to each song, trying to make it our own. Trying to make it a real Pearl Jam song, as opposed to an Ed song, or a Stone song, or a Jeff song, or a Matt song or a Mike song. I'm pretty proud of that."

The band hasn't toured behind a batch of new tunes since the 2002 release of "Riot Act." That has Ament anxiously awaiting their new tour, which kicks off May 9 in Toronto.

"The best thing about this record is, I think we'll be able to play everything live," he said. "There's not really any of those studio art projects, those songs that are really tough to tackle. I can't wait to just get out and play a bunch of songs. I think that's the thing that we're best at, and I think that's the thing that we crave, that we love."

Pearl Jam will join forces with Tom Petty and the Heartbreakers on a few selected U.S. dates this summer, providing fans with a double dose of rock history. Combining with Petty will condense Pearl Jam's set to just an hour and a half, compared with a show that usually lasts more than two hours.

"We have 90 minutes, so I imagine we'll tighten it up a bit, and I imagine it'll be a little more rockin'," Ament said. "It's kind of fun to share the responsibility and share the pressure and share the stage."

Ament, who continues to live in Montana and is an avid skateboarder, regularly visits the Electric City Skate Park in Great Falls. The community is lucky to have such a state-of-the-art facility, he said.

"Great Falls sets the tone for Montana," he said. "This is going to be the greatest summer of skateboarding in Montana, ever. Missoula's park's gonna be done. Whitefish's park just got done. Kalispell's is already done. They're working on Butte right now. They're going to Polson after that. It's incredible."

"I always tell kids, you don't know how lucky you are," he continued. "We had a crappy little 8-foot-wide halfpipe in our backyard, and that was the only thing for 200 miles. You have a 25,000-square-foot skatepark, built by one of the best skate park building companies in the world, and it's in Great Falls. You have a better park than most towns in California."

Ament has helped raise money for numerous Montana-based organizations and causes, including a skatepark in Missoula and Democratic Senate candidate Jon Tester. Ament's dedication to Montana has been evident in three major Pearl Jam shows in Missoula over the past eight years, most recently last August.

But don't look for the band to play a gig in Montana this summer. Wanting to keep the Montana performances special, Ament prefers to bring the band to the state every other tour and hopes to one day take the stage in the Electric City.

"I'm always looking out for people in Montana, trying to get something at least close," he said. "At some point, we gotta play the Four Seasons there. That's where I saw my first concert."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

“ We feel totally lucky and blessed to be able to make records how we want ”

Outdoor music festival featuring over 50 bands hits the Gorge Friday

BY PATRICK DOUGLAS • TRIBUNE STAFF WRITER

LIFE
THURSDAY, MAY 25, 2006

There's only one thing to do when more than 50 bands converge on a single site over a holiday weekend — plug 'em in, sit back and enjoy the show.

One of the largest outdoor single-venue festivals in the nation is gearing up for its fifth annual offering of tunes and scenery. What initially began as a way to showcase up-and-coming independent bands, the Sasquatch! Music Festival has become a monster of music that encompasses bands of all levels of success.

The festival has been lighting up the hillsides of the Gorge Amphitheatre in George, Wash., every Memorial Day weekend since 2002 and this year's lineup promises to be the biggest yet, including bands such as Nine Inch Nails, Queens of the Stone Age, Nada Surf, Wolfmother, Ben Harper and the Innocent Criminals, Beck, the Flaming Lips, Arctic Monkeys and Death Cab For Cutie leading the way.

Located in central Washington, the Gorge is a 20,000-person capacity outdoor venue with seating on a hillside and features a picturesque backdrop of the Columbia River gorge behind the stage. With no major cities in the area, many set up camp in nearby campsites.

Friday's lineup is the smallest with only eight bands sched-



WOLF MOTHER

uled, led by Nine Inch Nails, who will close out the evening.

Wolfmother

Perhaps one of the more intriguing bands in the Friday lineup is Australian-based three-piece Wolfmother. Behind their hit single "Woman" and their debut self-titled album, the trio recently was named one of the top 10 new bands to watch by Rolling Stone magazine.

Sudden success in the United States has kept them busy as they enjoy the ride through the music business.

"It's all been a big trip really," explained Wolfmother drummer Myles Heskett during a phone interview from a tour

See SASQUATCH, 2L

SASQUATCH!

The Music Festival is Friday through Sunday at the Gorge Amphitheatre in George, Wash. Tickets are \$55 for each day or \$165 for a three-day pass. On-site camping is available for \$40 per evening.

HIGHLIGHTS

Friday — Gates open at 1 p.m.; show at 4 p.m., Nine Inch Nails, Wolfmother, And You Will Sotuharping I Sune Deat Age www.tival

lyn. "Cleary, up until not too long ago, the past year, we were still the band who did 'Popular' in the '90s. That is a very, very difficult thing to get out from under. We refer to it as the 'ball and chain.'"

The group has learned to embrace its past and has learned to respect "Popular" again.

"This past European tour, we opened the show with it," Elliot said, laughing. "We'd walk onstage, play 'Popular' and get it out of the way, which is kind of funny. People love it."

Last year, Nada Surf released the critically acclaimed album "The Weight Is a Gift," and further cemented itself as one of the best indie bands in the business.

"More than any of the other records, (the last CD) came together in the studio. Thirty to forty percent of it was done right there. Usually we like to gestate," Elliot said.

The members of Nada Surf have changed the way they approach their music as they have grown and matured.

"We're not kids anymore. We wanna make adult records with adult ideas. I guess our core audience is college-aged kids, but that doesn't mean we can't deal with mature ideas in a mature way."

Elliot said. "So much rock music that I hear from good bands, popular, big bands, they're all clearly in their 20s and their lyrics sound kind of like high school poetry. Emotional, but a little too heart-on-the-sleeve. It's very flat."

"A tight-knit group, Nada Surf looks to be in it for the long haul. "I think we just like each other," he said. "We're just really good friends. First and foremost we really respected each other and gave each other a lot of room to be the kind of odd people that we are."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Sasquatch

From 1L

stop in Wisconsin. "Having our album out internationally and playing the shows that we're playing is incredible."

At times compared to a mix of Black Sabbath meets the White Stripes with a dash of Billy Squire and Jethro Tull thrown in for good measure, Wolfmother is a mutt of a band with a classic sound.

"We've taken an old-school rock approach and that's obviously what we did (on the CD)," Heskett said. "We weren't trying to sound like other bands or anything like that. We're playing what we wanted to."

Constant comparison to other bands doesn't seem to bother Wolfmother.

"People like putting comparisons on bands and that's what they do," he explained, adding that the band drew inspiration from watching DVDs from the Who and Pink Floyd while writing the album. "We're just playing a sound that we like. We're just having fun really. We didn't really think too much about what we were doing."

With an upbeat style of music, Wolfmother shows its sense of humor with the introduction of a flute on the song "Witchcraft." That was inspired by the comedy "Anchorman," in which lead character Ron Burgandy (played by Will Ferrell) plays a hectic, rockin' style of flute. Vocalist and guitarist Andrew Stockdale met

with producer Dave Sardy about getting a flutist on the album.

"(Andrew) was talking to Dave and was like 'man we gotta put a flute on this album!' and Dave's like 'yeah, let's do it!'" Heskett said with a laugh.

The band enlisted the services of Barbra Streisand flutist Dan Higgins, who was excited to try something much different.

"He was cool," Heskett said. "I think he was pretty happy to be rocking out and playing this improvised jazz solo, flute solo as a rock song."

For now, the band is having fun touring and is looking forward to its place at Sasquatch!

"All I know is, it's a beautiful spot and there's gonna be some cool bands playing and it's a cool festival to play," Heskett said. "I'm looking forward to it a lot."

Nada Surf

New York City veterans Nada Surf will help close out the festival on Sunday. Having produced four albums over the past 10-plus years, Nada Surf has seen the ups and downs of the music business.

Exploding onto the scene in 1996 with the quirky "Popular," the band experienced an overnight rise to popularity after MTV began airing the song frequently.

Although the majority of their catalog has been celebrated and praised by the indie crowd, the band was tethered to the image of "Popular" for many years.

"It took 10 years to slowly, slowly change people's opinion, people's perception," explained drummer Ira Elliot in a phone interview from his home in Brook-

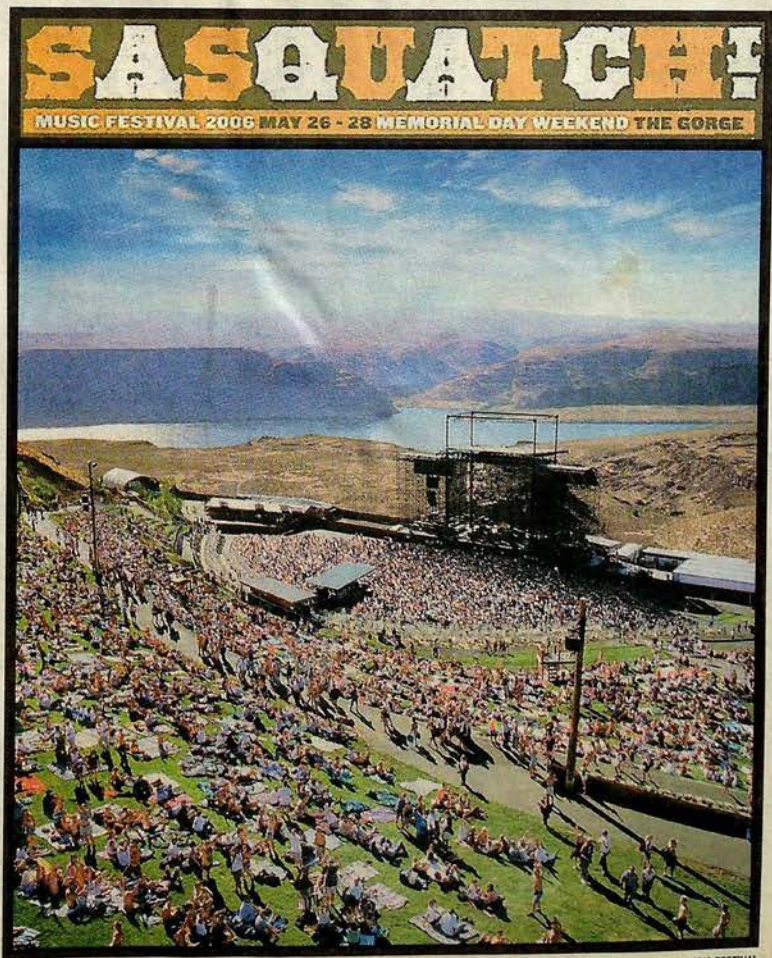


PHOTO COURTESY OF SASQUATCH! MUSIC FESTIVAL

The Gorge is a 20,000-person capacity outdoor venue in George, Wash. It is the site of the Sasquatch! Music Festival featuring over 50 bands.

Myles Heskett - Wolfmother

Ira Elliot - Nada Surf

LIFE

WEDNESDAY, MAY 31, 2006

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Griffin's grinding guitar leaves mark on Place of Skulls' new album

Sometimes, all it takes to wake up a lethargic rock fan is a good old-fashioned dose of metal grinding guitar and power lyrics.

No stranger to the underground metal scene, Victor Griffin is a guitar legend with a long musical resume. Twenty years ago, Griffin was writing guitar licks for doom metal pioneers Pentagram. Today, he's spearheading another musical revolution behind Place of Skulls and writing music that demands to be heard by the masses.

Backed by the critically



Staff Writer Pat Douglas

acclaimed new release, "The Black Is Never Far," Place of Skulls seems poised to make a dent in a genre that has become stale.

"People are trained to like the (crap) that they hear on the radio. They assume that it's good. It

must be good because it's on the radio, right?" explained Griffin in a phone interview just outside of Knoxville, Tenn. "I think underground music goes a little bit deeper than that. There's something about that kind of stuff that's more real and more satisfying.

"There's no commercial standpoint behind it. It's usually music that comes from the musician's heart a lot more than the crap that's fed to people."

Griffin's guitar style is a bluesy, grinding mix that

conjures distant comparisons to Black Sabbath's Tony Iommi. For a guitarist who's been playing since he was a teenager, Griffin has been involved with the instrument since the mid-'70s.

"I started playing when I was like 13 or 14, and I got serious when I was like 16 or 17," Griffin said of his early guitar playing days. "That was the dream, to become the rock star."

Forming a band known as Death Row in the late



PHOTO COURTESY SOUTHERN LORD

Members of Place of Skulls are, left to right, Dennis Cornelius, Tim Tomaselli and Victor Griffin.

See SKULLS, 2L

Victor Griffin
Pentagram
Place of Skulls

Skulls: Griffin's menacing guitar style gave birth to 'doom' music

FROM 1L

'70s, Griffin's guitar style moved more towards a slower, more menacing style that would later be categorized as "doom," a style he would help pioneer with Pentagram.

"With the type of music that became my style of music it was almost a sort of curse within itself because that's not the type of music that becomes widely successful on a mainstream commercial level," he said. "(But) I'm not going to play music I don't believe in."

"The Black Is Never Far" is the third full-length album by Place of Skulls. Having collaborated with fellow doom metal pioneer Wino on the band's previous album, "With Vision," Griffin approached "The Black Is Never Far" a little differently.

"It's almost like it took a little more living on my part to be able to write the stuff that's on the new album," he explained. Griffin continued to play his signature doom style on the new album, but also experimented with other styles. "Just being able to break away and incorporate some of the blues influences and jazz influences and that type of thing, I think the whole album is ... a very natural sounding recording to me."

"The Black Is Never Far" has become one of the most praised albums in Griffin's catalog, something the singer and guitarist finds amusing, considering his state of mind when he wrote the record.

"I sort of let the dream go a little bit and just let it run itself and it seems to be doing better than I ever did," Griffin said. "I've done more interviews and done more press on this album than anything I've ever done before. It's just crazy."

Griffin is humbled by his contributions to metal history and hopes to continue building his legacy.

"In the early '80s, we were doing this whole doom thing before it was even called doom," he said. "Now there's a doom scene that's really bigger than it's ever been and it just so happens that some of the bands that get mentioned as influences and so forth, I had a part of it at

some point. I take a lot of satisfaction by that and I'm very flattered by it. Humbled by it as well."

Griffin's day job involves another passion, customizing and chopping motorcycles at his shop in Tennessee. Even though he has that as a creative outlet, Griffin can't see himself ending

his musical efforts any time soon.

"It'll definitely keep going one way or another," Griffin said of his songwriting future. "I wanna do another Place of Skulls album. I don't know when that will be of course, whether that'll be next year or a couple of years down the road."

LIFE

TUESDAY, JUNE 20, 2006



PHOTO COURTESY STEPHANIE NEAL

Members of Supersuckers include, left to right, Ron-trose Heathman, Eddie Spaghetti and Dan "Thunder" Bolton.

Supersuckers to rock Missoula

Personable band likes music but doesn't take it too seriously

Few bands revere the idea of rock 'n' roll the way the Supersuckers do. Turning the term into a religion, the band from Seattle pays homage to the act of rocking the way a hooligan might follow the sport of soccer.

Having rocked the socks off fans all over the country for almost 20 years, the Supersuckers are ready to give Montanans a crash course when the band plays tonight at the Other Side in Missoula. Doors open at 9 p.m. and tickets are \$10 at the door. The last time the band was in the area, they were opening for Pearl Jam at a Calgary show last September.

"I'm actually excited about Missoula," said vocalist and bassist Eddie Spaghetti in a phone interview from his home in Seattle. "It's gotten to the point where we know we're gonna go into San



Francisco and L.A. and New York City and ... you know how it's gonna go. These smaller college towns (are) kind of more real indicators of how good you're doing."

Pulling double duty as a stand-up comic on stage, Eddie makes a point to bring a little laughter to a business that can be too serious at times.

"We take music seriously, but we don't think it needs to be this heavy Radiohead style," Eddie explained. "Radiohead has some great songs, I don't have anything against them. Or Coldplay. I just

See SUPERSUCKERS, 2L

Eddie Spaghetti
Supersuckers

NE.COM

Tuesday, June 20, 2006

Supersuckers: 'As a kid I was a big fan of new wave and disco'

From 1L

use them as an example of bands that get much more popular and get a bunch more respect because they're so much more serious."

With a catalog of songs, including such titles as "Creepy Jackalope Eye," "The Evil Powers of Rock-N-Roll," "Fisticuffs," "Born With a Tail" and "Gone Gamblin'," the Supersuckers have made a living off of the lighter side of rock and roll.

"I've always liked fun and what others kind of deemed disposable music," Eddie said. "As a kid I was a big fan of new wave and disco and then I really liked the Knack. I thought they were awesome and I still do. As a teenager I really liked David Lee Roth's sense of humor. It's been something that I've always kind of liked about music and I think it translates into what I do."

Introducing comedy into an otherwise serious genre of music isn't the norm, but that doesn't stop the Supersuckers.

"It's kind of a rough road to hoe because the comedy will never win the Academy Award," Eddie said, "even though you're gonna watch 'Caddyshack' 10 million more times than you're gonna watch 'The Godfather.'"

While the Supersuckers don't have to worry about winning fans and gaining respect in the rock world, Eddie is aware of the rapidly changing music business and the seemingly infinite choices out there for fans.

"I feel sorry for the casual music fan 'cause there would be so much (music) to choose from," he explained. "It's like going into a bookstore. What are you supposed to read? What am I gonna like? There's way too many bands. There's way too much music.

"Mainly there's way too much

bad music. It's kind of up to you to find the good stuff. The stuff that speaks to you."

Bands are having to adapt to changing technology, and the Supersuckers are no different. The band is offering a new EP of six songs called "Paid" for fans to purchase as an MP3 album download, or a CD to be shipped in July.

They plan on recording two more EPs the same way and combining the tunes for a full-length album when it's all done. Being able to release the tunes as MP3s is advantageous in a day of instant music, according to Eddie.

"I think it's awesome. It makes things a lot easier for little bands like us to get people the music however they wanna have it."

The band also is able to provide the album in Quicktime for fans to hear before they buy it.

"It rules," Eddie said of the ability to hear the music before you buy it. "People are entitled to get a free sample before they buy. Especially when you feel like what you're making is so quality that they're just gonna buy it."

"I think two things. First of all, everybody's gonna want it and if they don't then they don't want the Supersuckers and that's OK. We don't want people to buy it and then go 'you know, this isn't my thing.'"

Fans may be in for a new and improved Supersuckers this time around, according to Eddie.

"I'm trying to sort of just make up songs that are just rock songs for everybody," he said. "I want that common meathead, average Joe to go in that record store and make his one album purchase for this month be ours, instead of Nickelback or Creed or whatever's on the hit parade."

Reach Douglas by e-mail at pat-jessdouglas@netscape.net.

LIFE

THURSDAY, JUNE 22, 2006

Supergroup: 'I love the show'

From 1L

Group" is a seven-part series that gives the forced bandmates 12 days to produce music for a live show. Along the way, the Damnocracy members argue and disagree, a key ingredient for a good reality TV show.

"This show seems to be interested in the personalities of rock and roll. To me the music's more interesting than that," Bach explained. "Maybe people like seeing guys fight ... and stuff like that. It is interesting to see the choices that we all make. It's an interesting insight into what's important to each one of us."

Those familiar with "Supergroup" know about Bach and his bombastic approach to molding the band. Everyone from the band's publicists to the manager to bassist Seinfeld have come to blows with Bach during the series.

"If me and Evan get in a fight or I get drunk, or Ted Nugent gets mad at me 'cause I'm too drunk ... it's very interesting to see all of that unfold. The exposure you get on these shows is outrageous," Bach said, noting his inability to conform to ways others demand from him. "It's like, we want you to do a reality show, but don't tell me what my reality is. Don't say 'OK, Sebastian, this is your reality.' I'll never do that. I know how to sing in a rock band."

Although there have been some obstacles, Bach has had no regrets from appearing on the show and even hinted that there might be a second season.

"I love the show," he said. "People are driving past my house going, 'Supergroup!' It is getting kind of crazy. My life is exploding again, which is fun. But you asked for it, you got it, here it is. Get ready."

Look for Bach to release his long-awaited solo album, "Angel Down," in September. The singer plans on entering the studio this month to track the album, just before heading back out on the road for more opening gigs with Guns N' Roses, and playing shows with Kiss and Alice In Chains in Japan.

"I'm extremely excited because I've been working on this album for five years, at least, which is a long time. Not quite as long as Axl, but it's still pretty long," Bach said with a laugh. "It's really a great time for rock and roll."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.



PHOTO COURTESY SEBASTIAN BACH

From left to right, Scott Ian, Jason Bonham, Sebastian Bach, Evan Seinfeld and Ted Nugent star in the VH1 reality show "Supergroup."

Bach back in the spotlight, starring in 'Supergroup'

Few rock icons in recent years have been thrust into the spotlight as much as former Skid Row vocalist Sebastian Bach.

Whether he's performing on Broadway, hosting television shows on VH1, starring in a reality series or sharing the stage with Axl Rose, Bach is back on the rock and roll map.

His outspoken attitude and love for rock and roll is obvious, which is probably why he's been asked to represent mainstream headbangers in recent times.

"I didn't ever figure out why I get the things I do, but I am the luckiest guy in rock," Bach said, followed by his signature laugh during a telephone interview with the Tribune from a tour stop in London. Bach was touring Europe with Guns N' Roses, a gig that had him on stage with Rose every evening performing the song, "My Michelle."

"For VH1 to treat me the way they do and for Axl Rose to say 'come and open the tour,' it's like what the hell? Really, sometimes I gotta pinch myself because I'm so happy doing what I'm doing," he said.

Besides his musical accomplishments, Bach has been the star of Broadway productions like "Jekyll & Hyde," "The Rocky Horror Picture Show," and "Jesus Christ Superstar," and also can be

On the air

"Supergroup" airs Sunday nights on VH1, cable Channel 58, at 8 p.m. Episode six airs June 25.



found playing the role of Gil on the WB's "The Gilmore Girls." His marriage was featured in a VH1 reality show called "I Married ... Sebastian Bach." He has hosted several shows on VH1, most recently the "Top 40 Metal Songs of All Time."

Currently Bach stars in the hit VH1 reality show, "Supergroup," which brings five rock stars together in a house to produce music for an impromptu performance days later.

Whether it's being noticed for his music, or for his antics on television, Bach is just happy to be

in the spotlight.

"Back in the late '80s, they played these things called rock videos. They were like little movie clips ... film clips of the songs," Bach said with a hint of sarcasm. "Now they don't make rock videos anymore, really. Now, MTV and VH1 are mostly reality shows. If they change the format, but I'm still on (TV), then I'm down with that."

"All that means is when I come into your town, you're gonna come see the show, so I'm definitely fine with that."

Skid Row enjoyed rock video successes with songs like "18 and Life," "I Remember You," "Youth Gone Wild," and "Slave to the Grind."

The "Supergroup" producers chose Bach as vocalist, Anthrax guitarist Scott Ian, Biohazard bassist Evan Seinfeld, Foreigner drummer Jason Bonham, son of the late Led Zeppelin drummer John Bonham, and guitarist Ted Nugent as the core of the band, ultimately named Damnocracy.

Also seen on the show has been Evan Seinfeld's adult-film star wife, Tera Patrick, who was born in Great Falls as Linda Ann Shapiro.

In a fusion of "The Osbournes" meets "The Real World," "Super-

Sebastian Bach - Skid Row

For tips or corrections: Contact Features Editor Matt Ochsner at 791-6532 or (800) 438-6600 or tribfeatures@sofast.net
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LIFE

WEDNESDAY, JUNE 28, 2006

Sonic Youth crashes through age barrier

The best thing about being in Sonic Youth is that while the band gets older, the fans stay the same age.

Known for decades for appealing primarily to a college-aged audience, Sonic Youth will make a Big Sky campus stop this week at the University of Montana.

"(It's) interesting because that's the age when most people are the



most aggressively involved in music and the most enthusiastically involved in it," explained guitarist Lee Rinaldo in a recent interview with the Tribune from

Concert

Sonic Youth plays the University of Montana Theatre Thursday, June 29, at 8 p.m. Opening act is Awesome Color. Tickets are \$29. Visit www.gritix.com or call 406-243-6661 for tickets.

a tour stop in Austin, Texas. "To be in touch with that audience, it must be (because) we're doing

something right."

While the band has always been attractive to college students, that isn't the only demographic interested in the raw and groundbreaking tunes produced by Sonic Youth. As they've aged, so has their fan base.

"There's still people coming that came back in the early '80s that still come

See BAND, 2L

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PHOTO COURTESY AMANDA DECADENT

Sonic Youth members, from left to right, are Lee Rinaldo, Kim Gordon, Steve Shelley and Thurston Moore.

Band: 'Rather Ripped'

FROM 1L

out to see shows," Rinaldo said. "There's really young kids, like 16, 17 coming to check us out and there's 40-year-olds. I think the longer we go on, the broader our audience gets, which is kind of cool."

The members of Sonic Youth are as appreciative of their fans as the fans are of the band's music.

"Our audience seems pretty willing to follow us wherever we're going, which is pretty cool," Rinaldo said. "We go through changes. They don't hold us too much to be the same Sonic Youth if we wanna do something different."

Having released nearly 20 albums over the past 23 years, Sonic Youth is celebrating this month's release of "Rather Ripped," a collection of 12 new spirited tracks featuring Sonic Youth's signature fuzzy guitars, chugging bass lines and haunting vocals shared by bassist Kim Gordon, and guitarists Thurston Moore and Rinaldo.

Whether it's a short and sweet album opener like "Reena" or a seven-minute-long jam like "Pink Steam," "Rather Ripped" is an exciting album.

"We recorded this record really quickly," Rinaldo explained. "I think that's part of the reason why it has that immediate sound. We went in and laid the stuff down really quickly and spent a few weeks in our own studio. Not too much fooling around."

Over the years, the music has remained the same but the technology available to produce and record the music drastically has changed. In keeping with its traditional raw and fine-tuned style, the band keeps a balance of recording methods available.

"You don't need a lot of technology for a good song," Rinaldo said. "Ultimately it comes down to whether or not you got the goods musically. The different recording technologies are one thing, but they're not gonna make your song better if it's not

good already.

"We have our own studio and it's half digital and it's half serious, old-style analog and it's all good as far as we're concerned. The music is where it's really at. We just kind of fly by the seat of our pants a lot and we like to keep it that way just because it keeps things real."

According to Rinaldo, being able to mold and create new music keeps Sonic Youth coming back.

"It's our souls to do so," he said. "We're always most excited about the next batch of songs we're gonna write. Creating music is kind of one of the joys of doing this. It's one of the more fun aspects of why we're doing this, just being able to get together and create something out of nothing basically. It's so cool. When it's time to make new music, it's the best time."

The band recently was recently honored by VH1 on its show "100 Greatest Artists in Hard Rock," at No. 54.

"Well, we're pretty hard rockin', I'd have to say," Rinaldo quipped after hearing about the list.

To some, today's music scene is as saturated as ever with the help of the Internet and computer programs that make creating music as easy as pushing a button. To Rinaldo, these days couldn't be better.

"I think it's great," he said. "I think there's so much good stuff happening still. We're always finding interesting stuff to check out. I think the music scene is as healthy as ever in certain ways."

This won't be the first time Sonic Youth has stopped in Big Sky country for a show and the band is always excited to have the opportunity, according to Rinaldo.

"I'm really looking forward to it," he said of the Missoula gig. "I love it up there. I love the country up there. I'm definitely looking forward to it."

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Lee Rinaldo
Sonic Youth

Voivod overcomes death of guitarist and releases new CD, 'Katorz'



Culture Shock

Staff Writer Pat Douglas



PHOTO COURTESY OF THE END RECORDS

Members of Voivod from left: Denis "Snake" Belanger, Michel "Away" Langevin, Denis "Piggy" D'Amour, Jason "Jasonic" Newsted.

really unique."

At first, the surviving band members were up in the air on whether they were going to continue as Voivod or call it a day on a band that started in 1982.

"We didn't talk about music," Snake said. "Everybody was home and mourning. It was just too sad and I couldn't figure out what would be the next step. Sometimes I think Piggy was closer than my own family."

As the band members began filtering through Piggy's final songs, they realized the importance of releasing the material.

"When we put our heads to what we had, what Piggy left us, that point was the turning point," Snake said. "He put a lot of effort to put this together and I think we can do something with it. From that particular point, there was hope of trying to do something. We could see the light at the end of the tunnel, because before that it was complete darkness."

The process of listening to, and producing, the songs left by Piggy was difficult, according to

See VOIVOD, 2L

LIFE

THURSDAY, JULY 6, 2006

Denis "Snake" Belanger
Voivod

Any time a band experiences a death in the family and a key member is lost, it's just as unexpected as it is devastating.

For the Canadian band Voivod (pronounced voy-vod), the pain of losing a band mate was even more intense because they knew it was coming.

Longtime Voivod guitarist and co-founder Denis "Piggy" D'Amour died on August 26, 2005, after a long battle with colon cancer at the age of 45.

Prior to passing, Piggy recorded 27 songs, leaving a final batch of tunes for his band mates to record, the first 10 of which can be found on the latest Voivod offering called "Katorz," slated for a July 25 release.

"I think he wanted to make sure that we had something to work with and that's what we did," explained vocalist Denis "Snake" Belanger during a recent phone interview from his home in Montreal, Quebec.

"There's nothing to compare with any situation that happened before, even in other bands. This situation is one of a kind and

When Voivod first made waves in the rock community with their thrashy 1984 debut "War and Pain," they were producing music similar to Slayer and early Metallica. Since then, the band has changed and evolved with each album, becoming more known for their supernatural lyrics, nicknames and punk, thrash-fused music.

"Katorz" continues that evolution, sounding unlike any other Voivod offering. The next album promises to be more of the same as the band plans on converting 13 more songs to album quality using similar production methods with one glaring difference.

"(Next) time we'll want to be all together in one room. It would be cooler," Snake said. "The last time, we did everything separately."

Voivod's immediate fate has yet to be determined, and riding the upcoming release of their 13th album in nearly a quarter of a century of existence, the band vows to continue Piggy's legacy.

"We've accomplished a lot of the goals that we had. Some we didn't, but you know, that's fate," Snake said, describing the band's accomplishments like a eulogy. "Piggy was a big part of it because of his originality and his unique tone. His chords are very distinctive. We were part of this and we're still part of this even today with everything that's happened to us."

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Voivod: 'It was tough'

From 1L

Snake.

"Emotionally, it was tough," he said. "Just putting your headphones in and hearing the guitar, we're almost transported to another dimension: It was the weirdest thing. There was a lot of rage as well. It was unfair. The good ones die young, right?"

Former Metallica bassist and the most recent addition to the Voivod family, Jason "Jasonic" Newsted, put bass lines on 10 of the tracks prior to having shoulder surgery, essentially setting the track list for "Katorz." Eventually Snake and drummer Michel "Away" Langevin added their contributions separately.

The process of converting the guitar parts to album quality was a bit tricky because Piggy used an acoustic guitar to create each song as he recovered from numerous visits to the hospi-

"His girlfriend bought him an acoustic guitar while he was recovering from one of his operations," Snake recalled. "He never had an acoustic guitar before. All his life it was electric. You can hear him suffer and (his) breathing. It's really tough to hear. It's dark and it's deep. My God."

Because the lyrics were written prior to Piggy's passing, the devastation wrought by the guitarist's departure wasn't the focal point of the album. Instead, vintage Voivod topics like politics and the environment are the key subjects.

"I didn't change (the lyrics) regarding Piggy's passing, or in reference to Piggy dying," Snake said. "I kept pretty much the same ideas, the same subjects, 'cause I knew what he liked about it."

Another unique aspect to this album's release is the lack of touring plans. While most bands lay out an extensive tour behind a new album, Voivod's situation calls for something different, no tour at all.

"We're going to be low key on this particular release because it's still fresh and we don't wanna jump right away with somebody else," Snake explained. "I think after the next release, we'll be in a better position and better shape to figure out what we wanna do. I know (right now) my feeling is, I wanna rock with Piggy."



PHOTO COURTESY CARTOON NETWORK

"Squirrel Boy" creator Everett Peck is shown with Andy and Rodney the squirrel.

'Squirrel Boy' comes to Cartoon Network

It's hard enough when kids start succumbing to peer pressure at school, but when that "peer" is a squirrel, you can see trouble coming.

Meet Andy John-

son, a cartoon youngster who befriends a crazy squirrel in the latest Cartoon Network series, "Squirrel Boy," slated to premiere Friday.

Rodney J. Squirrel isn't your ordinary, run of the mill, acorn eating squirrel. He's Andy's best friend and full of information, even if it's mostly wrong.

The idea of having a squirrel act as a mentor to a little boy developed after longtime illustrator Everett Peck started sketching out ideas for a new cartoon.



Staff Writer Pat Douglas

"Usually show ideas I get come from sketches," said Peck in a telephone interview from the Cartoon Network studios in Burbank, Calif.

Peck's previous work includes the show "Duckman."

"I had this drawing, or this little sketch (of) this little kid with a squirrel and the squirrel's kind of grumpy looking. I started playing around with the idea of this kind of pet-owner relationship and that's sort of where it came from."

"Once I got that established, then the other characters just kind of started falling into place fairly quickly."

See SQUIRREL, 3L

ON TV

"Squirrel Boy" is a new animated series that follows the adventures of a boy named Andy and his pet squirrel, Rodney. Rodney can talk and he has lots of "big" ideas that sometimes get the two in trouble.

The series has its debut Friday (July 14) on Cartoon Network, Channel 39. Episode 8 and 8:30

Everett Peck
"Squirrel Boy"
"Duckman"

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LIFE

THURSDAY, JULY 13, 2006

Squirrel: 'I wanted the show to be funny'

From 1L

Andy's father, Mr. J, plays an important part of each show as the father who tries not to interfere with Andy's relationship with Rodney.

"One thing I wanted to do, and you don't see too much in cartoons, particularly for kids, was having the parents, or in this case Mr. J, the dad as a real kind of prominent part of this triad of characters," Peck explained.

The "triad of characters" of Andy, Rodney and Mr. J feed off each other, according to Peck.

"Rodney's sort of this know-it-all character who sees himself as Andy's mentor. Andy's sort of a little OCD and a little insecure enough to take advice from a squirrel and his dad is not too pleased with the situation, but sort of tolerates it because they actually are buds."

Having grown up on the classic Warner Brothers -and Disney shorts, Peck chose to go for an angle meant to entertain children and adults alike.

"I wanted the shows to be funny, but something an adult could relate to ... but yet something a kid could also follow," he explained. "We wanted to do something that wasn't mean-spirited, that almost had kind of a warmth to it as well as being funny and also a little bit quirky."

His love for old-school animation has transferred to his work in more ways than one.

"There's definitely a tip of the hat to that kind of '40s, '50s genre with the Warner Bros. cartoons or the Disney shorts," Peck said of his predecessors.

"One thing I wanted to do was keep a balance between something that looks great visually, something that has a rich, visual look and has plenty of visual gags and active animation as well as being smartly written and well-acted. I think those older cartoons were successful at that, like a great Bugs Bunny cartoon or a great Donald Duck cartoon."

With "Squirrel Boy," Peck decided to follow the same pattern he used with "Duckman" when developing character personalities.

"There's two kinds of characters on various projects that I've created that I would like to use," he said. "One is the know-it-all guy. I think that kind of character is the source of the comedy. Then I kind of liked the down-and-out guy. He's always rolling the rock up the hill and he's almost there and it rolls over him and he starts out all over again. Rodney, I guess, is a little bit of both of those kind of guys."

Peck, who has two teenage children, occasionally finds him-

self listening in on their conversations as a source of inspiration.

"More or less, I just sort of pay attention when I'm driving them around in the car with their friends and just kind of pay attention to what they're talking about, what kinds of things they're interested in," he said. "Because when they're talking amongst themselves they're not trying to put a spin on anything."

Friday's premiere marks the end of a chapter in the creation of "Squirrel Boy," which has been in development for two years. For Peck, the debut is just the beginning of greater things to come.

"We're just trying to survive from day to day, getting these shows done," said Peck, noting that the crew has already produced 50 episodes. "My big concern now and the last hurdle I feel we have to get over, is connecting with an audience, getting a loyal following and then it's just a matter of doing the shows."

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LIFE

MONDAY, JULY 24, 2006

Scott Ian
Joey Belladonna
Anthrax

PHOTO COURTESY ANTHRAX

Members of Anthrax, left to right, are Dan Spitz, Frank Bello, Charlie Benante, Scott Ian and Joey Belladonna.

Thrash pioneers making first ever stop in Montana

By PATRICK DOUGLAS
Tribune Staff Writer

When talking about thrash metal and the bands which spearheaded the movement, Anthrax is always on the list of the big four, the others being Megadeth, Metallica and Slayer.

Over its 20-plus-years existence, Anthrax has seen its share of changes and is now offering fans a chance to once again witness the classic lineup that catapulted the band to international fame during its early days.

For Montanans, seeing the band perform live in any capacity will finally be an option. Anthrax opens for Rob Zombie at the Shrine Auditorium in Billings Friday, July 28.

"It's our first time ever," said guitarist Scott Ian in a telephone interview



Staff Writer Pat Douglas

Anthrax in Billings

The band performs in Billings, Friday, July 28, with Rob Zombie at the Shrine Auditorium. Tickets are \$38.50. To get tickets, go to www.ticketswest.com.

with the Tribune from a tour stop in Arkansas. "I'm excited. We've never played Montana before.

See ANTHRAX, 2L

Anthrax: Band having fun living the road life again

FROM 1L
I've actually always wanted to go to Montana. For the last six or seven years, I've been trying to put together a snow-board trip up there, but we always end up getting lazy and just going to Mammoth."

In 2004, the band announced that it was reuniting with former vocalist Joey Belladonna, original bassist Frank Bello and guitarist Dan Spitz in addition to permanent members Charlie Benante on drums and Ian. Originally touted as a reunion tour in early 2005, the band continues to tour together more than 18 months later.

"It's hard to find the five guys to put it together like this," explained Belladonna in an interview from his home in upstate New York. "We're not getting any younger. I'm very grateful and happy that we're getting a chance to do it again." Anthrax produced a successful string of albums in Bel-

lly replaced by Bush just prior to the 1993 album "Sound of White Noise," sounded slightly injured about the band's choices over the years and still has trouble understanding why Anthrax parted ways with him in the first place.

"Part of you goes, 'wow, that was a long time to wait for that to happen,'" he said. "A, we get to try it again. B, we never needed to go there. We could've just kept going. There wasn't really any need for (a vocal change) of it happened or not because we did our thing, really well and nobody had a problem with it then."

Bush and Belladonna are unique in the sense that they don't sound anything alike, a fact that has caused the Anthrax catalog to be split down the middle and categorized as either the Bush era or Belladonna era.

"We're so different," Belladonna said of their styles. "We have our own different vibe, different tone."

Recently Ian has been in the national spotlight for a different reason. He starred in the VH1 reality show, "SuperGroup," along side Ted Nugent, Sebastian Bach, Evyn Seinfeld and Jason Bonham. The exposure to such a wide audience has made Ian's bald head and long, often colored goatee, very recognizable to people who may have been unfamiliar with his work with Anthrax.

"It's everywhere. You can't really underestimate the power of television because as long as I've been around ... you do a TV show like this and you're (image) just blows up 10,000-fold. It's crazy," Ian said of the reaction from fans of "SuperGroup." "I had a blast," he said of his time on the show. "I loved being there. I loved the whole

experience. I even loved the way the show turned out the way it did."

With "SuperGroup" behind them, the band is focused on the current tour and having fun being on the road again. "It's always a fun moment," Belladonna said just before busting out his best Forrest Gump impression. "You never know what you're gonna get."

"It's been great," Ian said of the tour. "The shows have been awesome. Really big crowds. Pretty much what we expected it to be."

Fans awaiting a new album from Anthrax may have to wait a little longer than expected.

"The only thing I can say with certainty is there will be some Anthrax record eventually because (we're) just due for one," Belladonna said. "You can guarantee there'll be something coming your way." Douglas can be reached by e-mail at pat@jessdouglas.com.

LIFE

THURSDAY, AUGUST 3, 2006

Brendon Small Tommy Blancha "Metalocalypse"

Cartoon Network show pokes fun at metal heads

There's something cool about seeing fictitious metal heads struggle as they try to figure out something as simple as grocery shopping.

Not since 1984's "This Is Spinal Tap" has there been a combination of a sacred entity like rock and roll and comedy as well executed. In this case, the extreme metal rockers are animated.

Dethklok is the biggest band on the planet and they play the most brutal, hardcore death metal in existence. All of that without ever having played a show because of the cloud of



Staff Writer Pat Douglas

death and destruction that follows them.

"In this world ... other bands don't really exist," explained "Metalocalypse" co-creator Brendon Small in an interview from Los Angeles. "It's just pretty much Dethklok. Dethklok is bigger than the Beatles, which is ridiculous."

"Metalocalypse" premieres Sunday on Cartoon Network.

Small, along with co-conspirator Tommy Blancha envisioned a show where fast and exceptional music would be featured along with side-splitting comedy, but combining the two is a tricky thing, according to Small.

"There's a huge amount of responsibility that comes with doing a metal show, because metal heads are diehard fans," Small said.

See METALOCALYPSE, 2L



PHOTOS COURTESY CARTOON NETWORK
A scene from the newest Cartoon Network animated series, "Metalocalypse."

Metalocalypse: Real life metal rockers involved in the project

FROM 1L

"I'm really into metal and I take it seriously too, and I don't like people (messing) with stuff that I like a lot. The joke was not about metal ... the joke is more about what a band is. A band is basically a family that's not brought together by love, but by business."

Making a mockery of the genre and the business isn't meant to offend. Metal heads should take comfort knowing that the creators of "Metalocalypse" are on their side.

"It's very odd because metal guys are so specific and such loyal fans," Blancha said in an interview from his home in Hollywood. "They're like 'show me.' They're not like 'oh, I'll just like it.' We're finding a very particular crowd. It's like making fun of your parents. You love 'em, but there's plenty of ridiculous stuff just never derisive of it because we really, truly love it. But to go around and say there's not funny aspects to it is even more ridiculous."

Small's comedy background includes being the co-creator, music writer and star of the "Adult Swim" show "Home Movies" while Blancha has writ-

"It's very odd because metal guys are so specific and such loyal fans. They're like 'show me.' They're not like 'oh, I'll just like it.'"

—Tommy Blancha, co-creator of metal head cartoon "Metalocalypse"

ten for comedy shows such as "Andy Richter Controls the Universe," "Conan O'Brien" and "Da Ali G Show."

Blancha and Small struck up a friendship because of their shared love for fast metal music. While working together in comedy, the two regularly would find themselves attending death metal shows by bands like Cannibal Corpse and Nile.

"He was the only guy in comedy that really I could go see metal shows with," Small said. "We just kept going to see all kinds of shows and one day it hit us. This is our show right here. This metal world."

"What if an extreme metal band became 100 times bigger than the Beatles? What would the world be like?" Blancha said, reflecting on the days when the show was being conceived.

Dethklok is comprised of vocalist Nathan Explosion, the fastest guitarist alive in Swede Skwisgaar Skwigelf, the second fastest guitarist alive Toki Wartooth, an extremely self-loathing bassist named William Murderface and Pickles the Drummer.

Splitting up the voiceover duties, Blancha voices Wartooth and Murderface, while Small is Nathan Explosion, Skwisgaar and Pickles.

Fans of the show will be curious about the brutal music featured in every episode. Small does the music for every episode.

"All of the music is just me sitting at home with my guitars and programming drums," said Small, who has been playing guitar since he was 15 years old. "It's a blast."

Some real life rockers have

gotten involved in the project. Metallica's James Hetfield and Kirk Hammett, along with Arch Enemy guitarist Michael Amott and the band Nevermore have all contributed voices to the show.

"We didn't want them playing themselves," Small explained. "We kind of sprinkled them in as voiceovers throughout the season."

Actor Mark Hamill has a role as the voice of two of the evil politicians who plot ways to end Dethklok.

"He's awesome," Small said of Hamill. "He's got a great voice. And he's Luke Skywalker. When you combine that and metal, you've got something that's pretty awesome."

In "Metalocalypse," the world yearns for Dethklok, but sadly never gets a live show, always canceled because of some unforeseen and outrageous circumstances.

Shows scheduled in Germany were canceled because of rabid falcons and simultaneous audience heart attacks. In London, a catastrophic laser light accident cancels the show.

Because of their time slot on Adult Swim, Small and Blancha have been able to get away with many things that other networks

would eliminate.

"Hilariously enough, we were worried about the gore factor, but in that second episode when Skwisgaar's head gets splayed open and he's anatomically correct, they had no problem with that," Blancha said with a laugh. "We're like 'yay!' When the 'Death Cube' landed, people were grimacing and dying with no arms. They're like 'fine.'"

"(But) the sex scene had to be tweaked."

It's a safe bet Dethklok won't be performing gigs in Montana anytime soon, but you can bet that if they were scheduled, they'd be canceled anyway.

"Hamburgers that were served at the concert would have to be how the concert was canceled in Montana. A rancid beef barbecue explosion," Small said, laughing.

"I would say Montana's the perfect place for a comet to hit the earth, like it did in Siberia in the 1800s," Blancha said, offering his prediction: "Huge crater. Throwing the earth off its axis. Not a meteorite, a comet. Very rare for a comet to hit the earth. Very devastating."

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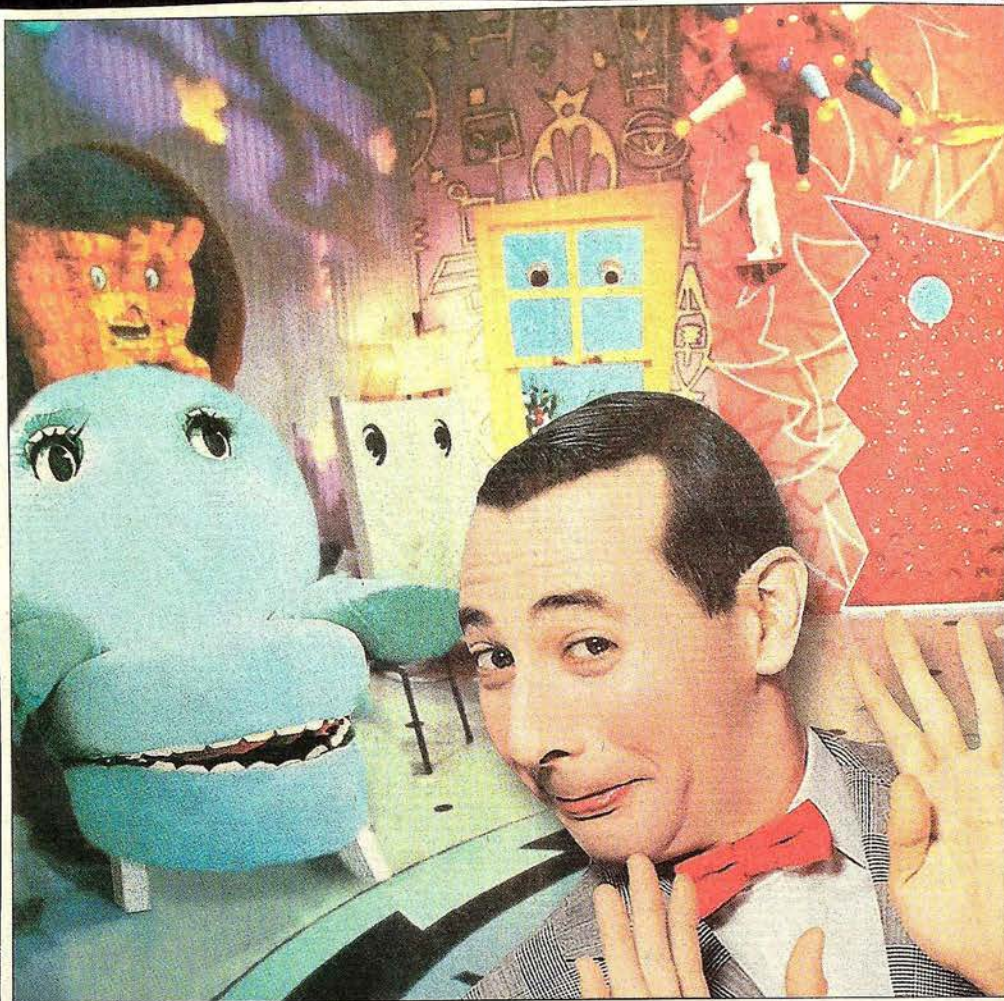


PHOTO COURTESY CARTOON NETWORK

Now syndicated, "Pee-wee's Playhouse," created by Paul Reubens, has begun airing during the Cartoon Network's Adult Swim block.

Pee-wee is back

'Playhouse' returns to TV in syndication during 'Adult Swim'

Get ready for the return of Cowboy Curtis, Miss Yvonne, Chairry, Conkey, Jambi the Genie and the one and only Pee-wee Herman. The Playhouse is back and as whacky as ever.

Nearly 20 years after regularly appearing on Saturday mornings on CBS, "Pee-wee's Playhouse" has made its triumphant return to the airways in syndication during the late-night "Adult Swim" time slot on Cartoon Network.

Behind the scenes, the show's re-emergence has been in the works for a while, thanks to its star and creator Paul Reubens, who had been pitching it to various networks.

"I'd been trying to get the show on. For the last year, I've been working on this," explained Reubens in an interview with the Tribune from New York City where he was



Staff Writer Pat Douglas

Conan O'Brien later that day. "The Cartoon Network was approached and 'Adult Swim' immediately went 'yes, great idea.' We had a deal in lightening speed time for show business. Sometimes those things can drag on and on and on (but) within a couple of weeks, there was a deal."

Resurrecting Pee-wee has been a goal of Reubens' for awhile.

"It's been my dream for a number of years to have the show back on TV," he said. "I'm completely proud of the

'Pee-wee's Playhouse'

Airs on the Cartoon Network, Channel 39, at midnight Monday through Thursday.

the show that I'm not proud of. I worked with amazing people that collaborated on it with me. We took it very seriously and I felt like it was a very ambitious thing to pull off and when I look at it now, 20 years later, I'm still amazed by it ... and I think it holds up pretty well."

Featuring some of television's whackiest characters, "Pee-wee's Playhouse" is unlike any other show. There's characters like Chairry, the big green chair with arms, eyes

marionette bully who pops in to cause trouble, Globey, the talking globe and even Cowboy Curtis, played by a young Laurence Fishburne. The late Phil Hartman is Captain Carl, a ship's captain who swings by to visit the playhouse.

Other than a random, old school cartoon thrown in for good measure in every episode, you never know what you're gonna get with each 'Pee-wee's Playhouse' episode.

"I think the show originally pushed buttons where people felt like it was nostalgia a little bit because it was, in my mind, a homage to the shows that I grew up with like 'Howdy Doody,' and 'The Mickey Mouse Club,' and 'Captain Kangaroo,'" Reubens said. "I feel like it's sort of a throwback in a certain way. When the world was a little simpler and it

Burns: Senator apologizes to firefighters /1M



GREAT FALLS TRIBUNE

A PULITZER PRIZE-WINNING NEWSPAPER

FRIDAY

July 28, 2006

Pee-wee on cable
What Paul Reubens has to say about the syndication of 'Playhouse' /Life

Great Falls, Montana — 50 cents

No. 76 — 122nd Year

Pee Wee: Working with Arquette on a horror film

From 1L

was maybe a little easier to be a kid."

"Does that sound way too intense?" he asked with a laugh.

Another big reason for the flexi-shows uniqueness was the flexibility provided by CBS. Back in 1988, television networks weren't as open to allowing such artistic freedom for a show like "Pee-wee's Playhouse."

"That's a very unusual situation," Reubens explained. "It's not unusual to have somebody tell you that you can have complete freedom, or that they're not gonna breathe down your neck, but it never happens like that. You sign a contract and then you hand it back and they hand you notes."

"CBS was not like that at all. CBS said to me, 'do what you want.' They were a 100 percent supportive."

Being lucky enough to be in a room with the writers was a treat in itself, according to Reubens.

"I have often said that there was nothing funnier during that show, than being in the writing room with the other writers and having somebody, myself or somebody else, come up with an idea that we would all look at and immediately could see a 6-year-old falling off the couch with laughter. It was fun to think of what would crack up a kid," he said.

Reubens is no stranger to Hollywood, and neither is his alter-ego Pee-wee, who has been in two films, the Tim Burton directed "Pee-wee's Big Adventure," and the follow up flick, "Big Top Pee-wee."

Today, a movie version of "Pee-wee's Playhouse" is in the works and is expected to begin filming in early 2007.

"(It's) gonna be almost entirely out of the playhouse with all those big clunky characters that you would never expect to see out

of the playhouse, out on the road looking for what happened to the King of Cartoons," Reubens said.

Although a director hasn't been named, Reubens has sent a call out to Burton and he's trying to round up everyone who originally participated in the television show.

Aside from his role as Pee-wee, Reubens has appeared in numerous other films, including "Buffy the Vampire Slayer," "The Blues Brothers II," "Meatballs II," "The Nightmare Before Christmas," "Mystery Men." He also played opposite Johnny Depp and Penelope Cruz in the 2001 film "Blow."

Reubens just finished filming his part in the upcoming movie "Reno 911: Miami," but his character remains hush-hush for now.

"I shouldn't really give that away because it's kind of a big surprise," he said. "If you're familiar with the show, I play a relative of somebody who has been on the show many times and always talks about this relative, but we've never seen the person before."

More than 14 years after Reubens turned his good friend David Arquette into a vampire in "Buffy the Vampire Slayer," the two find themselves working together again on a horror film.

This time Arquette is behind the camera in "The Tripper," a film featuring himself as well as wife Courteney Cox and Reubens.

"This is his directorial debut and he got a lot of people, friends of his, to be in it," Reubens said. "It's about a bunch of kids who go

to an outdoor music festival and I play the promoter of the festival. I'm scared of scary movies and I don't know whether I'll see it or not."

Being on the set of the movie wasn't any less scary than having to watch it, according to Reubens.

"To be honest with you, being on the set was a little frightening also," said Reubens who recalled a moment when he was on the set, watching a scene as it was being filmed. "This guy came running down this path, being chased by somebody else ... this other guy came and ripped open his chest and pulled out some

guts and held them up in the air. I almost threw up. It was really bizarre."

Always busy, Reubens has recently taken the time to sit back and enjoy the television show he worked so hard to create as it airs in the wee hours of the night.

"It's exciting just to know that it's on and that somebody can be tuning in on purpose, or just switching channels and just find it, is pretty exciting to me," he said. "I think the shows look great."

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Pee Wee Herman

Motley or not, Neil knows how to rock 'em

By PATRICK DOUGLAS
Tribune Staff Writer

The fickle nature of the music business makes and breaks bands daily. A band can seem to be on top of the world one day, only to find itself dumped by its labels and fans the next.

Ten years ago, you wouldn't have thought bands like Poison, Firehouse, Skid Row, or Motley Crue's Vince Neil would still be touring and recording albums for fans in 2003.

But here they are, brushed off and geared up for a Saturday, June 28, show at Missoula's Western Montana Fairgrounds. The show is part of a nationwide summer tour.

The so-called "hair bands," named for gigantic hairstyles band members often sported, went out with the '80s. By the '90s fans saw the hair band genre as a joke and many denied ever being into it.

At the time rock fans were

“'80s music is nostalgic now for people, and people are going 'oh man, that was a lot of fun back then.'”

— Vince Neil of the Vince Neil Band

bored with the glitz and glamour of hair bands, and excited about new "grunge" groups like Pearl Jam, Alice In Chains, Soundgarden and Nirvana. The new movement of rock spawned a revolution that nearly put the hair bands out of business forever.

"I thought the whole grunge thing sucked," Neil of the now defunct Motley Crue band, said in a phone interview from Pittsburgh. "You know, people wearing the same flannel shirts and just staring at their shoes. For me, watching those bands in the '90s, it was horrible because there's no entertainment. It's like, how (angry) can you be? In the '80s it was

singing about having fun with girls and booze and having a good time."

Neil enjoyed tremendous success as the frontman for Motley Crue, teaming up with drummer Tommy Lee, guitarist Mick Mars and bassist Nikki Six. Their hits "Girls, Girls, Girls," "Smokin' in the Boys Room" and "Dr. Feelgood," were part of an important legacy in rock.

He knows all too well why '80s music soured, and he also knows why it is coming back.

"It's the 20-year round is what it is," he said. "(80s rock) definitely went away (but) it's like, in the '90s, '70s music was really in. And, in the '80s, '60s

music was in. '80s music is nostalgic now for people and people are going 'oh man, that was a lot of fun back then.'"

Neil is a solo artist these days, playing Motley Crue favorites as well as a few solo tunes with his backup band. With a serious tone to his voice, one can tell Neil isn't joking around when he talks about his former bandmates.

"There is no more Motley Crue," Neil said. "I can't sit around for Nikki and Mick to figure out if they want to be rock and roll people, so there'll never be another Motley Crue tour."

Neil certainly didn't hurt his career last year when he signed on to participate in a reality television series called "The Surreal Life."

The WB show was loosely based on MTV's "The Real World," with a twist. Instead of regular people living together,

See NEIL, 2L



PHOTO COURTESY JIM STEINFELDT

Vince Neil, formerly of the band, Motley Crue, appears Saturday at Missoula's Western Montana Fairgrounds. The show is part of a nationwide summer tour.

LIFE

WEDNESDAY, JUNE 25, 2003

Neil: '80s bands evoke nostalgia

FROM 1L

they put celebrities in the house.

Neil found himself sharing a home with MC Hammer, Emmanuel Lewis (Webster) and Cory Feldman, to name a few.

"I'm a fan of reality shows just like everybody else," he said, "and I always wondered ... do they act like this cause the camera's on, or do they really act like this?"

Neil often had issues with Feldman and viewers were watching to see how the two would react to each other.

"Cory Feldman ... they turn the cameras on and he's like a dancing monkey," Neil said. "He had to perform every time he had a chance to. It was pretty sad."

Neil had no regrets after the show aired.

"It was cool. It's funny because a lot of people would come up to me and instead of going, 'oh, I love your music,' they'd go, 'oh, man, I love your show.' So that was a little different experience for me."

For some fans, Vince Neil and the scene he was a part of never went away. They still turn out in large numbers to see him perform and they cheer just as loudly as they did 20 years ago.

"They're the same fans, but they've just gotten older," he said. "Now they're bringing their kids to come see the shows."

Neil doesn't see a difference between shows in larger cities like Pittsburgh and smaller towns like

Missoula.

"If you're a rock fan, you're a rock fan," he said. "You're gonna be just as crazy as the next guy and have just as much fun. I think it's all the same really. (I'm) looking forward to playing (in Missoula) in the next few weeks."

As for his future, he doesn't see a time when he will stop performing.

"I'll always do something in music," he explained. "It's the only thing I've done."

Tickets to the show are \$40 and are available at or by calling (888) MONTANA.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire interview at www.digital-noise.net.

Vince Neil
Motley Crue

LIFE

WEDNESDAY, AUGUST 9, 2006

Slayer still knocking 'em dead with hard-edged metal music

When you talk about the California-based thrash masters known as Slayer, you find opinions that run the gamut from fear to undying loyalty.

Perhaps one of the most controversial bands in American metal history, Slayer has never shied from controversy, almost embracing it with each album release.

You can't talk about any level of fast metal music without crediting Slayer with helping give birth to the genre and what it is



Culture Shock
Staff Writer Pat Douglas

today. They were recently named the "Most Metal Band Ever" by Metal Hammer magazine and their benchmark album, "Reign in Blood," was named the best album over the past 20 years by the magazine. This week's release of

"Christ Illusion," the band's first studio album in five years, proves its reputation for giving fans exactly what they expect.

"When you talk about Slayer, it's like getting a written guarantee," explained guitarist Kerry King in a recent phone interview with the Tribune from a tour stop in Denver. "When you buy the record or go to a gig you know what the record's gonna sound like before you buy it. You just haven't heard the music.

"When you go see a gig, you're gonna get visually assaulted by lights and video and us, so people have never had to say 'man, that was a really crappy Slayer show,' or 'that was a horrible Slayer record.' I think as long as you do that and you deliver, that's what kids are into."

While Slayer is often credited with pioneering thrash and speed metal, they continue to produce



PHOTO COURTESY: WARNER BROS.
Members of Slayer, left to right, are Dave Lombardo, Jeff Hanneman, Tom Araya and Kerry King.

See BAND, 2L

Band: Slayer's newest album is controversial (well, duh)

FROM 1L

some of the fastest music in the business nearly 25 years after they started.

"We've been around each other for so long, nobody's gonna come out and say, 'hey, let's write a pop song,'" said the 42-year-old King. "It just doesn't exist. We don't think of concepts for albums. We just make up songs and treat each one as its own entity and 10 or 11 entities make up an entire record."

It wouldn't be a Slayer album without the accompanying controversy, and "Christ Illusion" is no exception.

The cover of the album is so brutal that the band has decided to offer an alternate, edited version for sensitive fans, something they haven't done in the past. Songs like "Jihad," and "Supremist" with lyrics pushing the boundaries have ignited critics.

"People are gonna make an opinion on 'Jihad' before they read it," King explained. "People are gonna make an opinion about 'Supremist' before they ever hear it. It just comes with any record. You just deal with people that make their own interpretation without even taking

consideration for what it actually says."

Although a cloud of controversy follows the band wherever it goes, King says he doesn't purposefully write to rub people the wrong way.

"We don't really think about it, but after we write it, we expect it," he said with a laugh. "So it's not really like we did it to get it. That part of the equation doesn't even come into it until the song's done. Then we're like 'ah, we're gonna get (crap) for this one.' But, hey it's a great song. We wouldn't say 'oh, that's too harsh, we need to change it.' We would never do that."

These days, avenues like the Internet often fan the fires of controversy with Web sites like blabbermouth.net providing fans

a chance to read the latest news on bands and share their opinions with a wide audience.

"It's good and it's bad," King said, talking about the Internet and luxury it gives fans to instantly network their opinions to others. "I think Blabbermouth as a whole is a cancer of cyberspace, but people can get good information off it. But you've gotta put it in perspective, you can also get garbage off of it."

The band hasn't toured behind a new album in a while, however, they aren't looking to rearrange their playlist once the new record gets embedded into the minds of

fans.

"It breathes life into the set for us," King said of the addition of new tracks to the catalog. "The kids, as long as we play songs they like, they don't give a (crap) what we play. For us, it's probably more fun (but) there's some things we'll never take out of the set."

For King, keeping up to date on the music scene isn't that difficult. He pays attention to what's going on around him.

"I'm the one in the band that if you lived in L.A., you'd see me at all the metal shows," he explained. "Anaheim House of

Blues is kinda near me and if any of my friends or any band that's getting a lot of heat that I haven't checked out play, then I go there and check it out."

Slayer made their first ever trip to Montana in late 2003 with a stop in Billings. The band plans another U.S. tour in 2007, but don't look for a repeat stop in the Treasure State just yet.

"We're back in the states in January and February. That's not the best time to be in Montana," King said, laughing.

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Kerry King
Slayer



PHOTO COURTESY ROADRUNNER RECORDS
Black Label Society's Zakk Wylde

Going Wylde: Ground-breaking guitarist pulls double duty

The next time you're listening to a squealing guitar or a vicious bend in the background of a metal song, think about where it came from.

There's no question that guitar virtuoso Zakk Wylde, with his unique guitar style, has influenced many of today's up-and-coming guitarists in the world of metal music.

Classic rock fans know him as the man behind the music for some of Ozzy Osbourne's biggest selling solo albums, while others

mous beard.

This summer finds Wylde in a familiar place, touring on Ozzfest and pulling double duty with BLS and Ozzy's band, some days having to play back-to-back sets with the bands.

"Dude, it's been insane," the guitarist said in an interview with the Tribune on his way to Columbus, Ohio. "Then two-a-days are nuts. We do like 45 minutes or whatever with Black Label, then I go back on the bus,



recognize him as the over-the-top front man of Black Label Society, complete with his trademark "bulls-eye" Gibson Les Paul guitar, long hair and enor-

crack another cold one, then I'm back out onstage with Ozzy for a little bit over an hour."

With temperatures soaring higher and higher as each summer goes by, Wylde has found a positive to the blistering heat.

"It's the new 'Ozzy Craig' diet," he said with a thick New Jersey accent. "The whole thing is, you can drink as much brew as you can possibly want, eat as much crap food and you're still gonna drop 45 pounds by the end of the tour."

Fans will get a chance to hear new material from Wylde when the new BLS album, "Shot to Hell," hits store shelves Sept. 12. Averaging a release a year since 2000, Wylde says that entering the studio isn't as organized a task as one might think.

"When we go in (to the studio), it's like a box of Cracker Jacks. We don't know what we're gonna get in the bottom of the box," he said, laughing.

See BAND, 2L

LIFE

WEDNESDAY, AUGUST 16, 2006

Band: 'We spend about \$20,000 in beer and we've got a record'

FROM 1L

"Which is the funnest thing about it because I go in there with no songs. Every time we do these records, we spend about \$20,000 worth in beer and we've got a record."

Wylde has contributed instrumental scores for television in addition to his duties with BLS and Osbourne.

"I have to do some stuff for ESPN for either snowboarding or the X-Games and then they want me to do something for Floyd Patterson, who just passed away. It's like background music," he explained. "They're like, 'we need 12 ideas.' I sit down behind the piano and do something real melancholy and then I'm behind the electric guitar and boom, just come up with a riff."

That spontaneous professionalism transfers to the studio, according to Wylde, who broke into the metal scene by writing the songs "No More Tears," and "Mama, I'm Coming Home," for Osbourne's 1991 album, "No More Tears."

"I'll go in there when we get in the studio and just come up with something like that," he said. "It's like 'do you got anything?' No, I'll figure something out. Let's just go hit the liquor store, we'll pick up some beer and we'll crank something out ... I don't worry about it."

Besides being a rock icon, Wylde is first and foremost, a family man, having been married with children for the majority of his career.

"Everyone acts like everything changes. It really don't," he said of parenthood. "My daughter's 14, my son's 13. We just had them out on the road with us working, giving them \$250 a week."

Wylde, whose intense passion for sports rivals only that of his music, isn't the kind of father who forces his children to share his interests. Instead he introduces them to certain subjects before ultimately letting them decide.

"Tiger Woods is an exception. Two years old and he wants to start playing golf? That's insane to me. Do you even remember what you were doing at 2?" the guitarist asked. "When I started playing (guitar) when I was like eight, all I wanted to do was hang out with my buddies and play baseball. I didn't want to sit around and practice 10 hours a day. I think they'll find out on their own."

Wylde's biggest advice is, if you're not going to dedicate yourself and practice at some-

thing, move on to something else.

"My son's way into baseball. He was playing drums for awhile. I said, 'Jesse, if you're not gonna practice, do you wanna go to drum lessons?' He's like 'not really Dad.'"

"If you and me wanna play baseball, but we never go to the batting cages and then we suck when we're playing, it's like what's the point? Obviously me and you don't wanna play baseball."

Wylde grew up idolizing guitarists Jimi Hendrix, Frank Marino, Eddie Van Halen and Randy Rhoads, who he would ultimately replace in Ozzy's band. In recent years, metal has been missing a strong guitar solo, an opinion Wylde shared with his close friend, the late Dimebag Darrell, who was shot to death on stage in December of 2004.

"We'd always just laugh," Wylde said of Dimebag. "Dime would go, 'Zakk, I don't care what anybody says, a good guitarist ain't gonna go out of style.' All of a sudden, me and Dime were just laughing one day ... on the Ozzfest and there were like no solos. I looked at Dime and I go, 'I guess we did a pretty crap job didn't we?'"

"With us, you had to learn how to play your instrument, man, flat out. You had to sit and practice," Wylde explained, noting that he has witnessed change for the better in the industry lately. "I've noticed that a bunch of 21-year-old kids are actually practicing and soloing. What's old is new again."

Montana's Black Label Society fans may have a glimmer of hope in seeing the band live in an upcoming tour, Wylde said.

"I'm sure when we do the run in the states for the 'Shot to Hell' record, we'll probably roll around Montana and hook up with the Montana chapter," he said. "I figure that's when we're gonna probably do that."

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LIFE

FRIDAY, SEPTEMBER 1, 2006

With bad luck hopefully behind them, Alien Ant Farm releases new CD



PHOTO COURTESY UNIVERSAL MUSIC GROUP
Alien Ant Farm members, are, left to right, Mike Cosgrove, Dryden Mitchell, Joe Hill and Alex Barreto.

Having survived everything from a bus accident that produced one fatality to the near fatal dissolution of their record label, the members of Alien Ant Farm have endured one black cloud after another in recent years.

It was only five years ago that AAF was on top of the mainstream rock world with the huge success of their debut album "Anthology" and the singles, "Movies," and the Michael Jackson cover, "Smooth Criminal."

No one could have predicted the string of bad luck that would follow such quick success.

Today, Alien Ant Farm is down to two of its original members. It has just released what many believe to be its best, and possibly last, album, "Up In The Attic."

"It has been a little bit crazy," explained vocalist Dryden Mitchell in a phone interview with the Tribune



Staff Writer Pat Douglas

from his home in Huntington Beach, Calif. "The bus crash (and) my injuries and my recovery gave me a lot of time to just think. I was bummed out and (angry) and happy and sad. Every emotion kind of cycled through my frigin' tired body."

After the 2002 accident, which left the bus driver dead and Mitchell with a broken C2 vertebra and countless hours of recovery, the band regrouped to record its sophomore album, "TruANI." Months later, the DreamWorks label was dissolved and the band was left without a label to promote the record.

In 2005, behind the guidance of Geffen Records, AAF recorded the tunes that



would eventually make "Up In The Attic," only to find the label uninterested in releasing the work.

"It was frustrating because I just wanted the record to be out," Mitchell said. "That's one thing I was discouraged with, that a label can spend upwards of a few hundred thousand dollars and then not want to put it out."

The band decided to provide the music to fans anyway, offering copies of the album, dubbed "3rd Draft," at shows.

"We kind of bootlegged

See AAF, 21.

Alien Ant Farm Band rebounding after string of bad luck/Life



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Scheels: Managers rounding

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September

Dryden Mitchell Alien Ant Farm

AAF: Band may be done

From 1L

that album," he said. "We weren't supposed to. Geffen said 'you can't just go take the record and put a cover on it and bootleg it.' We just did it anyways. They just flat out didn't care about the band ... so they weren't too concerned about it."

During the spring of 2006, Universal Music Enterprises picked up the "3rd Draft" recordings, gave them a nice package, and "Attic" was released to the masses in July.

"It was cool that Universal thought 'what's the point of shelving this record when it's already done?'" Mitchell said. "I assume someone over at Universal liked one or more songs and thought it had potential to do something."

As the obstacles have mounted for AAF, so have the number of band members who have moved on to other ventures.

The group parted ways with original guitarist Terry Corso, who went to Powerman 5000, and was replaced by Joe Hill. Earlier this year, bassist Tye Zamora left the group to attend college, leaving the bass duties to Alex Barreto.

Sounding like someone at the end of a chapter, Mitchell explained Zamora's departure and possible collaborations down the road with the bassist.

"I'm sure I'll definitely play music with Tye in the future," he said. "I don't think it's gonna be with Ant Farm's name or anything. It's funny because there's a few hard-core Ant Farm fans out there and (they) think 'oh, man, Tye's gone and you guys can't break up. This is lame. This is a name. This band is a name that four friends created together. It doesn't mean anything."

"Ant Farm's cool and I'm down with it, but at the same time, I'm more just happy to play music whether it's with them or by myself."

The possible end of AAF will just mark the beginning of the next phase in Mitchell's career, according to the vocalist.

"I'm not concerned with the success of Ant Farm per se," he explained. "I'm concerned that when I see people 10, 15 years from now ... it's gonna be like 'wow, he's still doing good. He's still playing music. He's not trying to grind out some rock and roll fantasy.'"

Mitchell has been able to rise above the misfortunes of the band, in large part because of his near-death experience on the bus. "It's all relative," he said. "When anything gets a little stressful, I just kind of throw my hands up and say '(forget) this dude' and go drink a beer and pet your dog. I just need to take a step back and not worry about it, so I don't."

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LIFE

THURSDAY, SEPTEMBER 7, 2006



PHOTO COURTESY SUB POP RECORDS

Members of Mudhoney include, from left, Dan Peters, Steve Turner, vocalist Mark Arm and Guy Maddison.

Mudhoney stays true to Seattle grunge

It's been 15 years since the musical levees surrounding the city of Seattle overflowed, saturating the world with a sound so groundbreaking it spawned its own genre.

No one loathes the labels of that era more than the bands which participated. There are only a few other localized genres that have been born so quickly and had such a large impact on the music industry as the music that has been coined "grunge" or the "Seattle Sound."

If you're looking for a band that epitomizes the genre, search no further than Mudhoney. Never compromising, the band has always given fans an honest look at music.

"At this point, it's almost like being in a band is the same as when we started," explained vocalist Mark Arm in a telephone interview with the Tribune from Sub Pop Records in Seattle.



To get tickets

Tickets to the Denver shows are \$15 and available at www.bigmarktickets.com.

"It's sort of like a hobby. It's not like our careers. I would prefer it that way. I would rather be playing the music that I love instead of dealing with concerns like 'what kind of music do we have to play to make a living?'"

The band recently released its seventh studio album, "Under A Billion Suns," four years after 2002's "Since We've

See MUDHONEY, 2L

Mark Arm
Mudhoney
Green River

Mudhoney: In Denver

From 1L

Become Translucent." Never one to rush a release, Mudhoney is all about taking time.

"It's not like we're in some hurry to strike while the iron's hot or anything," Arm said with a laugh. "We don't need to follow up our last video hit."

"Billion Suns" has gotten extra attention this summer, partly because of its heavy political message. Three years ago, politically driven musicians faced heavy criticism and many chose to avoid the topic. These days, a revolution in protest music is happening in the industry.

"Nerves were pretty raw at that point," Arm said of the reaction to negative finger-pointing at the Bush administration. "The Iraq war was pretty fresh and for some people, they had deluded themselves into thinking there was something to win. I think now, it's more than clear that it's just a mess."

Celebrities and entertainers have the right to stand up for their beliefs and convey that in their art, according to Arm.

"Everybody has the right to speak out," he said. "That's kind of what the country was founded on. People started going, 'well, entertainers shouldn't be talking.' Who should? No one else should then. They all seem to forget that Ronald Reagan was an actor. Arnold Schwarzenegger is an actor."

The band is taking the show on the road for a few select dates this fall, including two in Denver at the Laramie Lounge on Sept. 15 and 16.

"Denver's been trying to get us to go there for awhile. We haven't been there in a long time," Arm said.

The members of the band keep regular jobs and touring isn't as easy as jumping in a bus and traveling the country. Arm works in the warehouse at Sub Pop, guitarist Steve Turner does a lot of solo work, drummer Dan Peters is a stay-at-home dad and bassist Guy Maddison works as a nurse in a cardiac intensive care unit.

"Every once in a while, we'll go in the phone booth and strip down to our super rock gear, come out and play a show and quickly go back," said Arm, laughing. "We have to make sure we're getting enough money to cover the flights and the hotels. It's a really weird, backward way of doing things."

Maddison has to give the hospital 90 days advance notice before taking time off and Peters has to work out the schedule with his wife. Arm has perhaps the most flexible job as an employee of the band's own label, Sub Pop.

Arm has been an integral part of the underground Seattle music scene going back to the mid-80s when he helped form Green River. The band would eventually be widely thought of as the origi-

nal "grunge" band, featuring Arm along with Bruce Fairweather and Pearl Jam's Stone Gossard and Montana native Jeff Ament.

"Playing music went hand-in-glove with hanging out," Arm said of the era. "It was like we were entertaining ourselves and our friends. Starting a band was something to do for kicks. The intention was never really to go very far beyond that. It actually lasted way too long for what it was supposed to be."

When Green River parted ways, Ament, Gossard and Fairweather moved on to form Mother Love Bone, while Arm got together with Turner to start Mudhoney. The melding of musicians with a potpourri of bands was something that kept the scene fresh, according to Arm.

"Seattle's kind of a small town," he said. "Especially in the '80s. The local punk rock underground music scene was definitely really small. There weren't many places to play and there was a lot of time to fill. So, you might as well ... if you're not playing with these people, you're playing with those people. It was something to do on a Tuesday night."

In the beginning, Mudhoney started out with modest goals.

"Our goal when we first started was to get a single out," Arm explained. The band's first single was the super-successful "Sweet Young Thing Ain't Sweet No More/Touch Me I'm Sick" on the then-fledgling Sub Pop Records label.

"There was this attention coming from the U.K. We went to Europe and did a tour and when we came back we were bigger than ever," Arm said, recalling the band's explosion of popularity. "The intention was to have a good time and mission accomplished."

Having been at the center of so much rock and roll history, Arm still manages to keep a level head.

"I'm just living my life and doing what I can. Patting myself on the back seems like a real waste of time. It also seems like a foolish, arrogant thing to do," he said with a chuckle. "You know, I'm still a small fish. But, I'm a tasty fish."

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PHOTO COURTESY ROADRUNNER RECORDS
From left to right, Glen Drover, Dave Mustaine, James LoMenzo and Shawn Drover make up Megadeth.

Megadeth takes Gigantour on the road again

For those all about to rock, Gigantour will make you think. In its second year on the road, the traveling festival is once again providing fans with intelligent metal.

The brainchild of Megadeth front man Dave Mustaine, Gigantour is more than just a festival of metal bands. It's a demonstration in musicianship.

"Gigantour's not so much a festival as it is a spirit," explained Mustaine in an interview with the Tribune



from Hollywood, where he's currently recording tracks for an upcoming Megadeth album. "It's a way of life and it's a way to capture what heavy metal stands for. I'm really proud to be in this genre."

Gigantour

■ Gigantour plays in Denver at the Coors Amphitheater, Saturday, Sept. 16. Featuring Megadeth, Lamb of God, Opeth, Arch Enemy, Overkill, Into Eternity, Sanctity, The Smashup. Tickets are \$20 to \$35. Available at www.ticketmaster.com.

Mustaine, who is in charge of every aspect of the festival, something he considers an honor more

than a burden, said he can't wait to get out there and help eliminate the stigma attached to the genre.

"There's over 100 men and women that are out there every day that are under my wing," Mustaine said of the Gigantour staff.

"As a little guitar player at 13 years old, sitting in my bedroom, strumming along songs to a guitar tab book, I never thought that this would happen. Never thought in a million years."

Time is on the guitarist's

side as he is in the best shape of his life, which also comes as a surprise to Mustaine.

"I was telling my manager just yesterday that the thought of me living to be 45 is insane. I'll be 45 this month," he said. "But, I look great. I still feel young. I'm talking about my physique, not my head."

Learning lessons from last year's inaugural stint with the tour, Mustaine

See GIGANTOUR, 2L

Gigantour: 'This is what I love. I'm the luckiest man in the world'

FROM 1L

made improvements this year.

"With a woman who becomes pregnant, if she exercises and takes care of herself and uses vitamin E cream and massages her skin, she won't get stretch marks," he explained. "If she doesn't give a damn about what's going on and just lets it all hang out, doesn't exercise, she's gonna have stretch marks. Those stretch marks are forever. In business, stretch marks are bad for the infrastructure. So, you wanna grow at a slow pace and make sure everything's done properly."

Originally scheduled for release on Halloween, the new Megadeth album, "United Abominations," was delayed until early 2007 when it became clear the album couldn't be completed while the tour was being organized.

"We thought we'd get the record done in time for the tour, but we just didn't have the time," Mustaine said, adding that he was working from 9 a.m. to 10 p.m. in the studio in the week prior to the start of Gigantour. "I'm still working on the record right now. I'm in the studio right this second."

Having to record the album while putting the final touches on organizing the festival isn't as cumbersome as it seems, according to Mustaine.

"How difficult is it? This is my job and this is what I know and this is what I do," said Mustaine. "This is what I love. I'm the luckiest man in the world."

Known for his highly political lyrics and unbelievably fast guitar

work, Mustaine says the new album is going to be special.

"For me, simply stated, it would be a return to form because I'm playing the stuff that I want to play," he said. "(I'm) kind of relaxing on the vocal performances and going back to my old style of curling my lip up and snarling a little bit."

This will be Megadeth's first album with Roadrunner Records, which was Mustaine excited.

"I'm really digging the writing process. I'm really digging the involvement of the record company," he explained.

With a reputation as being hard to manage, Mustaine showed Roadrunner that he isn't the bad guy people sometimes make him out to be.

"I'm really stoked because they didn't think that I was gonna be open to any suggestions about stuff," he explained. "I'm not the mean, bad guy everyone thinks I am (but) if you hurt me, I'm gonna hurt you back twice as bad. I'm not difficult. I'm demanding. I want the absolute best and that's why I want Gigantour to be so brilliant for the fans."

Mustaine's prerequisite for bands who participate in the festival always boils down to the ability to lay down intense guitar solos. Bringing in Lamb of God, Opeth, Arch Enemy and Overkill for the tour fills that.

"Obviously I think they're very talented or I wouldn't have allowed them to be a part of Gigantour," Mustaine said. "If the bands aren't talented and they're not good people and they're not ... doing it for the

right reasons, they're not gonna be on Gigantour."

One of the big draws of the tour, which began in Boise, Idaho, on Sept. 6, are the fall dates. Most festivals run through the summer, but Gigantour hits the road when the air is cool and the leaves are changing.

"Everybody's getting ready to go back to school, they're all making new friendships and it's like 'hey, you know what, dude,

you're a metal fan. I'm a metal fan, Gigantour's coming, let's go.'" Mustaine said.

"It's not a real dark, negative, dangerous festival. Full on metal. Full on good time. It's not like some of the festivals that are really scary and the girls come there looking like Morticia Addams. Who I thought was actually kind of sexy."

Mustaine plans on keeping the tour going long after he has

decided to stop playing music.

"The bottom line is that I just wanted to do something before the interest in Dave Mustaine ends and my career is over," he said. "I wanted to pass the torch to the next generation and I also wanted to give something back to the fans who have supported me over the years. That's why the talent is incredible."

Reach Patrick Douglas by e-mail at patjessdouglas@netescape.net.

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WEDNESDAY, SEPTEMBER 13, 2006

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No sour grapes for Slipknot singer's second band

As the front man for one of the world's most brutal bands, Slipknot's Corey Taylor has done more in recent years than just unmask himself for fans. He's lifted his other band, Stone Sour, up the ranks and shown fans a more humane side in his music. Stone Sour released its highly touted second album, "Come What(Ever) May," last month and is currently on tour with Korn and the Deftones.



Staff Writer Pat Douglas

Given Taylor an opportunity to express himself without the unchecked anger and viciousness expected when he's behind the mike with Slipknot. "Come What(Ever) May" is probably one of (my) most

brutally honest albums," explained Taylor in a phone interview with the Tribune from a tour stop in Illinois. "Even with the honesty that I did with Slipknot, it was very one-sided. I wasn't able to touch a lot of the stuff that I could've touched on, or could've talked about. "With this album, it was much more about showing the audience, or showing the world... that I have more in common with them than they could ever imagine. "A lot of times people for-

get that you're just a human and you've dealt with a lot of stuff that they've dealt with." Other than the absence of costume, Taylor says the biggest difference in touring behind Stone Sour is the preparation required to stage shows. "With Slipknot, it's so much more chaotic," he said. "With Slipknot, it's more about the spectacle. With Stone Sour, it's more about the human side of it. We go for it just as hard as

Slipknot does, but with us, it's a little more accessible just for the fact that you can see how much we're enjoying it." Diehard fans of Slipknot are affectionately referred to as "maggots" by the band, identified by their passion for the apocalyptic and chaotic vibe the band emanates. While Stone Sour features a few songs on par with Slipknot aggression and fierceness, it's not



Left to right are Josh Rand, Roy Mayorga, Corey Taylor, James Root and Shawn Economaki. Taylor, also front man for Slipknot, enjoys Stone Sour's less chaotic approach to music. PHOTO COURTESY ROADRUNNER RECORDS

See BAND, 2L

Band: Fans prove Stone Sour is a 'real' band

FROM 1L

abnormal to find a more melodic, acoustic number thrown in. According to Taylor, the hope is that the "maggots" join him and celebrate Stone Sour's catalog, although he loses little sleep over such matters.

"I never think about that," he said. "If you don't write the music for yourself, then nobody's going to enjoy it really, or you cut that audience in half. You can't write with the fear that 'oh, I wonder how people are gonna take that.'" "You've got to have the (guts) to come out and say, 'look, I make music for me first and you second. If you come with me, then I totally appreciate it. If you don't, then I accept that as well.'"

Joined by fellow Slipknot guitarist James Root as well as guitarist Josh Rand, bassist Shawn Economaki and new drummer Roy Mayorga, Taylor entered the studio to record "Come What(Ever) May" with a good amount of material.

"We were basically writing songs over a three-year period," Taylor said. "By the time we got off the road with Slipknot, we had about 37 songs written. We had a listening party and... we picked the 18 songs that we were really digging and we went into the studio." Following up their self-titled debut album, the men of Stone

Sour had something they were lacking while recording the first record, a fan base.

"When we put the first album out, the record label wasn't sure what was gonna happen," Taylor said. "With this album, we knew we had an audience and we knew what we wanted to do. We wanted to take everything to the next level as far as production goes. Being a father is something that inspires Taylor, although he feels the pangs of separation each time he has to hit the road for a tour.

"It's hard being on the road when you're a father," he said. "But, it also makes that time you have with them so much sweeter. My son's now getting to the point where he understands that daddy has to go to work and he works for awhile."

Taylor's musical seeds took a while to sow. As a youngster living in Iowa, he began expressing an interest in making music when he was a 12-year-old, but didn't play a live show until he was 19. "I think that's one of the reasons why I approach live shows

the way I do, because I spent a long time cutting my teeth as far as writing songs and just trying to learn as much as I could about what I do," he explained. "I knew how I wanted to be on stage and who I wanted to be on stage with."

"With Stone Sour or with Slipknot, if the audience is not enjoying themselves, you can't enjoy yourself," he continued. "The main reason you're on that stage is to perform and entertain and I think people that don't do that are liars and they rip off the fans."

Began as anything but a side project, Stone Sour can now be considered its own entity, according to Taylor.

"With this album, we've really kind of put out there that this isn't a side project for people," he said. "This is a real band with real drive. Really good talent. And the fans are responding to it now. If they were apprehensive to it before, they're responding to it now."

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Web site highlights

Look for past installments of Pat Douglas' Culture Shock at www.greatfallstribune.com



Staff Writer Pat Douglas

Corey Taylor
Slipknot
Stone Sour

Nate Schweber New Heathens



New Heathens members, from left to right, are Montana native Nate Schweber, Domenick Tiziano, Dan Ambri-co, Butch Phelps and Fabrice Garnon.

Missoula native rocking his way to stardom in New York

The New Heathens release first album 'heathens like me'

There's no doubt that those familiar with Missoula native Nate Schweber knew great things were in store when he packed his bags and left Big Sky Country for the not-so-rural landscape of New York City. Driven by an urge to form a rock band, it didn't take Schweber long to meet up with a talented crew and form the free-style group called the New Heathens.

University of Montana Griz fans may remember Schweber as the feather boa wearing tuba player

who imitated Mick Jagger at Griz games long before the Rolling Stones planned next week's trip to Missoula. His dances and antics are legendary to those who attended school on the other side of the divide in the late '90s.

"I guess, sort of in practicing my stage moves, I strapped on a tuba and strutted around like Mick Jagger," Schweber said from New York in an interview with the Tribune. "Until Mick Jagger plays there, I will have been the person to dance



most like Mick Jagger at Washington-Grizzly Stadium."

Once in New York, Schweber used a bulletin board-style Web site to connect with the guys who eventually would make up the New Heathens. The five-piece band began playing

shows and ultimately entered the studio to record their 2006 debut, "Heathens Like Me."

"We wanted to get a record out as soon as possible," Schweber explained. "I think that's sort of a step that bands need to take if they're going to try and do something with music. I've sung in bands in Missoula and New York where we played a lot of shows, but the one thing I'd never done was to make a record, and I think that's the one thing that separates the serious people from the not-so-serious people."

A Missoula Hellgate High graduate, Schweber earned a degree in journalism at UM in 2001. He

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LIFE
THURSDAY, SEPTEMBER 28, 2006

Heathens: Album has a song that is a tribute to Montana

From 1L

notes musicians like Steve Earle, the Drive By Truckers and the Rolling Stones as musical influences and it shows in his vocal style.

"I sang in rock bands in high school and in college," Schweber said. "I just sort of did that and got to know a lot of the local players in the Missoula scene. Not so much the punk guys who I sort of came to be buddies with and dig their stuff later on, but in high school, it was the guys who worked in the bar circuits."

"They actually kind of taught me to play music and turned me on to the music that I dig and was influenced by and appreciate today."

Growing up in Montana only encouraged Schweber to explore avenues creatively as a youngster.

"The cool thing about Montana ... is it's sort of small enough that you can sort of be what you wanna be (and) do what you wanna do," he said. "I wanted to be Mick Jagger and I played the tuba, so I sort of combined the two and it worked and people were not always enamored with it, but they put up with my (crap) for the time I was there."

"Heathens Like Me" features a rock base with a generous mix of barroom honky-tonk twang thrown in. Add a pinch of humorous lyrics and a cowbell to taste and you've got the recipe for an impressive traveling album.

Similar in style to Jerry Joseph and the Jackmormons, the Wallflowers, Supersuckers and even old — school Missoula-based rockers Tarkio, the New Heathens are taking the east coast by storm.

Of course, Schweber couldn't resist paying tribute to Montana by writing the track "July 1, Near

Helena, MT," as an ode to the state's legendary obsession with explosives around the fourth of July.

"July 1" was inspired by a real event in which Schweber hitched a ride with a few Helena High graduates. Driving down a dark winding road in the hills, the grads pulled over and played a game where gasoline is poured over the highway and lit when a car is driving over it.

"That's totally and directly absolutely Montana. It's a true story," Schweber said of the tune and the prank it's based on. "Basically the song's about some dude driving around the mountain roads listening to Art Bell, who is suddenly confronted by a wall of fire and figuring that it's gotta be aliens."

Earlier this summer, Schweber sent a letter to Gov. Brian Schweitzer asking him to consider "July 1" as the "Song of the State of Montana" for July 1, 2006. In the letter, he points out that the tune "stomps the ever-loving stuffing out of John Denver's maudlin 'Wild Montana Skies'."

The letter was only half tongue-in-cheek, according to Schweber.

"I thought Schweitzer was enough of a character that he might actually go for it. He didn't actually go for it," he said with a laugh. "My hunch is that he probably didn't want to be putting a government stamp on pyromania in Montana."

Schweber says there are a few things he misses about Montana while living in New York City.

"Fly-fishing. Stars at night. Being able to get away from people. That's what I miss the most," he said.

Listen to the New Heathens at www.myspace.com/thenewheathens.

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“ I guess, sort of in practicing my stage moves, I strapped on a tuba and strutted around like Mick Jagger. ”

See HEATHENS, 2L



PHOTO COURTESY: DANNY CLINCH

Members of Audioslave, L-R: Tom Moreello, Chris Cornell, Tim Commerford and Brad Wilk.

'Supergroup' Audioslave takes a breather after 'Revelations'

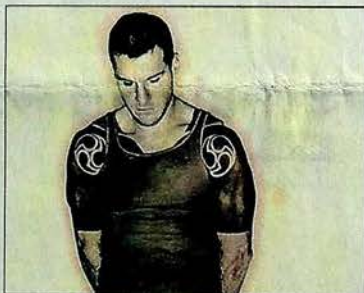
In the fall of 2005, Audioslave released its sophomore album "Out Of Exile" and embarked on a rigorous tour that took them across the globe, including to Cuba for the first ever rock concert by an American group.

Despite the hectic schedule, the four members of rock's most legit "super group" hit the studios as soon as the tour ended.

What resulted was "Revelations," easily the standout in the band's catalog and one of the best pure rock albums to come out this year, peaking at No. 2 on the Billboard top 200 albums list.

Getting the band together immediately following such an extensive tour was no easy task.

"It seems like whenever you're a band and you're playing music and you're on tour ... there's always something that impedes you from being able to go into the studio right after you've been on tour and make a record because that, ideally, would be the best time to do it," explained bassist Tim Commer-



Culture Shock
Staff Writer Pat Douglas

ford in a phone interview with the Tribune from Malibu, Calif. "So, we did it. We knew we had a lot of songs that we had kind of started to work on and gotten some rough recordings of."

The incomparable Rick Rubin produced Audioslave's first two albums, but "Revelations" came to be thanks to producer Brendan O'Brien (Pearl Jam, Incubus, Soundgarden)

and his unorthodox approach.

"If it weren't for us getting with Brendan O'Brien, there's no way we would've had 'Revelations,' out this soon," Commerford said. "It would've been a different record. Brendan is the best producer for us."

Comprised of former Soundgarden frontman Chris Cornell and former Rage Against the Machine musicians Tom Moreello on guitar, Brad Wilk on drums and Commerford on bass, Audioslave is a living, breathing, super group.

Because of their extensive pasts, members of the band have been under the micro-

scope dating back to the months before they even released their self-titled debut album in 2002. Often viewing them like a celebrity marriage, naysayers emerged with each album release, predicating doom and gloom.

"That's something that we, especially me, Tom and Brad (have) dealt with our whole career," he said. "The band's breaking up and then it doesn't."

Rumors of a split ran rampant in August when the band chose not to tour behind the release of "Revelations." Because they just got done touring and creating the new record, the group decided to take a much deserved break.

"It bums me out, to be honest with you," Commerford said of breakup rumors surrounding the new album. "A break is kind of due. This is the first little bit of time in months where I've been able to just relax and enjoy my family and that sort of thing."

Commerford, Wilk and Moreello spent the better part of 10 years as the foundation of politi-

Tim Commerford Audioslave Rage Against the Machine

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LIFE

FRIDAY, OCTOBER 6, 2006

Audioslave: Different than Rage

From 1L

cally charged Rage Against the Machine, famous for their riot-inciting shows. Commerford looks back on that era with pride.

"I'm still really proud of Rage as much as I am of Audioslave," he said. "I still love it when I turn on the radio and I hear a Rage song. I love that. I love that Rage Against the Machine is my other band, or was my other band."

The dichotomy of Rage and Audioslave has given Commerford a sense of accomplishment.

"I'm just really proud of the fact that with Audioslave, our sound is based on a completely different thing than Rage," he said. "With Rage, we wrote riff rock and had rap vocals, so we didn't really concern ourselves with melody for the most part. With Audioslave, it's all about melody and chord progressions. It feels like this is the right direction to go."

Moreello, Wilk and Commerford are famous for their cohesiveness, which Commerford attributes to work ethic and a penchant for regularly getting together to jam and record.

"It's sort of like a job. It's a way of utilizing the skills that we have to write songs and record 'em and put 'em on a tape," he explained. "That's been our credo, don't waste any time. If we're gonna rehearse

then we should have something to show from every rehearsal."

Commerford is famous for more than just his funky bass riffs. His tattoo is legendary. With nearly complete coverage around his arms, upper chest, back, and shins, there are few out there so committed to ink.

It took more than eight years of trips to tattoo artists to get to the point where it is now.

"I love my tattoo and I think it looks great. It's like an old pair of jeans, it's beat up," Commerford said, adding that the process has been an endurance test to say the least. "I remember when I first got it outlined. I'm like 'why don't more guys do this?' Then I realized the pain. It was all about the pain and all about the fear of getting some sort of disease."

"There's scars and there's areas where you can see one person's style is not as good as another and you can see a patchwork of filling in."

Far from a patchwork fill-in of musicians, Audioslave plans on recording more albums.

"We just try to be better on every record," Commerford explained. "The next record will be a challenge to make a better record. I do believe this record is a perfect third record. I love the way it sounds. I love how we made it and I love the people we worked with. It's all good."

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LIFE

WEDNESDAY, OCTOBER 11, 2006.

Two marriages make for one funny sitcom

If you want to strike gold in a television sitcom, all you need is a relationship of some kind. Make it about two relationships on opposite ends of the marriage spectrum and you've got yourself a hit.

The new Fox series "Til Death" focuses on the differences between a newlywed couple and a couple who has enjoyed the marital state for a couple of decades.

Airing on Thursday and Sunday nights on Fox, "Til Death" features a strong cast that includes actor Eddie Kaye Thomas, who



Staff Writer Pat Douglas

worked hard to land a role on the show. "I was actually doing a play in New York and I auditioned," said Thomas in an interview with the Tribune from his home in Los Angeles. Thomas portrays newlywed Jeff Woodcock in the series. "The day the play closed I came out

ON TV

- **What:** "Til Death"
- **Where:** KTFG 16(12)
- **When:** 8:30 p.m. Sundays and 7 p.m. Thursdays, currently on hiatus during baseball playoffs.

and did my screen test for the show and was lucky enough to get it."

Jeff and Steph Woodcock have just enjoyed the 12th morning of their marriage when they park a moving van in their new driveway.

Living next door, Eddie and Joy Stark are walking up to their 8,743rd day of marriage. They are left staring agape at the new neighbors' overly romantic entrance into their new home.

In each episode, Woodcock manages to unknowingly undermine Eddie with his chivalrous approach to marriage.

"I think he's crazy in love with his wife," Thomas said of the Woodcock character. "Maybe it's even the first time he's been this

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PHOTOS COURTESY SONY TELEVISION
Eddie Kaye Thomas, left, and Brad Garrett star in the Fox sitcom, "Til Death."

Eddie Kaye Thomas
"American Pie"
"Harold & Kumar"

SEE TV, 2L

TV: New comedy

FROM 1L

timidly in love and it's nice to be hitting the good ol' American life. He wants to impress his neighbor and because his wife's never been married in real life, playing an over-the-top romantic husband suits Thomas just fine.

"I think there's a side of me that enjoys the idea of the traditional life of the wife at home," Thomas said. "There's definitely a lot of comedy in it, but I'm not as big of a comedian to do that sort of thing with my life."

Pairing up with Brad Garrett, best known for his role as Robert Barone on "Everybody Loves Raymond," was a bonus for Thomas.

"When I first came around, it wasn't for certain whether he was going to do Garrett's participation in the show. Occasionally in this business you get a chance to work with somebody that you're a fan of. This is one of those times. I'm kind of leaping from him every day and laughing at him and with him."

In one episode, Garrett's character, Eddie, predicts Steph Woodcock (Kari Foreman) will change her mind about a pool table she had agreed to let her husband purchase. Eddie ends up pushing the matter to the degree that a light erupts in his own narrative.

Garrett's another episode where Sheriff's haze engagement ring reminds Joy (Dolly Parton) that she never actually got one, which in turn causes a bit of jealousy. Upcoming episodes promise more of such marital incidents of which sitcoms are made.

"There's an episode where I think I'm hearing guitars and I'm kind of surprised because I'm tired of seeing my wife, which turns into a battle over wives versus mothers," Thomas said. "We start to see trouble in paradise over the next few weeks."

The premiere showing of "Til Death" didn't have the ideal time slot, having to compete with the opening game of the NFL season. Despite that obstacle, the show garnered a respectable size audience. "I was obviously watching the NFL," Thomas said with a laugh. "We did pretty well, considering. All the numbers we got were great."

Since the Thursday Sundays have been rescheduled again on Sunday's before "The Simpsons," football fans were able to catch the pilot the second time around. Over the

will take a back seat to the baseball playoffs.

"Fox really has a hold on sports, when it comes to sports, when it comes to sports. I'll get some World Series tickets out of it all."

Thomas also lends his talents to another Fox show, the animated "American Dad," in which he does the voice of Barry.

"I'm a huge fan of 'American Dad.' I think it's a great first thing that I get to do. It's one of the cool things in the world to do a voice and see it animated."

Perhaps his most recognizable role has been as the verbose Furchi in the American Pie series of films. If you recall, Furchi slip of his pants right before the wedding of Steve's mother in the three films.

"Obviously we thought it was a good movie, but we had no idea it was gonna do as well as it did," Thomas said of the trilogy. "It's one of those things you only really understand in hindsight. It was a great thing to be a part of. I feel blessed."

Thomas, who came through Great Falls on a vacation once, recalled the original title of the film was "East Great Falls High."

"When we shot it... all our stuff was Great Falls High hats and jackets. The guys we got from producers, we still have all our stuff. I remember the first time I saw the title of the film, 'East Great Falls High,' but was changed because of a fear of legal issues. They didn't want to risk any lawsuits, so they randomly chose 'East Great Falls' and I think it was because of Great Falls, Mont., that they didn't want to mean it (after a real place)."

Thomas, who also appeared in the cult comedy "Harold & Kumar Go To White Castle," is a veteran of stage, movies and television and hopes to continue dabbling in all three mediums.

"They're all so wonderful in their own ways," he said. "Hopefully I'll be able to do all three my whole life."

Thomas is focusing his energy on "Til Death" and what best thus far proved to be a successful first season.

"So far it's meshing really well. Everyone's getting along really well," he said. "It's exciting in the first year and feel each other out. It's like starting a new school, so it's been great."

Douglas can be reached by e-mail at

Willie Adler Lamb of God

'Sacrament' the latest, best release from LOG

Many a metal aficionado has been treated to healthy portions of Lamb of God the past four years, and it just gets better with each serving.

Having enjoyed runs on Ozzyfest, Sounds of the Underground and Gigantour, in addition to touring with Slayer and Slipknot, Lamb of God has spent the better part of the past four years either touring or making records.

Last month saw the release of the band's best album in "Sacrament," but then again, every album LOG releases is widely



Staff Writer Pat Douglas

Culture Shock

considered its best.

"With the passion that we have and that we all share, it comes kind of natural to really wanna push ourselves and make something better than we've done before," explained guitarist Willie Adler in a phone interview from a Gigantour stop in Chicago.

"This album, especially, was one of those."

The band's 2004 release, "Ashes in the Wake," was hailed by critics and fans as one of the most original metal albums to come out in a long while. Following up such a hit didn't hinder the band's creativity while making "Sacrament."

"This was our sophomore release on a major and (we had to) step it up and prove to them and everybody else that we're worthy of being here," Adler said. "It wasn't necessarily something that we



Lamb of God members, left to right, are Mark Morton, Randy Blythe, Willie Adler, John Campbell and Chris Adler.

SEE BAND, 2L

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LIFE

WEDNESDAY, OCTOBER 18, 2006

Band: 'Creepy, dark vibe'

FROM 1L

val like Sounds of the Underground. Our confidence rose out of that and writing stuff for the new record had to be tantamount to our live show. We're pushing ourselves, but at this point, we really wanted to create a classic record."

The subject matter for "Sacrament" was skewed from the expected Lamb of God offerings of the past.

"This record, definitely isn't on the political spectrum of things, whereas in the past we've focused a lot on that," explained Adler. "I think going into this record there was a lot of personal things going on and the record in itself had a real kind of creepy, dark vibe. I think it kind of reflects the situations that were going on in our personal lives."

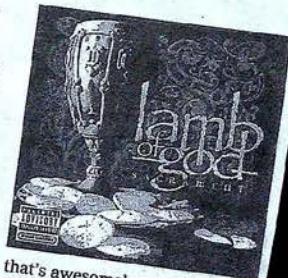
Adler is one of the most talented guitarists in the genre, respected enough to be hand-picked by Dave Mustaine for the guitar-driven Gigantour. His influences range from Mustaine's Megadeth to Dimebag from Pantera.

One track on the new album, "Redneck," shows the influence Dime had on Adler as a guitarist, although it wasn't as obvious in the song until it was recorded.

"You can't ignore your influences," Adler said, adding that he recognized the Pantera-styled riffs on "Redneck" after hearing the completed track. "I don't think, purposefully, we went into it to make a Pantera song, it was just something that we've grown up and listened to and everything like that. That's our 'Cowboys from Hell' song."

Adler enjoys visiting the studio and recording new material. He thrives on the pressures to produce music relatively quickly.

"Going into the writing process, we're usually in a time restraint," he said. "We know we have another tour coming up so it's like we've gotta get material together. It's a nice spot to be at. I'll be playing something and I'll be like 'oh,



that's awesome' and I'll just run with it. It's something I definitely work on."

Staying true to their beliefs and musical style, the men of Lamb of God take pride in their accomplishments and self-induced separation from the clump of other bands in the business.

"I think the kids can relate to us 'cause we're not really putting on any kind of airs," Adler said. "We're just five regular dudes. I think that these kids can see themselves in this position, the way that we present our style. I think it's real relatable."

Randy Blythe is the man behind the mike, Mark Morton joins Adler on guitar, John Campbell hits the bass and Willie's brother Chris showcases his drumming skills for Lamb of God as they enjoy the best days of their careers together.

"Coming off all the tours that we've done and going into the writing process for 'Sacrament' ... we're collectively in a much better spot than we have been in the last 12 years," Willie Adler said.

Perhaps the most exciting thing for the band comes after their current tour with Slayer wraps up — a much deserved break.

"We're looking forward to being home around Thanksgiving time and having a nice little break," Willie Adler said with a laugh.

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Teeth of the Hydra adds a touch of sludge to its doom metal sound

If Teeth of the Hydra is any indication, the future of doom metal resides in Columbus, Ohio.

Following a path trod by the likes of Black Sabbath, the Melvins, High on Fire, the Obsessed and Crowbar, Teeth of the Hydra adds just the right touch of sludge to its already low-tuned metal.

Doom metal, still more of an underground phenomenon, is noted for its punk ethic in its approach to the industry that puts more of an emphasis on playing music than on selling it.

"A band like the Obsessed, where they were between punk and metal, probably persevered for so long where they lived because they kind of had the punk ethic," explained TOTH vocalist and guitarist



Staff Writer Pat Douglas

Matt Miner in a phone interview from his home in Columbus. "They didn't necessarily have to live off this total rock and roll aesthetic. In the '80s it seemed to be all about money and cocaine. They're more about being a rock and roll band."

The overall appeal of underground metal bands like Teeth of the Hydra and High On Fire resonates from fans who have grown tired of industry-produced metal acts.

"Nowadays you have plenty of bands that are

just rock and roll bands and there's no BS about it," Miner said. "Since there's such a glutinous of crap in hard rock and heavy metal ... people are looking at bands of the 'underground'."

Because there are so many genres of metal music, fans are often forced to venture out on their own to find the bands that are making an impact.

"You always think the whole world should be listening to good music, but that's kind of what makes good music special, is that the whole world isn't listening to it," Miner said. "If Motorhead was the best-selling band on the charts, that'd be cool."

The infusion of punk and metal into the sound that makes up TOTH was spawned from a simple

evolution in interests the band members went through as youngsters.

"Where I lived, all the punk kids who were basically punk kids for years, sort of evolved into a bunch of kids that started playing metal," Miner said. "A lot of the guys in Teeth were involved in heavy music."

The turning point came when Miner's old band played in West Virginia with a doom group.

"Our hardcore band played with this band called Sleeping Death," Miner recalled. "Seeing this band was super impressive because they played like three shows their entire career ... and they were awesome. They were doing 35-minute-long



PHOTO COURTESY SPEAKEASY PUBLIC RELATIONS

Matt Miner of Teeth of the Hydra is pictured in center.

See BAND, 2L

Band: Singing a song of Greenland

FROM 1L

songs that were super heavy, just totally epic. I was like, 'OK, to be that good, you have to be that loud and you have to play with that much passion.'

The band is celebrating last month's release of "Greenland," a progressive offering that tells a tale of a disastrous attempt by Vikings to colonize frigid Greenland around 800 years ago.

"The Viking settlement in Greenland ended up being a disaster because they just (wasted) away all of their resources," Miner said, giving an abridged history lesson. "When the winters got really bad, which I guess climatically was a couple hundred years after they started to live there ... they couldn't figure out a way to fish through ice. They didn't want to ask the Inuit because they thought they were inferior people, and they all died."

Miner, who lived in Rapid City, S. D., years ago, started penning the album as a tribute to the Black Hills.

"It started out (where) a lot of the songs had a Black Hills native, rebel, spirit vibe," he said. "Like a song about Crazy Horse (and) ghost of Wounded Knee."

The geographical inspirations for the tunes turned northeast after Miner felt the vibe changing and began researching the history of Greenland.

"A couple of the (songs) seemed to have this up in the Artic Circle kind of vibe," he said. "I started to look at a lot of photographs of the landscapes of Greenland and then I read a lot of history. Well, maybe not a whole lot. Wikipedia."

With a building interest in the



band and the new album and an upcoming tour in the winter, TOTH is prepared to cement itself into the minds of doom metal fans.

"I'm ready to take it wherever we're able to take it," Miner said. "It's more about getting the songs

to the people. Not just getting live songs to the people. Hopefully people will be able to get into the band from the album, but live show is why we exist. I'm ready."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

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LIFE

WEDNESDAY, OCTOBER 25, 2006.

LIFE

WEDNESDAY, NOVEMBER 8, 2006

Unearth's new CD another chapter in 'therapeutic book of metal'

Sometimes the best medicine is as simple as writing down your thoughts on paper before ultimately screaming them at fellow metal heads. At least that's what works for Unearth vocalist Trevor Phipps.

With the release of its album "III: In The Eyes Of Fire," the band from Massachusetts published another



Staff Writer Patrick Douglas

perspective," explained Phipps in an interview with the Tribune from a tour stop in Atlanta. "I'm just like every other person on the planet. We all go through our trials and the BS that life's gonna hand you.

"In the past couple years for some reason, my personal life has gone through

some not-so-positive changes and so this is my chance to vent about 'em and get them down on paper. I get to use screaming as a therapy by screaming about these things each night on tour."

Unearth's brutal style is often explained as a Pantera meets Iron Maiden with a little of Hatebreed

tossed in. That blending of sounds is what has given Unearth an advantage over many other bands, according to Phipps.

"I would say that mixture hadn't really been done when we first started doing it," he explained. "You can try to make yourself unique by writing what comes from the heart. We feel that

we create totally, original heavy music."

Each member brings his interpretation of individual influences to the mix.

"There's a whole range of different musical influences that we all grew up with," said Phipps, mentioning Testament, old

See METAL, 21

Trevor Phipps Unearth



PHOTO COURTESY ADRENALINE PR

Unearth band members include, from left to right, Ken Susi, John Maggard, Trevor Phipps, Mike Justian and Buz McGrath.

Metal: Digging in to Unearth

FROM 11

school Metallica, Anthrax and Pantera as influences on the band. "Metal's been around for 35-plus years now, so there's a wide range of different styles of metal that we're all fans of. I think it works its way into our writing style."

"III" is the follow up to the acclaimed 2004 record, "The Oncoming Storm," which put Unearth on the metal map. Although they've broken through to a mainstream audience, the men of Unearth are still seen as somewhat underground, thanks to their integrity and the freedom allowed by the label.

"We're very lucky that we're on the label that we're on," Phipps said. "Metal Blade gives us full freedom to do what we want. They're not asking us for a radio hit. They're not asking us to do anything. They want us to make the decisions that we wanna make."

Unearth has chosen to emulate the formula used by other bands who have released music through Metal Blade — sell enough records to stay afloat and you'll be happy.

"A band like Cannibal (Corpse) and a band like Slayer always put out solid record after solid record and their fan base will always stick around and always be there for them and that's what we wanna do," Phipps said. "This band doesn't have any aspirations of becoming a multi-platinum band. This band wants to be here for a long time."

The level of success that came with the release of "Oncoming Storm" didn't add unwelcome pressure to Unearth, but instead boosted their confidence to enter the studio for "III."

"We're confident enough in ourselves as musicians that we

knew we would write something that we enjoyed," Phipps explained. "We never would go into the studio if we weren't ready. We only had three and a half months to write (III). What it actually did was put the focus more. It forced us to practice four to six days a week. It actually gave the record a more overall complete pop."

Unearth entered the studio with a plan to release an 11-song record. They had the songs mapped out when they arrived, but ended up throwing one out after a new tune sprung up unexpectedly.

"We were done recording for the day (but) the drums were still set up," recalled Phipps. "We all got drunk on this 40-ounce malt liquor called Big Bear and we were all just hanging out and having a good time and just jamming. We just told (producer Terry Date) to press record and we did it in one take."

What resulted was the final track on the album, "Big Bear And The Hour Of Chaos."

"It was different for us and it was cool. It was just the vibe that we caught at the moment," Phipps added.

For years, Unearth has spent most of its time on the road. Having traveled with the Headbangers Ball tour, Ozzfest and Sounds of the Underground, Unearth headlines tours these days.

"It's a dream come true," said Phipps. "This is what I've wanted to do since I was a kid. Either this or become a professional baseball player. That kind of fell by the wayside when I was a teenager. This is awesome. I love doing this. I wouldn't have it any other way."

Reach Patrick Douglas at patjdouglas@netscape.net.

OutKast front man joins forces with Tom Lynch to produce 'Class of 3000'



OutKast front man Andre "3000" Benjamin obviously loves making music. He wants children to love it, too.

Benjamin has teamed up with Tom Lynch to produce the "Class of 3000," a Cartoon Network show that premieres Friday.

Motivated by the lack of musical education in public schools, the creators of "Class of 3000" hope to show youngsters how fun it is to learn the craft.

"Right now, they're taking music out of schools, and I think that's a key point in life," Benjamin said in a recent interview with the Tribune from Atlanta. "Even in Japan, they make it a point that in school you have to have balance."

Benjamin fronts one of the most successful hip-hop acts in the past decade in OutKast. Songs like "B.O.B." (Bombs over Baghdad) and "Ms. Jackson" helped the album Stankonia win two Grammy awards. Their follow-up album, "Speakerboxxx/The Love Below," became the first ever hip-hop record to win the Grammy for album of the year, thanks to the hit single "Hey Ya!"

"Class of 3000," is not only musically rich but appealing to kids as well.

"I think (children) are the most creative people," Lynch said. "I've often said that a young audience to me is more creative. It's challenging. You've got to bring your A-game to it all the time. Adult dramas and adult comedies, to me, they have a sameness to them. I like that you (have) to stay on your toes a little bit more when you're dealing with young people."

Benjamin stars in "Class of 3000" as Sunny Bridges, a



PHOTO COURTESY OF CARTOON NETWORK

Some of the characters from "Class of 3000."

world renowned musician who steps away from the business to try his hand at teaching music at Atlanta's Westley School.

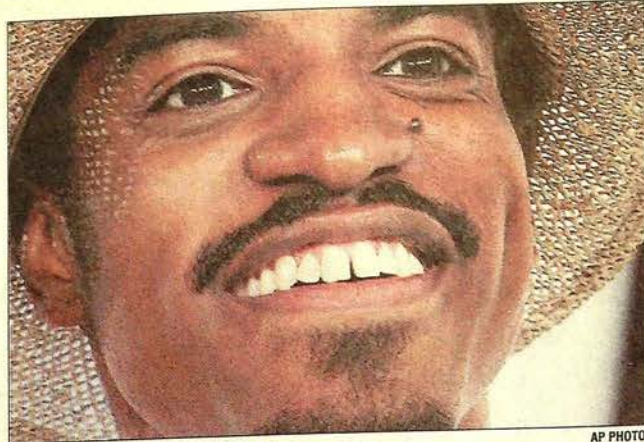
Each week Sunny and his class go on adventures and ultimately bust out the instruments they've learned. Using art direction that resembles an old "Scooby-Doo" or "Fat Albert" cartoon, the show hopes to separate itself from the rest of today's animated offerings.

"We didn't set out to say we want this to look like 'Scooby-Doo' or I want to look like 'Fat Albert,'" Benjamin said. "We were actually going for something new. We wanted it to stand out so we wanted to make sure that our show

See ANDRE, 2L



PHOTO COURTESY OF CARTOON NETWORK
A scene from the cartoon "Class of 3000."



AP PHOTO

ANDRE

Andre: 'I kind of just got into it, and it's really acting'

From 1L

looked different."

"What we wanted to do was something that wasn't on television right now, or we hadn't seen," Lynch added. "Andre and I both ... took a lot of time on the design process just to make sure we felt comfortable with it and everything always kept landing on the musical sensibility ... and we wanted our characters to have that also."

Benjamin is no stranger to television and film, appearing in the John Travolta film "Be Cool" and starring in "Four Brothers" and this year's "Idlewild."

But it's his voiceover talent that's on display in "Class of 3000," as well as the upcoming feature film "Charlotte's Web." Benjamin welcomes the challenge.

"I kind of just got into it, and it's really acting," he said, adding that a future in voiceover work isn't out of the question. "I don't think about it as just this voice actor. You kind of get in front of the microphone and you go through each scene. People just kind of ... hear my voice and they're like 'well, hey, this will be cool for this show.' If I get an offer, and it's a cool project, I might do it."

Perhaps the most outstanding character in "Class of 3000" is the little drummer known as Li'l D. Never too shy to bust out a rhyme, Li'l D (voiced by comedian Small Fire) is a young boy who is a whiz behind the drum kit.

"(Small Fire's) a girl, and it's funny because when we were in high school she lived on the street behind me and ... she would beat us in basketball," Benjamin said of the comedian. "I look at the episodes now and I ... sit and smile, because she's perfect. She is Li'l D."

Tom Kenny, most famous for providing the voice of SpongeBob Squarepants, lends his talents as the wealthy clarinet-playing Eddie.

Each episode features a song recorded for the show, as well

as a guest artist who directs a music video to go along with each song. The concept of having a different art director for each video goes back to the original idea of having a 'toon that stood out from the rest.

"It came from a place of wanting the music videos to pop out," Lynch said. "The more we talked about it, we landed on the idea of bringing in all of these great artists."

Contributing artists include John Kricfalusi, who animated "The Ren and Stimpy Show," and Peter Chung, the man behind the cult-favorite "Aeon Flux."

Even though the cartoon hasn't aired yet, there's already talk of a compilation album of tunes from the show.

"Kids, man. Kids love music," Benjamin said. "When I'm working on the music for the show, I'll ride around in the car and I'll have it and (my kids) will request it. They won't know the name of it, but they'll just start singing it. I think parents are always looking for things for their kids to get into that they won't have to worry about what the lyrics are about. Something wholesome for them."

If at the very least "Class of 3000" encourages a child to pick up an instrument, then it'll all be worthwhile, according to Benjamin.

"A kid can just look at Li'l D and see him drumming and say, 'hey mom, I want a drum set,' or they can look at Madison and say, 'man, she's cool. I want to play her violin.' Hey mom, get me a violin!" Benjamin said.

"We have all kinds of instruments running through this and I think that's going to be inspiring to kids," Lynch added. "Playing the violin or playing a big trumpet or trombone or something like that."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Check out "Class of 3000" online at www.classof3000.com and create your own music in the "FunkBox."

OutKast front man

Andre '3000' Benjamin talks about music, new cartoon /1L

Great Falls, Montana — 50 cents

6 JANUARY 2007

ENTERTAINMENT MUSIC

THE DECEMBERISTS

Frontman, Meloy, grew up in Helena, attended UM



Culture Shock

Staff Writer Pat Douglas

When Colin Meloy reflects on his days as a youngster in Helena, he looks back fondly on the underrated artistic outlets there for shaping him into the songwriter he is today.

Meloy is the brainchild behind Portland-based band The Decemberists, a group Rolling Stone magazine recently referred to as "one of indie rock's big success stories."

"While the national media tends to exaggerate the misnomer that Montana is a cultural wasteland, Meloy remains true to his Montana roots and influences.

"In the national press, a favorite story to tell about The Decemberists was that I grew up in a cultural backwater—in a vacuum of culture, which isn't true," Meloy explained in an interview with the Tribune from a tour stop in Cleveland. "To a certain degree it was hard finding import records or finding the music that I wanted to listen to. But still, there was tons of art and dance and theater happening in Helena and thankfully I had parents who were really tied into that and thought it was really important that their kids were exposed to a lot of important art and theater."

Meloy considered himself sort of an outcast at Helena High School, but attributes his discovery of venues like the Grandstreet Theatre as a saving grace.

"I never totally felt like I fit in with the Helenan, Montanan teenage culture, which typically involved being a rancher or a football player or something like that," Meloy explained. "Thank God there is a community theater in Helena ... that I was part of. That was kind of a nice outlet."

Meloy brought The Decemberists to Montana for a show at the Wilma Theater in Missoula in November, something he wished other bands would've done when he was younger.

"It was always heartbreaking to me as a kid that so many bands always skipped over Montana," said Meloy, who played a gig with The Decemberists last year in Helena. "Very few would stop in Montana. I would be a hypocrite if we did the same thing. Once a year, I swear that we'll play



PHOTO COURTESY/AUTUMN DEWILDE

Jenny Conlee, Chris Funk, Colin Meloy, John Moen and Nate Query make up the Decemberists.

somewhere in Montana."

College band

Meloy was attending the University of Montana, earning a degree in English, when he formed the band Tarkio in the late '90s.

"I remember, it was a really cool time to be a musician in Missoula," Meloy said. "It seemed like there was a really vibrant music scene there at the time, so it was really fun to be a part of that."

Meloy looks back on his days with the now local legends with fondness. Tarkio had songs like "Helena Won't Get Stoned" and "Caroline Avenue," making it a favorite among Montana

folk-rock fans.

"I played music for a long time and just decided it would be a fun thing to do to get out there and be in a band," he explained. "What else are you supposed to do in college? Being in a band was a really great creative outlet (to) blow off some steam whenever school work got too much."

When Meloy noticed his friends skipping town with their degrees, he knew it was time to follow suit in order to become the musician he wanted to be.

"The population is so transient (in Missoula) because it's a university town," he said. "All my friends were involved in art and theater, so as soon as they graduated, they were out of there. I was feeling increasingly left

See DECEMBERISTS, page 22

We interview The Decemberists

22 JANUARY 2007

ENTERTAINMENT MUSIC

Decemberists: Meloy's book about growing up in Helena

FROM PAGE 16

behind and I'd been pushing to move (Tarkio) to a city on the west coast."

Fellow Tarkio bandmates wanted to stay in Montana, so Meloy packed up his things and headed to Portland in 1999 "and that's where it all started," he added.

Intelligent storyteller

Meloy is considered one of the most intelligent songwriters in the modern folk-rock scene, composing lyrics that conjure up images of the Civil War and tales of the siege of Stalingrad.

On the band's new album, "The Crane Wife," Meloy breaks a song in pieces, offering the long title of "The Island: — Come and See — The Landlord's Daughter — You'll Not Feel The Drowning."

The new album also features a three-part ode to "The Crane Wife," a picture book of the same name.

"I was working in a bookstore at the time and the book came across the front desk," said Meloy of his first encounter with the story. "It's a picture book and I kind of leafed through it and was struck by the art initially and then read the story. It was really just a gorgeous story and I thought that it would make, hopefully, an equally gorgeous song."

After a couple of years of throwing around lyrics for the song, it eventually ballooned into three tunes.

Die hard fans grew slightly concerned the band might lose its indie feel once it signed with Capitol Records last year. Reviews of the album have proven otherwise.

"We knew that we weren't going to make any concessions to change our sound in order to fit

some sort of shape that a label would want us to be," Meloy explained. "The label, in our negotiating, knew that. It's been a really good experience so far."

At one time in his life Meloy aspired to be a novelist, having written one book "The Replacements: Let It Be."

"It's about 'Let It Be,' The Replacements record, but it's more ... of a memoir of growing up in Helena and just trying to discover music," he said.

His sister Maile wrote "Liars and Saints," a book named Notable Book of the Year by the New York Times.

Meloy's girlfriend, Carson Ellis, designs the illustrations for The Decemberists' albums, and the two are working on a picture book.

"That should be out in a year and a half," he said. "We'd like to continue collaborating together on illustrated books."

Looking back, Meloy recognizes his Montana upbringing as sowing the seeds of creativity that fuel his writings today.

"You were just surrounded by the most gorgeous, gorgeous environment you could possibly imagine and I can't help but think that helped foster my imagination quite a bit," he said. "Growing up in such an amazingly beautiful state ... helped build something in me that helps me to do what I do."

Raised around politics and a fan of Jon Tester, Meloy celebrated the results of Montana's recent elections.

"I was so excited," said Meloy, who had a friend working on the Tester campaign. "(It was) a good day to be a Montanan. I know I moved away, but it was one of those days where you're awfully proud of your heritage."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Listen to the Decemberists at www.myspace.com/thedecemberists

Metal Helmet's front man and guitarist is on a musical roll

The amusement park of metal isn't always kind to the rides that don't put bodies in the seats and cash on the table, regardless of the rush it provides.

Even though it is highly respected in the business among peers and credited with revolutionizing the metal scene in the mid-90s, Helmet is at a precipice with a cloudy future ahead.

This year has been a good one for front man Page Hamilton from an artistic standpoint, having released Helmet's "Monochrome," toured extensively on the Warped Tour this summer and landed yet another soundtrack appearance, this time for "Saw III." But, from an economical standpoint, it's been a



slightly disappointing 2006. "I lost money on the Warped Tour, out of my own pocket," explained Hamilton in a telephone interview with the Tribune from his home in Los Angeles. "I paid money for the privilege of playing my own songs for two months in front of people in 105-degree heat. Was it worth it? For me it was 'cause I got to play every day. It was fun for me." Hamilton's band mates



PHOTO COURTESY IE MARKETING
Helmet's lead vocalist, Page Hamilton.

didn't share his sentiments on the financial side of things and split, forcing the musician to find a new drummer and bass player, something he's had to do before. "I like the music side of the Helmet thing (but) I'm

growing a little weary of keeping the band together," Hamilton said. "It's not easy. That's kind of tiresome."

Helmet broke onto the scene in 1992 with its groundbreaking album "Meantime," and the MTV-fueled hits "In The Meantime" and "Unsung." Producing a sound unique to the industry, Helmet cemented itself as a trend-setter.

"When 'Meantime' came out, there wasn't anything out there like it. That album kind of changed ... metal," said Hamilton who is credited with influencing such modern bands as System of a Down, the Deftones and Korn.

Sensing in some way that

he was a part of something big, Hamilton didn't realize the impact his music would have on musicians to come.

"Walking home one night, the whole thing occurred to me and I was pretty excited," he recalled. "There's a part of you that says 'this is gonna blow people's minds 'cause there isn't music that's exactly like this.' I didn't sit around and think about all the bands and stuff that we were gonna influence."

"But, I'm always flattered when dudes in bands come up to me and say 'thanks so much for the music.' It's cool."

Hamilton's guitar style and vocals were spawned partially because of his unorthodox influences not

at all related to heavy music.

"It's so thematically powerful and based on a strong musical theme, taken kind of from classical music," Hamilton said of his guitar style. "You take Beethoven's 'Fifth Symphony' and everybody in the world can sing that riff. That's thematically great, it's not like three chords going back and forth and arranged in layers like a lot of rock music is."

"Monochrome" is Hamilton's latest creative offering, and illustrates the artistic evolution he's gone through over the past decade.

"I'm a better musician.

See BAND, 3L

Page Hamilton Helmet

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LIFE

WEDNESDAY, NOVEMBER 22, 2006

Band: Makes music for Hollywood

FROM 1L

I'm a better singer. I'm a better guitar player. And I'm still just as (ticked) off and passionate about what I do," he said laughing. "You don't have to be an angry young man. You can be an angry old man. In fact, it's kind of scarier in a way."

Helmet has appeared on numerous soundtracks over the years, including "The Crow," "Judgment Night," "Johnny Mnemonic," "The Jerky Boys," "Feeling Minnesota" and last month's "Saw III" release, which featured the title track to "Monochrome."

"I'm always encouraged by the opportunity to have my music heard," explained Hamilton of his penchant for appearing in films. "People that are gonna go to these movies, they might have no awareness of Helmet or me, so obviously you need people to hear your music."

In addition to providing tunes for Hollywood, Hamilton has done entire scores for films, including "Chicago Cab," which offers a different approach to songwriting.

"I started to think of music differently," he said. "You have to consider every function of music. I'm not thinking major, minor. I'm thinking scary or happy or whatever. Film is more obvious to people than music. Somebody might not be moved by Beethoven's 'Seventh Symphony' until they see it in a scene where somebody's bleeding to death on a battlefield."

Hamilton, who also keeps busy as a producer, sounded more like someone ready to close the book on Helmet than someone wanting to move on to another chapter with the band.

"I could just get a job and stop, which sometimes tempts me," he said. "If I could be on an island somewhere picking apart Ravel scores, that would be more gratifying than putting out good albums and having people rip 'em. I'm not far from that to tell you the truth. I don't know how much farther I'm gonna take Helmet because it's been so financially difficult."

"I don't make any money off of the band," he added. "I'm doing it because I love it and I love playing these songs."

Frustrations aside, Hamilton feels he's had a great year musically and doesn't plan on disappearing.

"I was on a pretty good, creative roll and I've been working really hard on the jazz stuff and I've been studying again," he said. "All of these things put me in a good place musically. My musical life is pretty rich right now. I'm actually burned out on beer drinking which is good 'cause I end up staying in a lot."

Reach Douglas at pat@newsdouglass.com or pat@newsdouglass.com. Read the entire interview online at www.thecultureshock.com.

LIFE

WEDNESDAY, NOVEMBER 29, 2006

Sam Loeffler Chevelle

Down one brother, Chevelle is prospering

As Chevelle idles in the studio working on a fourth record, don't expect the band to need a tune-up when it hits the road again.

Once comprised of all Loeffler brothers, Chevelle is one less Loeffler these days after bassist Joe was removed from the mix.

Replaced by Dean Bernardini, the remaining Loefflers aren't shedding any tears now that they're no longer a band of brothers.

"This band couldn't be a better band than with Dean in it because he's such a positive influence and a great musician and we have such fun together,"



Staff Writer Pat Douglas

explained drummer Sam Loeffler in a recent interview from Las Vegas where the band was recording the new album.

"Joe was never a part of anything. He'd usually quit before we did a record ... and by the time we were done with it, he would re-

See BAND, 21



Chevelle band members are, left to right, Sam Loeffler, Pete Loeffler and Dean Bernardini.

PHOTO COURTESY DARAGH MCCONNAGH

Band: Departure boosts the group

FROM 1L

hire himself."

Joe's departure from Chevelle last year came as little surprise to those close to the band. Often volatile and outwardly hostile toward his brothers, Joe was told to take a hike after quitting then changing his mind, something Sam says he did at least three other times.

"He just didn't like it. He never wanted to work or do anything," said Sam of his younger brother. "There's a lot of hard feelings. I don't think that they'll necessarily go away for a long time."

Aside from the lineup change, the band took a more spontaneous and challenging approach to writing music this time around.

"This was the hardest record we've written because we were the least prepared," Sam said.

The band used to record by writing a song, recording it, listening to it, then re-recording it and continuing that pattern three or four times, according to Sam.

"We didn't do that with this record," he said. "With this record, we sort of just wrote the songs and moved on to the next ones and came back to them at pre-production."

The other Loeffler in the band is Pete, who writes most of the songs, in addition to singing and playing guitar in the trio.

"Pete used a lot more guitars on this record. He (also) started singing a different way," Sam explained. "Almost taking inspiration from 30 Seconds to Mars and Jared Leto. Singing in the higher part of the register. That's kind of cool because that's something he's never really done. It makes for a different record without being unlike our band."

Chevelle can boast a couple of No. 1 hits, 2003's "Send The Pain Below" from the "Wonder What's Next" album and 2004's "Vitamin R (Leading Us Along)" off "This Type of Thinking (Could Do Us In)."

Still early in the process of recording the tentatively titled "Your Terrible Memories," slated for a March 2007 release, the band is already honing in on the next big single.

"We have great feelings about this song called 'One Cell,'" said Sam. "That is one of the songs that we really, really feel confident about. We're not really sure which (other) ones are the ones that are the special songs to us without getting the vocals on anything yet."

The large amount of time between recording the new album and releasing it doesn't bother the band too much as there is still much work to be done before everything is where it should be.

"When you go in to do pre-production you switch songs around and steal parts from one song and put them with another song and things like that," Sam said. "Pete's (still) changing lyrics and the way he sings choruses. To be honest, I actually don't even know the songs."

"Probably my favorite thing is to go to the studio, do a record and then when I go home, I have it in my hand and I'm thinking to myself 'I have no idea how to play this record. I have to learn all these songs.' I just think it's a really, really cool thing," he added.

Having a less stressful environment in which to record and tour has been beneficial in writing the new album, according to Sam.

"To be able to tour and not be stressed out all the time is an amazing thing," he said. "I think you can't help but have (internal conflict) affect your music. I think the (new) songs are upbeat. I don't think they're depressing by any means."

Even with the personal issues hovering over the band, Sam Loeffler reflected on his career thus far as being both positive and rewarding.

"I'm a drummer for a rock band and I tour all over the world. To be honest, I don't think there's a lot of people who wouldn't wanna do that for a living," he said. "I couldn't ask for a better life. I've learned so much through the good and the bad. I'm glad I'm where I'm at."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Listen to the band at www.myspace.com/chevelle

Deadboy and Elephantmen bring sound to life from ravaged bayous

It's rare for a region to spark a revolution in the rock world. Most localized explosions get the credit they deserve, but not all do.

Take, for instance, the New York city punk explosion of the 1970s, or the British invasion of metal in the '80s. Who could forget the Seattle rock percolation in the early '90s? Those are a few examples of better known regions that spurred rock movements.

A lesser known, but equally important sound began resonating in the bayou of Louisiana more than a decade ago, resulting



Staff Writer Pat Douglas

in bands like Down, Crowbar, Eyehategod, Soilent Green and Goatwhore among the more recognizable names.

One musician who has been in the thick of the Louisiana metal scene for years is Dax Riggs, best known for launching the cult legend band Acid Bath as well as Agents of Oblivion.

His latest project is Deadboy and the Elephantmen, an eclectic mix of folk, grunge and straight-up rock similar to the White Stripes or Sponge, but with its own distinctive sound.

"It's melodic, but it's harsh," explained Riggs in a recent phone interview from his home in Houma, La. "People that like heavy music can get into it even though it has maybe more folk elements than they've probably listened to before. I think it sounds really different than anything else that is happening."

The band released its debut album, "We Are

Night Sky," earlier this year and received much praise. They were asked to appear onstage at such venues as Lollapalooza, Bonnaroo and the Sasquatch Festival at the Gorge, as well as a spot on the Henry Rollins Show.

"We've had so many people that have really supported us and really feel the music," Riggs said. "At every turn we've been surprised by who's liked the music and how they've tried to help us. It's been great. The crowds, the shows and everything have been really good."

Since their run of shows this summer, the band has

experienced a bit of a shakeup.

"Night Sky" was recorded when the band was a two-piece featuring Riggs and drummer Tessie Brunet. After she quit this fall, Riggs replaced her with a different drummer, then brought in another guitarist and a keyboardist, altering the band significantly.

"Everything's going really well," he said, noting that the band was going to test out the new lineup at a series of gigs late in the year. "We're playing a bunch of new material."



PHOTO COURTESY FAT POSSUM RECORDS
Dax Riggs fronts Deadboy and the Elephantmen.

See BAND, 2L

GREAT FALLS TRIBUNE • WWW.GREATFALLSTribUNE.COM

LIFE

WEDNESDAY, DECEMBER 6, 2006

Band: Deadboy steps lively back to studio

FROM 1L

Basically, we're playing some songs from "We Are Night Sky" but the main focus is new stuff at this time."

Riggs doesn't plan on wasting any time recording a new follow-up album to be released in early 2007.

"I'm hoping that it'll be February when it'll come out. That's if everything works," he explained. "I have all the songs written. It's just a matter of fleshing them out into the real world and kicking them around some."

Not everything is rosy in the deep south, where Hurricane Katrina destroyed more than just businesses and neighborhoods. The region continues to rebuild, but much remains to be done.

"It's rough. There's a lot of stuff closed in New Orleans and not a lot has opened back up. There's a lot of businesses that are closed and it doesn't look like they're gonna open back up," said Riggs, who lives in Houma, just southwest of New Orleans. "(New Orleans) definitely has the feeling of a zombie

ON THE INTERNET

TO HEAR MUSIC BY
DEADBOY AND
THE ELEPHANTMEN VISIT
WWW.MYSPACE.COM/DEADBOYTHEELEPHANTMEN

movie."

Musicians like Riggs, who do extensive touring in the state, have felt the storm's impact.

"Right before the hurricane hit, that was my total way to make a living. We'd play just about every month in New Orleans and Lafayette and Baton Rouge," Riggs said. "Basically, we've been touring out-of-state."

What once was a vibrant music scene has all but died in the storm's wake, and the forecast is dismal at best.

"A lot of bands have broken up and moved to different places," he said. "It's not a good turn of events for those people who were probably barely making it to begin with before all this stuff happened. I think it's destroyed the possibility of a lot

of music. Everybody's kind of spread out and they're really struggling. There's less venues and there's less people."

Riggs added that he hopes Louisiana residents are strong enough to keep afloat while things get put back in order.

"There are people who believe and love the place," he said. "I love the place, so I understand it's definitely gonna be rough."

Fans of Riggs and his works don't have to worry about the musician calling it a day, as he says his source of salvation is the music itself.

"I think it's really important," he said of his involvement in writing and performing songs. "I really get kind of weirdly depressed and kind of bottled up ... if I don't come up with something every once in a while ... I don't know exactly what it does, but I get an extreme rush after the creation process has come to a close."

You can reach music writer Patrick Douglas by e-mail at patjess.douglas@netscape.net.

Dax Riggs
Acid Bath
Deadboy and the Elephantmen
Agents of Oblivion

On tour and in the studio, energized Isis shaping a new musical genre



PHOTO COURTESY SPEAKEASY PR

Members of Isis include, from left, Aaron Harris, Jeff Caside, Aaron Turner, Clifford Meyer and Mike Gallagher.

There's an obvious craftsmanship in the music created by the Los Angeles band, Isis. From the very start, listeners can hear that a lot of thought and energy go into each tune.

Like Pink Floyd and Tool before them, the men of Isis are shaping a style that is revolutionizing the industry. People are taking note. Tool asked Isis to open for them on their summer tour in 2006, a giant leap for the band in the same year of a new album and DVD release.

"It was a crazy, crazy



summer into fall. It was just nonstop," said Isis drummer Aaron Harris in a recent telephone interview from his home in Los Angeles.

The band is celebrating the release of its fourth full-length record, "The Absence of Truth," an

album sure to be in the upper margins of most "best of" lists at the end of this year.

Only two songs on the nine-track masterpiece clock in at less than seven minutes. The band knew it was different from most albums out there and was not sure how people were going to react to it.

"We felt really strong about the writing and what we had on this record and were really proud of it," Harris explained. "Within us, we believed that we created a really special

record. But you never know what people are going to think. We've always been a band that created music for ourselves and did things that made us happy and sometimes you never know if that's gonna be perceived by your fans."

Taking a self-satisfying approach to writing music has helped Isis overcome the pitfalls many bands experience when they get stuck writing to appease fans and labels.

See BAND, 2L

Band: Isis proves hard to categorize

FROM 1L

"I try to think of it as, well, I did my best and did what I wanted to do and I'm happy with it and hopefully people will like it and we'll be able to continue as a band," he said. "You kind of have to hope for the best in our situation and hope that people enjoy it."

Isis is hard to describe, which is why it's hard for critics to put them in a specific rock category. The closest comparison is probably last year's amazing Opeeth release, "Ghost Reveries," or if you took Pink Floyd's "Wish You Were Here" and mixed it with Tool's "Lateralus," you might come close.

Each song is spread out into many thick layers of sound. Tunes incorporate sonic styles ranging from soothing background to grinding guitar and bass, while vocalist Aaron Harris easily transforms his voice from a haunting croon to a guttural scream in the blink of an eye.

But you shouldn't think of these guys as either heavy or nu metal. They are a mix of many genres, more specifically progressive rock.

"We don't write in any way to please any specific genre," Harris said. "I think early on when we were a more intense, in-your-face, brutal band, I think we drew that sort of crowd. Now that we have more, I don't know, I guess you'd call them prettier parts, we've branched out a little bit."

The band's fan base is becoming as diverse as their sound, incorporating more than just your typical young, male metal heads to shows.

"It's nice to be able to know that you have such a diverse audience or to go out into a crowd and see a different mix of people," Harris said of Isis fans.

"That's something we've always wanted and hopefully we've been able to accomplish it."

Having such complex song



structures allows fans of Isis to dig deep into the music.

"I guess you have to lend a little more of yourself to it as far as listening to it and dedicating a little more of yourself to it," said Harris, offering his own theory behind the band's progressive appeal. "It's not a five-minute, verse, chorus, verse, chorus thing that we're doing. That stuff's great and there's a time for that, too, but for a band like us, the longer and more complex songs just take a little more patience and a little more dedication from a listener than maybe some people are able or want to give."

Due to its opening slot on the Tool tour and the overwhelming feedback from the release of "Absence of Truth," Isis has seemingly come out of nowhere. The truth is, they've been around for awhile and toured the endless circuit of smaller venues, including a gig in Montana a few years back at Jay's Upstairs in Missoula.

The time spent on the road and releasing albums to a primarily underground fan base has helped polish the band into what they are today.

"We've always set out to be a band that improves and you can see that in our records and devel-

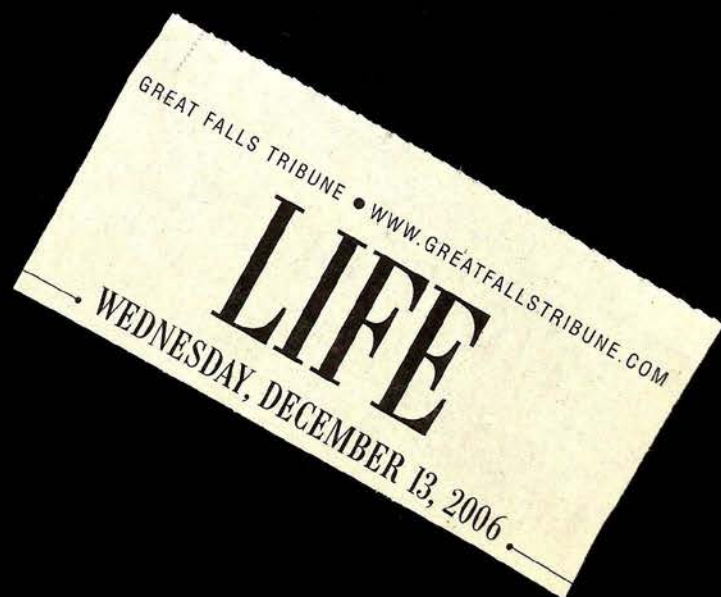
Listen up

To hear the music of Isis, visit www.myspace.com/sgn105.

opment from our early days," Harris explained. "That was always a direction we wanted to head ... to just improve and make each record and hopefully grow and make things better. We're just trying to develop as musicians."

Reach Patrick Douglas at patjess-douglas@netscape.net.

Aaron Harris
Isis
Palms



Montana writer's book hits the big screen



Culture Shock

Staff Writer Pat Douglas

Somewhere along the Yellowstone River, deep in the Beartooth Mountains, sits the backdrop for a land filled with elves and magic, dwarves and Urgals and more specifically, dragons.

Last week's premiere of "Eragon" introduced moviegoers to a fantasy world conjured up seven years ago by a teen who calls Montana's Paradise Valley home.

Christopher Paolini, 23, was a 15-year-old high school graduate when he started writing "Eragon," an epic fantasy novel in the same vein as J.R.R. Tolkien's "The Lord of the Rings."

"I didn't start 'Eragon' until I had actually graduated. By that time, I didn't have a job, I wasn't in school and my parents didn't feel comfortable sending me to college when I was 15, and I think that was a wise decision on their part," Paolini said during a recent phone interview with the Tribune from New York City, the day "Eragon" was released at movie theaters nationwide.

"We were out of town all the way so I couldn't just go to the nearest movie theater or mall or stores and hang out. I really had to find some way to entertain myself and do something with the time I had on my hands. Writing ended up being that thing."

Home schooled

Paolini's parents decided to home school Paolini and his sister after they realized how advanced their children were when the time came to enroll them in first grade. It didn't help that the family lived 20 miles from Livingston.

"I don't think any of us looked forward to having to drive 20 miles every day to school," Paolini said.

Paolini attributes his advanced development to his mother Talita's educational background and her fondness for teaching her children when they were little.

"My mom was a trained teacher originally, so when my sister and I were born, she started doing projects with us and lessons," he said. "By the time it was time for us to enroll in first grade, we were already several grades ahead."

Montana influence

Growing up in the beautiful Paradise Valley gave Paolini the perfect topographical starting point when he began forming his magical world of Alagaesia.

"The mountains, I think, are just extraordinarily beautiful," he said. "I've hiked and camped in them quite a bit and that opportunity to be around beauty and be able to go out in the forest and get to see the wildlife and get to touch and feel and smell things up close is a great inspira-

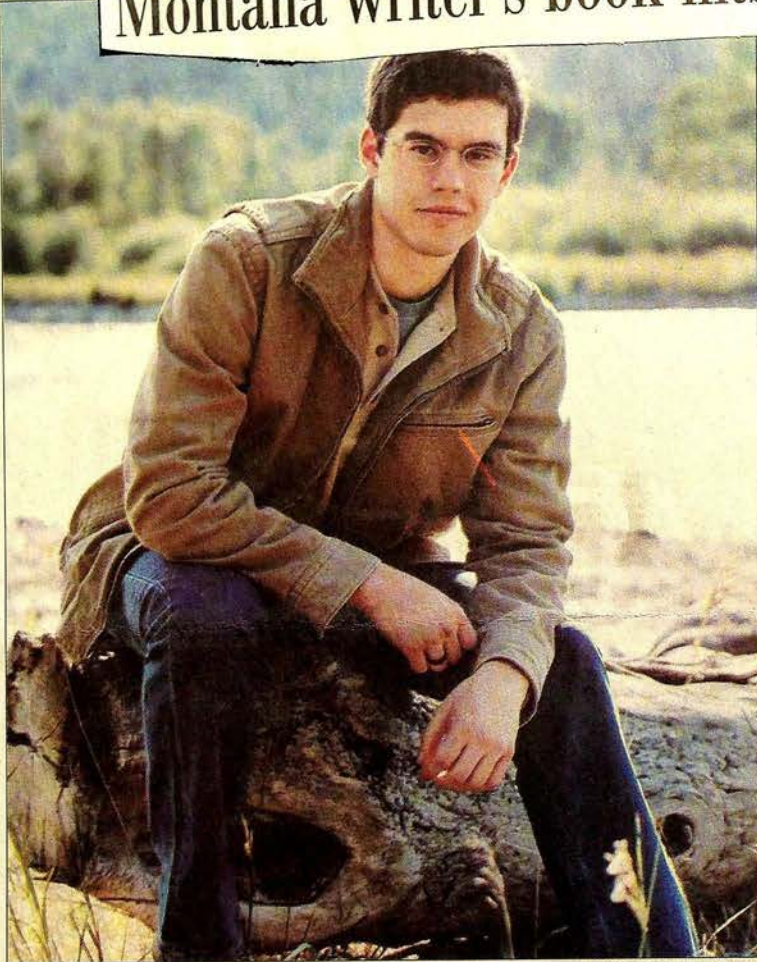


PHOTO COURTESY: PERRY HAGOPIAN

ABOVE: Montana novelist Christopher Paolini, 23, started writing "Eragon" when he graduated from high school at age 15. **LEFT:** The cover of "Eragon." **RIGHT:** A scene from the movie "Eragon."

tion when you go to write an epic fantasy novel."

"If I'd grown up in a large city, I might have still written fantasy, but I think it would've been a fantasy of a very different sort."

Montanans can take pride in references to their state throughout, including a map of Alagaesia on the inside of the book that resembles the state, to geographical tributes like Palencar Valley (meant to honor Paradise Valley) and Beartooth River.

Paolini's folks stepped in to lend a hand when they published the novel under their

own Paolini International, LLC in 2002.

Paolini traveled extensively to promote his book, eventually catching the attention of novelist Carl Hiaasen, who told his publisher who in turn purchased the book.

"Eragon" went on to become a No. 1 New York Times, Publishers Weekly, USA Today and Wall Street Journal bestseller. In 2005, Knopf Publishing released "Eldest," the second in the trilogy.

Paolini is still amazed at the attention he's received.

"I never even thought 'Eragon'



was gonna get published when I started it," he said. "I was just trying to see if I could write a book."

Hollywood comes knocking

During its opening weekend "Eragon" the movie netted just over \$23 million behind the talents of Academy Award winners Jeremy Irons and Rachel Weisz as well as John Malkovich and Robert Carlyle.

Newcomer Edward Speleers plays Eragon, a young farm boy who stumbles upon a dragon egg only to be thrust into the role of revolutionary leader. His dragon Saphira (suh-fear-uh) is voiced by Weisz and is represented quite well on the big screen thanks to the magic of computer-generated imagery (CGI).

While authors often cringe at

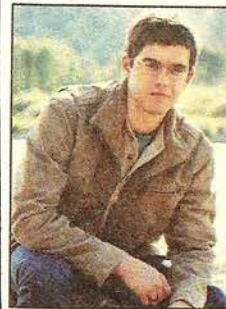
the interpretation of their work on the big screen, Paolini respects how difficult it is to condense a 500-page novel into a 120-page script. Many fans of "Eragon" the book have been critical of the abridged version, but Paolini gives it a thumbs up.

"I was very pleased with Jeremy Irons as Brom. He did a great job as that," said Paolini, who watched the premiere in London. "I also think that Ed Speleers did a very good job as Eragon as well. Sure, there's certain things that are different in the film with the characters, but that's just the way it goes with an adaptation. My vision is expressed in the books and the books aren't going anywhere."

Movie trailers and commercials for the "Eragon" video game have been airing for the better part of the past three

See ERAGON, 2L

'Eragon'



Montana novelist Christopher Paolini hits the big time /1L

December 22, 2006

Eragon: Livingston-area author's fantasy novel makes it to big screen

At some point in the future will probably come back Eragon's world to tell so other stories.

For now, Paolini is having fun with his life watching it take shape.

"I'm really grateful and pleased to do what I love and a living at it," he said. "I don't ask for anything better than this."

Douglas can be reached at pat@patdouglas.com

While fans hope Paolini changes his mind about ending the series as a trilogy, the author is standing firm on his plans.

"When I began this series, I swore to myself that the series would end," he said. "I'm of the opinion that a good story needs a good ending. However difficult it may be for me as an author, I am going to let go of this world and these characters."

Paolini has invested so much of his heart and soul into creating the world known as Alagaesia.

done and a movie in the can, the constant question from fans is "when will the third book be done?"

"I've got a big chunk of it done, and I'm working as hard as I can on it," Paolini said. "I know I can come up with as answer I can come up with as soon as I can finish it. I do want it done as soon as possible, so I'm not gonna be lollygagging around and dragging my feet on it."

With two books of the trilogy

FROM 1L

weeks. The first time he saw the movie, Paolini was taken off guard. "The first time I saw a trailer for the movie on television, I was exercising and I had the TV on, he recalled. "All of a sudden here's a trailer for the movie and I felt like someone had hit me or something."

Final chapter

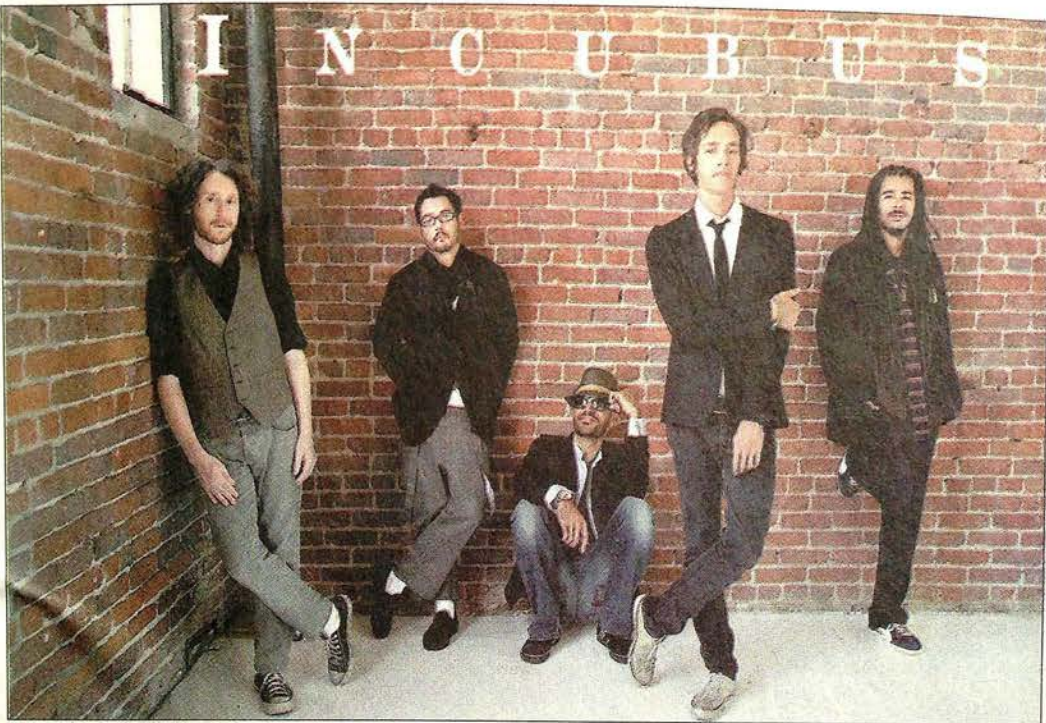


PHOTO COURTESY EPIC RECORDS

From left to right, the members of Incubus are Mike Einziger, Jose Pasillas, Ben Kenney, Brandon Boyd and Chris Kilmore.

Band bursts into limelight with chart-topping 'Grenades'

Two years ago, Incubus was finishing up a year in which the road was its office and a tour bus its home.

The band had been touring in support of its latest album, "A Crow Left of the Murder."

"It was very necessary for us," said guitarist Mike Einziger in a recent telephone phone interview from his home in Los Angeles. "(2004) was by far the most travel-intensive year we'd ever had, but it was also cumulative. We didn't have that much of a break before doing all that."

"We needed to take a step back from everything and just sort of clear our heads and give ourselves time to be home and sort of reconnect with a normal life for a minute."

During that hiatus, the band slowly brewed the ingredients for its sixth album, "Light Grenades," released last month on Epic Records. They took a year to write and record "Light Grenades," by far the longest the band had worked on an album.

"That was just the way the record unfolded," Einziger said. "Every time we've made an album (in the past), it's happened really quickly. We've never spent more than a few months writing."

Einziger, the band's main songwriter, takes responsibility for the lengthy creative huddle.

"When we write music, it starts from some musical idea that I've found somehow in my head and then usually from there, (vocalist) Brandon (Boyd) will listen to it and if

"For better or worse, the entire musical evolution of this band is documented well and in stores for people to buy."



he gets inspired by it, that's kind of how the process starts," he said. "That part of it, my contributions to the music as a band, just took a lot longer than it has in the past."

One of the best albums released in 2006, "Light Grenades" has helped Incubus' shed the nu-metal label unfairly stamped on it early on.

Few bands have the ability to break away from the rock and roll pack, but Incubus is well on its way.

"We've definitely carved our own path," Einziger said. "Our music is always kind of ... stylistically ambiguous. It's really difficult to say what we are as a band because of the amount of musical ground that we cover with each record that we make. That's just how we write music."

When the core members of Incubus first started writing music together in 1991, they were 15-year-old kids with no

idea of what the future held. Borrowing from the sounds of their idols, the young men sounded more like a Mr. Bungle meets Faith No More meets Red Hot Chili Peppers band at first, as is evident on their debut album, "Fungus Amongus."

"Fungus Amongus" was an album comprised of all the demos we made in high school. For better or worse, the entire musical evolution of this band is documented well and in stores for people to buy," Einziger said with a laugh. "Most band members have the opportunity to go through a number of different bands and sort of find their feet before getting to a certain age and settling in on a sound and a vibe. We never really had that opportunity."

"Light Grenades" peaked at No. 1 on the Billboard charts behind its first single, "Anna Molly," proving once again that Incubus fans are some of the most dedicated in the business.

"Every time we've ever put out a record, there's always been kind of, at least amongst our fans, tons of mixed reactions to it," Einziger said. "Our music tends to polarize people."

The band strives to create honest tunes, Einziger said.

"I think that the single most important aspect of making

good music is the honesty in it," he said. "I think what carries our career is that we make music the way we wanna make it and we write songs the way we wanna write them. It's our honesty coming out and I think that's what people see in what we do."

The band enlisted legendary rock artist Alan Aldridge to do the album art for "Light Grenades."

Aldridge created art to go with the lyrics of all of the Beatles songs in the book, "The Beatles Illustrated Lyrics." He's also done album artwork for the Beatles, Elton John and Cream.

"He was an artist and a graphic designer who kind of pioneered the world of psychedelic art rock," Einziger said of Aldridge. "He hasn't really been doing record covers for awhile (but) I asked him if he'd be interested in doing ours and he was really into it, luckily for us."

Preparing to hit the road again in 2007 for what will be a typically long trek, Einziger is ready to get back at it.

"I'm actually really, really excited," he said. "I've lived so much of my life on tour over the last 10 years-plus, that touring actually feels like home to me. I love touring and I love playing music in front of people. That's really the center of what our band is about."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Listen to the band at www.myspace.com/incubus.

Mike Einziger
Incubus

Craig McCracken
 "Foster's Home For
 Imaginary Friends"
 "Powerpuff Girls"

LIFE

THURSDAY, JANUARY 4, 2007

Imaginary friends live on in cartoon



PHOTO COURTESY OF CARTOON NETWORK

ABOVE: A scene from "Foster's Home for Imaginary Friends" on Cartoon Network. BELOW: Craig McCracken, creator of the animated series, "Foster's Home for Imaginary Friends"

Culture Shock: A story entire families can enjoy

From 1L

More info

- **What:** "Foster's Home for Imaginary Friends" Season 4
- **When:** 8 p.m. Monday-Friday
- **Where:** Cartoon Network, Cable Channel 39 in Great Falls
- **On the Web:** www.cartoonnetwork.com/tvshows/fosters/index.html

"Mac has just created that as a physical form that can kind of do these things that he doesn't."

McCracken is a veteran in the world of animation, having created the cult favorite, "Powerpuff Girls," and directed episodes of "Dexter's Laboratory."

When it came time to develop a new show, McCracken wanted to put together a story entire families could enjoy together.

"A big inspiration for me is the Muppets and 'The Muppet Show,'" McCracken said. "It was one of the only shows that my whole family would sit down and watch together. Those types of shows are harder to find. 'Spongebob's' like that."

While many cartoons try to attract audiences of all ages, McCracken feels they do it by segregating jokes to appeal to adults and children. He wanted to carry the attention of all ages with character development and humor.

"I was like 'why don't we try to do something where the same joke is funny for everybody?'" he said. ("Foster's Home for Imaginary Friends' is) character based and relatable and it's all personality and behavior, as opposed to funny, written dialogue and one-liners."

This year's Macy's Thanksgiving Day Parade featured a "Foster's" float, which made McCracken especially proud as he watched it go by with his family in New York City.

"When I was a kid, I used to watch the parade like crazy," he said. "I was really obsessed with the Underdog balloon. To just be a part of that, to be associated with that event was exciting."

As a special turkey day treat, Cartoon Network put together a "Foster's" feature film called "Good Wilt Hunting," that premiered on the network Thanksgiving night. In the show, many of the imaginary friends were

reunited with their grown-up creators.

"We thought 'OK. It's Thanksgiving, and a time when families are going to be getting together. Let's try and do something about that,'" McCracken explained. "We were like 'hey, this is the perfect time to reveal who some of the creators of the friends are.' It's about family and it's about their past and it's about getting people together and reuniting."

McCracken also wanted to veer from the art direction he used with previous projects, leaning more toward a simpler look.

"I like really bold, simple design elements," he said. "Cartoon characters should just pop. There's something visually attractive about them. They're like little iconic images. I wanted to do something consciously different than 'Dexter's,' and 'Powerpuff' design-wise. A lot of it is just experimenting, just trying different stuff of what looks good."

Currently in production on season five, the people behind "Foster's Home for Imaginary Friends" feel they're just getting started.

"I'm in no hurry to stop," McCracken said. "We're moving along pretty quickly and we're not losing any steam."

Reach Pat Douglas by e-mail at patjdouglas@netscape.net.

Creator developed storyline after adopting dogs



There's a place reserved for imaginary friends who no longer serve a purpose to the maturing children who created them.

Instead of disappearing into the recesses of the young minds that conjured them, make-believe friends end up at a shelter with other discarded imaginary creatures.

That's the premise behind the Cartoon Network's animated series, "Foster's Home for Imaginary Friends."

Airing weeknights at 8, "Foster's" is the ongoing story of a young boy named Mac who never quite gave up his attachment to his imaginary

friend, Bloo. In the process, he's unwillingly adopted the other friends at Madam Foster's refuge for made-up buddies.

The idea for the show didn't spring from creator Craig McCracken's childhood experiences, but rather from a canine adoption as an adult.

"My wife and I have two dogs that we adopted from animal shelters and since we had them, we always wondered 'what was your life like before you came to us? How did you end up in that shelter? You had this past. You were born somewhere and you ended up at this shelter,'" McCracken said in a recent interview with the Tribune from the Cartoon Network studios in Burbank, Calif.

Each character displays dog-like characteristics.

"Wilt is like the three-legged dog that even though he's not perfect, he's still good-

natured," he explained. "Eduardo's like the neurotic guard dog who's really sweet and Coco's kind of the wild, untrained dog that ... didn't learn any of the rules. Bloo is like man's best friend."

Bloo is the voice that always seems to get Mac into trouble. Offering bad advice and convincing the youngster to do things he normally wouldn't think of, Bloo is the exact opposite of his creator.

"Mac and Bloo are two parts of the same character," McCracken said. "It's kind of like the ego and the id, where Mac is aware of his place in the world and his actions have consequences and he needs to be responsible and thoughtful and Bloo is primal and raw, but the two need each other."

While many refer to the little voices in their heads as subconscious, Mac has found a way to turn that voice into a friend.



"I think everyone's got something inside. That voice where they wish they could just say something but they really don't," McCracken said.



PHOTO COURTESY ADRENALINE PR

From left to right the members of Children of Bodom include Roope Latvala, Jaska W. Raatikainen, Alexi Laiho, Henkka T. Blacksmith and Janne Warman.

Frenetic Finnish band delivers chaotic fun

By PATRICK DOUGLAS
Tribune Staff Writer



It's hard to pinpoint who warrants more of your attention when watching the speed metal band Children of Bodom in a live setting. The band recently released the DVD, "Chaos Ridden Years-Stockholm Knockout Live," and on tour are treating fans to a chaotic display of guitar work, frantic keyboard and blistering drum beats.

The Finnish band specializes in a keyboard punctuated blitz of metal, often appearing as if they are challenging each other to play faster. The DVD showcases how

incredibly talented these musicians are. Even though the band plays with an intensity rarely seen on stage, there's not much involved in preparing for a gig. "It's not like a hockey team before a game or something like that," vocalist and guitarist Alexi Laiho said with a laugh in an interview with the Tribune from a tour stop in New York. "It's more important to try and relax and take it easy.

For me, I like to sit down and just play guitar and have a beer. Save your energy for the show." Remaining calm before a show enables Laiho to unleash his pent-up energy as he's walking onstage. "You can be totally laid back until 30 seconds before you're supposed to be onstage and when you walk out that's when it really hits you," he explained. "Then

See COB, 2L

COB: Touring break, new album on band's calendar for 2007

FROM 1L

The adrenaline kicks in and you completely change like that, it really takes time and takes a lot of touring before you can actually have that on/off switch a sudden doing nothing, then all of a sudden you're back on and you're a manic cranker on metal on the stage."

Named after an old, unsolved Finnish murder mystery, the band has been around since 1993. Last summer's "Unholy Alliance" tour with Mastodon, Lamb of God and Slayer was the first major arena tour COB had done in the United States. "Everything was kind of zier. We wanted to do something different and bigger," Laiho said of the tour. "It was just one different instead of headlining."

Opening for Slayer offered the band a chance to spend some relaxing time on the road. Knowing they didn't have to carry the show, they didn't have to play 90 minutes every single night, and you can just get drunk and watch Slayer."

"After headlining, where you play and you play like seven songs and then you're done. Then you can just fuck back and watch Slayer."

"Chaos Ridden Years" not only gives Bodom fans a chance to watch a complete live show but includes the band's entire collection of music videos and a candid documentary on the metal heads.

"If you wanna know what Children of Bodom are all about, we capture that on that DVD pretty well," Laiho said with his thick Finnish accent. "We wanted to show people how we are offstage and what we do and how stupid we are. I think and the interviews and what footage, you can get a pretty good glimpse of what the band is all about."

Going into their February 2006 gig in Stockholm, Sweden, the band knew they would be touring for about three months in a row, so the band was in pretty good shape playing wise, Laiho said. "I think it was perfect timing for shooting a live DVD."

Although Montana is one of the only states the band hasn't played in, there's always hope "I'd love to check it out 'cause I've never been there," Laiho said of Montana. "I heard it's beautiful out there. Hopefully one day we'll get a chance to play out there."

For now, the band is finally enjoying a much deserved respite this month after spending all of 2006 on the road. They plan on taking some time off before beginning work on their next album in July.

"No matter what, the album is gonna come out in probably January of 2008," Laiho said. "We're gonna do some festivals and stuff like that, but we're not gonna do any touring in 2007, at least not that I know of."

Laiho is looking forward to the writing and recording process. "I know it's cliché but it's like giving birth," he said, before pausing. "What do I know about that? But still, it's kind of like rewarding at the end."

Reach Pat Douglas by e-mail at pdouglas@watscape.net.

Alexi Laiho
Children of Bodom

FALLS TRIBUNE • WWW.GREATFALLS.TV

LIFE

FRIDAY, JANUARY 12, 2007

LIFE

WEDNESDAY, JANUARY 24, 2007.

Melechesh redefines heavy metal music

In the United States it may seem a bit odd to hear about a band sought by the authorities based on a rumor about their religious beliefs.

For the Amsterdam-based black metal band Melechesh (pronounced Mel-uh-kesh) that was a reality when they were in Jerusalem a decade ago.

What started as an erroneous newspaper report about the band's affection toward Satan turned into a manhunt for band members, specifically its leader Ashmedi.

Today, Melechesh is celebrating the release of "Emissaries," a brutal and intelligent album featuring the unique Mediterranean sound often associated with the band.

"Some bands, I think, are mistaking heavy with speed and noise maybe," Ashmedi said in a recent



PHOTO COURTESY THE END RECORDS

Ashmedi is pictured on the left.

interview with the Tribune from his home in Amsterdam. "No disrespect. I am a fan of extreme metal. But, there's another way of being heavy, which is playing with dynamics. Heaviness is not necessarily speed."

On this, the band's

fourth studio release, Ashmedi incorporated ancient text into his lyrics and songwriting, adding another dimension to the music.

"There's the ancient text in the literary story called 'Seven Evil Spirits,'" he explained. "It



Pat Douglas

Hear Melechesh at www.myspace.com/melchesh.

related a lot to a song I wrote. It had the same concepts as 'Deluge of Delusional Dreams.' It's a 5,000-year-old text, but I put my own twist to it. It's a very fascinating story and so elaborate."

In the song "Letters to Sumeria," Ashmedi, who is of Assyrian and Armenian descent, enlisted the aid of a linguist to incorporate Sumerian text into the song.

See BAND, 2L

Ashmedi
Melechesh

Band: 'It starts with a vision'

FROM 1L

"That was done with the help of a linguist who's a fan of the band and a study in Akkadian and Sumerian (languages). The last few lines are sung in Sumerian," he explained.

Ashmedi is the primary songwriter for the band, constructing everything from the guitar riffs to the drum parts, a process which takes some time.

"It starts out with visions ... because most guitar riffs are driven out of pictures in my head and I kind of describe them in music sonically," he said. "(I lay) down drums in my head while playing the guitar. Then I make demos for that and I realize the drums there and give them to the drummer and he executes them ... in the rehearsal room."

Lyrics are the most difficult, Ashmedi said.

"It's challenging because you want to do the best," he said. "It's quite an effort, but it's also stressful. Sometimes you're obsessive about it, but in the end, it's very gratifying. It has to hit certain nerves in my body. When it hits those nerves, it's Melechesh."

Ten years ago, Melechesh was based in Jerusalem, having just released "As Jerusalem Burns ... Al Intisar," when the report of the band's ties to Satanism was printed. That's when things got a little frightening for Ashmedi and his band mates.

"We were the first black metal band in Jerusalem and then a newspaper lied and said we were a Satanic cult, then problems started," said Ashmedi, who describes himself as coming from a nonreligious Christian background.

"In East Jerusalem, the more Palestinian area, we were cast-outs. We were literally cast out. I was a notorious person in East Jerusalem because of the Satanic stuff and the music and all of the rumors. (The problems) ended ... because we dealt with them."

Sticking it out in the Israeli West Jerusalem, Ashmedi spun the bad press into a positive and inspirational motiva-

tion.

"It was uncomfortable. It was unpleasant," he said of being wanted by authorities. "It just makes you more determined. In a way, for black metal, we practiced what we preached. We did black metal in the most holy city, I suppose that's something."

"Our first rehearsal was five minutes from the Holy Sepulchre Church where Jesus was crucified. That was kind of inspiring for it's own sake," Ashmedi said.

According to Ashmedi, the metal scene in Jerusalem has always been quite strong.

"There's always been metal living there," he said. "I grew up listening to metal there. It wasn't available that much. There's always been a few local shows (and) one or two metal shops. Now, there's a metal bar every day playing loud metal and serving beers. Jerusalem's very nice to hang out. Night life in Amsterdam, for me, is more boring. People don't understand that, but that's how it is."

In 1998, Ashmedi decided to pack up the band and move to Amsterdam, where he has since earned Dutch citizenship and recorded three more albums.

Melechesh is known for revolutionizing the use of Mediterranean music in metal, something that helped System of a Down achieve success in the U.S. Although the two bands are very different, they share a similar core structure in drum patterns.

"I think they're very good," Ashmedi said of SOAD. "I'm very proud of what they did. We started before them, doing the Mediterranean drum patterns in '93 and just to see someone doing it on a commercial level, of course with a different kind of music, and seeing it work ... only just confirms that it is possible. These drum patterns and rhythms, if you put them in a heavy setting, they work very well 'cause they invoke the same feelings as Mediterranean music."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net.

Rock Star: Supernova

Interview with rock band's vocalist
Plus Super Bowl eats /Life



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Whitmore Ravine: Team to inspect erosion /1M

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WEDNESDAY

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LIFE

WEDNESDAY, JANUARY 31, 2007

Lukas Rossi Rock Star: Supernova

Rock star: Lead was created, not born

FROM 1L

front of a live concert audience with a house band and faced voters who ultimately decided the fate of each person.

Being on the show and going through the rigors of auditioning over and over in front of a national audience gave Rossi an unfurled confidence to eventually front the band for real.

"No one follows me into the washroom anymore," Rossi said with a laugh. "On the show, everyone's following you with the cameras. Now that those cameras are gone, I'm all good. You can throw a grenade at me, I don't care."

Rock Star: Supernova released its self-titled debut album on Epic Records in November after going through an unorthodox method of songwriting. About half of the record was already written before the show was over and Rossi had entered the picture.

"Everyone thinks that the whole record was done (before I joined). I was really relieved to find out when they chose me, that there was a lot of writing left to do," Rossi explained. "I basically wrote half a major label record, so it was really exciting and challenging."

Rossi was working at a Hooters as a cook before he decided to take the plunge and try competing on the show.

"I was flipping burgers, man. Flipping chicken wings," Rossi said. "Actually, I got fired from Hooters because I wouldn't stop wearing makeup. You can't wear eyeliner here, man. Take out your earrings and your tattoos. How does a tattoo hinder how long I can cook a chicken wing?"

A friend kept trying to get Rossi to enter the show. He was resistant at first, believing it was



for a singing gig with Van Halen.

"I was ... there's no way I'd wanna front a band of that nature. They're a great band, they're just not my cup of tea (so) I turned down the first audition."

Once Rossi found out the band involved Newsted, Lee and Clarke he jumped at the chance.

"If I didn't take the opportunity, I'd be an idiot," he said. "So many other people would appreciate that opportunity and I did it and now I'm here talking to you man."

Almost as quickly as the band formed and pumped out an album, bad news arrived. Newsted injured himself and had to pull out of the project. Newsted's left shoulder was mangled and his right bicep torn when he tried to catch a bass head that had fallen from his amp.

"(I felt) the same as everyone else. Just kind of worried about him," Rossi said of his initial reaction when he heard about the accident. "It was a blow. A sucker punch to us all. You gotta take it all in stride."

The band immediately enlisted the services of Black Crowes bassist Johnny Colt.

"It was really unfortunate what happened to (Jason), but as soon as Johnny came in, it was weird man."

"He's an amazing person, an amazing musician. He just fit right in. We knew right away that he was the cat for us," Rossi said.

Last year wasn't all roses for Rossi. His mother suffered a stroke and now can't speak; this after his father lost his eyesight while Rossi was competing on the show.

"I've had a lot of huge, huge struggles," Rossi said. "That's the only thing stressful. I'm just trying to keep grounded and strong. When you go on tour, you leave your family and loved ones behind. That separation only makes you stronger."

Because of how it was put together on national television, the band, which sounds similar to Canadian rockers Our Lady Peace, has drawn criticism. After all, it's not very metal.

"There's a lot of haters out there brother. Let's be honest, because of the way we went about it all," Rossi said. "You don't mix TV and rock and roll. I agree with that. That was something I was always leery of before I auditioned because I didn't want the TV show to dilute the music, but you know, it hasn't whatsoever, man."

The future of the band is up in the air, but none of the four members is looking at it as a short-term project.

"The record we just did, we truly believe in and we love it and we're already starting stuff for the next record," Rossi said.

"We definitely see it as being something bigger than everyone is actually seeing right now. That's fine, I think it'll catch on, I definitely do."

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Supernova proves they don't make rock stars like they used to

As "American Idol" fever blisters across the nation again, we're reminded that times have changed. Finding the next big singer sometimes goes hand-in-hand with television viewers more than record sales.

Two years ago, the rock band INXS opted to find a new vocalist by using a similar fan-based television contest system to "Idol," calling the show "Rock Star: INXS."

Last summer, season two of the show aired, offering another chance for would-be rock stars to show their stuff in an opportunity to front a rock band, this time called "Rock Star: Supernova."

In other words, everything about the show goes against everything rock and roll stands for.

That didn't stop former Metallica bassist Jason Newsted, Motley Crue drummer Tommy Lee and former Guns N' Roses guitarist Gilby Clarke from getting together to pick a singer for the fabricated "supergroup."

What they discovered was Canadian Lukas Rossi and his confident and entertaining style. "I guess I was born to do it," Rossi said in a recent phone interview with the Tribune from his



PHOTO COURTESY EPIC RECORDS

Members of Rock Star: Supernova are, left to right, Jason Newsted, Lukas Rossi, Tommy Lee and Gilby Clarke.



Culture
Shock

Pat Douglas

■ You can hear Rock Star: Supernova at www.intothesupernova.com

home in Recita, Calif. "I'm just going with the flow."

Currently hopping from state to state in a national tour with the Panic Channel, the Jane's Addiction side project, Rock Star: Supernova hopes to find out if the experiment

worked and fans respond. The tour stops in Loveland, Colo., Tuesday, Feb. 13.

"We haven't even released our first video and we're doing pretty well," Rossi said. "The music industry's changed a lot. The only thing any band, including ourselves, can do is play your music and enjoy it. Have fun with it man 'cause if it doesn't catch on and people don't get it, that's in the cards. That's the way God wants it to be, dude."

Rossi competed against 14 other vocalists in hopes of landing the front man gig. Each show, contestants performed in

See ROCK STAR, 2L

Amplified Heat puts personal spin on classic rock and the blues

Dig deep into the mind of any musician and you'll find a well of knowledge based on exposure to

music at a young age.

At some point, they were exposed to something that gave

To hear music by Amplified Heat go online to www.myspace.com/amplifiedheat.

them a spark of creativity and a notion that they, too, could create music.



Pat Douglas

To check out other Culture Shock interviews visit www.greatfallstribune.com and click on the Lifestyle link.

For the Austin, Texas, blues-rock-infused band Amplified Heat, the influences are too diverse and

numerous to list.

Brothers Jim, Chris and Gian comprise the band and were exposed to many different styles of music growing up together.

"Since we started developing our craft and writing our own material, those influences really started to come through," explained drummer Gian Ortiz in a phone interview with the Tribune from his home in Austin. He cited bands from a wide range of styles as inspiration. Everything from Stevie Ray Vaughan

to the Beatles, Black Sabbath, Jimi Hendrix, Cream, Lightning Hopkins, Slayer and Suicidal Tendencies helped shape the musicians Amplified Heat are today.

"We tried to do the licks of (classic) stuff, but we'd do them our own way, our own style," Gian said. "I think that's a lot of where our own sound comes from. Our own interpretations of what we grew up on."

The three grew up in California and were

See BAND, 3L



PHOTO COURTESY ARCLIGHT RECORDS

Left to right, brothers Gian Ortiz, Jim Ortiz and Chris Ortiz are the members of Amplified Heat.

Gian Ortiz Amplified Heat



Wednesday, February 7, 2007

GREAT FALLS TRIBUNE

Band: Big things coming in 2007

FROM 1L

exposed to a more liberal form of radio. Oftentimes radio stations would play more obscure songs instead of focusing just on the expected radio singles.

"If you hear Hendrix here on the radio, it's gonna be 'All Along the Watchtower,' or 'Voodoo Child.' But, in California, we heard stuff like 'I Don't Live Today,' and 'Spanish Castle Magic,'" Gian explained. "Being exposed to those deep cuts had lots to do with us getting into rock and roll."

2007 promises to be a year of big things for Amplified Heat as they prepare to re-release their cult hit 2003 self-titled album as well as a brand new record, possibly as early as this summer.

"We have a lot of confidence of what's coming up right now," Gian said. "We're trying to get everything together and package everything together to really come out with a bang this year. We're trying to get as many people to turn their ear our way just to see what happens and see if it really does something for us."

People lucky enough to turn their ears toward Amplified Heat will find one of the most promising bands in the underground blues-rock scene, one that's been gaining attention and steam in the Austin area for years.

The trek through the ranks didn't start out so smooth as the band tried to figure out their purpose and hone in on a style. The band was originally called Blues Condition, and curious patrons would go in expecting a blues band, getting a hybrid, fully cranked set instead.

"We were doing blues for sure, but we were doing it amped up," Gian said. "A lot of people ... would walk in and walk out. That kind of thing. But, at the same time, because we were so loud, we started to get a bit of a reputation for that."

The band changed its name to Amplified Heat to avoid the blues-fueled confusion, and according to Gian, that's when things picked up the pace.

"As soon as we became Amplified Heat, the songwriting changed a bit and it was more

coherent with the name of the band. I think that started to stick out a little bit more," he said.

Spending so much time together as brothers has helped the band develop, but it caused the occasional hiccup.

"The good stuff definitely outweighs everything else. Just the fact that we know each other musically. We're very accepting of each other's ideas," said Gian, who has been playing with his brothers for more than 15 years.

"That's the good thing about being brothers tied in with having played for years. On the other hand, since we are brothers, we tend to annoy each other. The cool thing is, we can get in a huge fight and be over it later."

The promise of extending their fan base a bit more behind a batch of new tunes excites Gian.

"Hopefully we don't have to work these day jobs anymore," he chuckled.

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Ever-changing ATP heats up the rock genre with 'Open Fire'

For the better part of the past decade, the Richmond-based band, ATP, has been like a summer camp for musicians.

The unofficial count of band members over the years stands at three guitarists, three vocalists, seven bass players and one steadfast drummer.

With so many minds contributing to the music, it's no surprise that the band has produced seven similar, yet different albums.

However, nothing in the ATP catalog sounds like the music on the latest album, "Open Fire," thanks in large part to new vocalist Kyle Thomas and his dynamic range of vocal styles.

"I think what (Kyle) does



To check out other Culture Shock interviews visit www.greatfalls.tribune.com and click on the Lifestyle link.



PHOTO COURTESY ADRENALINE PR

ATP members, left to right, are Kyle Thomas, Erik Larson, Mike Bryant, Ryan Lake and Bryan Cox.

fits in perfectly," said drummer Bryan Cox in a recent phone interview with the Tribune from his home in Richmond. "He got into the studio and absolutely killed it. It's the perfect voice that honestly, I've always wanted to have for ATP. People like that are few and far between.

People don't sing like that anymore." "Open Fire," due to hit

stores March 6, jumps out like Skid Row's classic "Slave to the Grind" with

ON THE INTERNET

To listen to ATP and hear two tracks from the new album, "Open Fire," visit www.myspace.com/atpva.

punchy, in-your-face vocals, aggressive guitar riffs and Cox's refined drumming.

Being the only member left from the inception of the band in '96, Cox has witnessed his fair share of change in the lineup. The current band, made up of Cox, Thomas, guitarists Ryan Lake and Erik Larson and bassist Mike Bryant have produced the most complete ATP album to date, according to the drummer.

"I think it's absolutely the best thing that we've ever done," he said. "I can't wait for people to start checking it out. If you like rock music and have an open mind, I think we did a pretty successful job of putting something pretty cool together."

Because of the immense differences between the ATP of old and the music on the new album, Cox expects some diehard ATP fans to be upset about the change in style.

"It's kind of different sounding from anything that we've done," said Cox.

When the band entered the studio, there were no preconceived notions of what the album was going

See **BAND, 2L**

Band: Set a defined tone on CD

FROM 1L

to sound like. They just knew they had to let everything out.

"Honestly, the only real goal that we had when we started writing it was to kick as hard as we could," says Cox. "I don't think we really wanted to be overly much full throttle all the way through."

The band wanted to make a cleaner sounding record with discernable guitar notes and articulated vocals.

"A lot of the new music is a lot more intricate than some of our previous stuff, so we felt like we needed to have a little bit more defined tone to get the point across and make it clear everything especially when the guitars are doing," Cox said.

The "defined tone" is evident in tracks like "The Beggar," which features a great dual-guitar solo the likes of Iron Maiden, while "Valor" showcases a clean, old-school weeping guitar.

Outsiders may think that having a rotating door of musicians is a bad thing, but Cox attributes the band's current musical knowledge to those who have come and gone through ATP.

"It's no secret that the more different people that you jam with the more you learn and the more you get better at your own thing," he said. "If anything, we've grown from practicing and playing with different people over the years."

Through all the adversity and lineup changes, Cox feels this is the ideal group of dudes for ATP now and in the future.

"I think everybody's on the same page musically and we all feel really good about jamming with each other and we all get along really well," Cox explained. "Musically, it feels like all the pieces are fitting together and we're firing on all cylinders."

What has resulted is a surprisingly great album that exemplifies everything that ATP is about — solid, southern riffs, bluesy bass lines, clean drums and now a vocalist to tie it all together.

Reach Pat Douglas by e-mail at pat@douglas@netscap.net.

WEDNESDAY, FEBRUARY 14, 2007

LIFE

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Bryan Cox
Alabama Thunderpussy



Culture Shock

Pat Douglas

Musician, artist deals with his demons

Daniel Johnston is a living, breathing definition of an enigma. Over the past 30 years he's left a growing trail of abstract drawings and atypical recordings, along the way inspiring others to create.

In the opening scene of the 2005 documentary of his life "The Devil and Daniel Johnston," he takes the stage to applause and is introduced as "the best singer/songwriter alive today."

The film doesn't focus so much on Johnston's artistic accomplishments, but his greatest achievement, his survival with manic depression. Johnston's battle with mental illness has been compared to the afflictions suffered by the Beach Boys' Brian Wilson and the late Pink Floyd front man, Syd Barrett.

In the film, recent footage of Johnston shows the artist talking proudly of "beating the system" and "defeating his manic depression, something that seemed impossible 10 years ago.

"Well, demons come and demons go, I guess. That's rock and roll," Johnston said with a laugh during an interview with the Tribune from his parents' home in Waller, Texas. "It's more like a mood or feeling. Like you feel like playing (music). The best therapy for me is the art and the music."

Musicians like Kurt Cobain, Eddie Vedder, Beck, Sonic Youth and David Bowie have praised Johnston's songs over the years. Cobain, who was often photographed wearing a Daniel Johnston T-shirt, once called the musician "the greatest songwriter on Earth."

"Last year, David Bowie

See CULTURE, 2L

Culture: Musician finding mainstream acceptance

FROM 1L

invited me to play and he mentioned me in People magazine," said Johnston, who is again scheduled to perform at David Bowie's Highline Festival in New York City in March. "I didn't get to meet him or anything, but there was a life-size cardboard cutout there that I had my picture taken with."

The musical journey began when Johnston was a teenager. Using a \$59 Sanyo boombox, he started recording himself while playing an organ and singing original songs. He produced his first homemade cassette, "Songs of Pain," in 1980. Soon more cassettes of Johnston's music started popping up.

"Don't Be Scared" and "The What of Whom" were made in 1982, and his breakthrough recording, "Hi, How Are You," was produced in 1983.

An MTV stop in Austin, Texas, back in 1985 put Johnston on the national underground music radar. On the show, he talked about his cassettes and played a live tune.

Over the years, he's released more than 20 deeply personal albums while at least two compilations featuring other artists covering his songs have been produced.

Today, Johnston still performs solo, as well as with his band, Danny and the Nightmares. The group is working on an album called "Death of Satan." They are ironing out a deal with the Alternative Tentacles record label, according to Johnston.

"It's my first real band that I've stayed with," Johnston said of playing with the Nightmares. "It's a lot more fun to come up with new music from scrap right from the start. We've practiced at least once a week now and we've been doing lots of shows. We have an MTV spot at the South by Southwest show in March, so we're excited about that."

Another aspect to Johnston's creative mind is his drawings. Traditionally depicting everything from Captain America to the empty-headed Joe the boxer, Johnston's illustrations are popular these days in the art world. A mere \$250 can nab you one of his line-art illustrations, while some of his older, color pieces go for upwards of \$3,000.

The money made from his drawings has given the artist more incentive to keep on painting.

"I just keep on drawing 'em 'cause they sell well. That's how I get my spending cash," he said. "They really sell a lot, and I'm

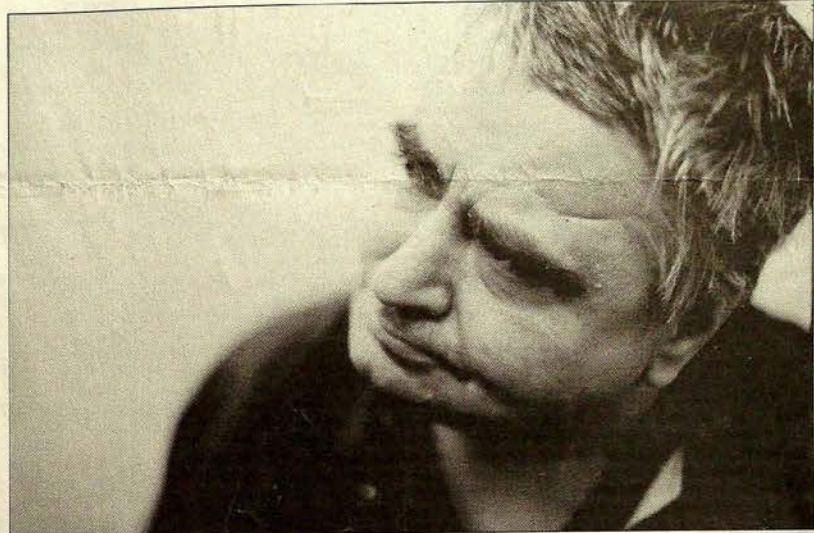


PHOTO COURTESY STEVE GULLICK

Daniel Johnston began recording deeply personal songs on a tape recorder years ago, and there has been a slow discovery of his music in the years since. Below is one of his drawings.



ON THE INTERNET

WWW.HIHOWAREYOU.COM

"The Simpsons" has approached Johnston to do a comic book as has Dark Horse Comics publishing company.

"They said they'd like me to do comics," Johnston said. "Actually, I've been practicing with that in mind. It'd be really cool to have my own comic book. I'm just not ready yet (but) I will try to do it, definitely, somehow."

Johnston's mainstream popularity has risen since the DVD release of "The Devil and Daniel Johnston" back in September.

Using a seemingly infinite amount of archival video, audio and photographic footage from the Johnston home, along with clips of Daniel's music, director Jeff Feuerzeig put together the film, nominated for the Grand Jury Prize at the 2005 Sundance Film Festival.

Seeing his life story told on the big screen was initially difficult for Johnston.

"It was weird at first. I didn't know what to think about the movie because they really finked on me a bit by (showing) everything that ever happened to me," he said. "They just hardly mentioned my music at all. (Now) I've seen it like 10 times. I decided it was pretty funny. I think it had a real good sense of humor to it."

"Even though it was true and things people said, in a weird kind of way, it was sort of like a comedy."

The film has helped Johnston regain independence as he continues to battle his illness.

"It's really great. I have my own house. It was built right next to my dad's," he said. "All my life I struggled, and I was poor forever. Working at McDonalds even, when I got on MTV for the first time. But, I've come a long way, baby, and it's exciting."

Johnston is in talks to work on another film about his life, this time as a Hollywood production.

"Things are going better for me than they ever did, considering everything," Johnston said excitedly. "I've come a long way from just recording on my little tape recorder."

Douglas welcomes comments and suggestions. E-mail him at patjessdouglas@netscape.net.

able to have a lot of money for groceries and shopping to buy DVDs and used videos. Spending cash is pretty cool."

Johnston uses mostly Magic Marker in his drawings because they're "a lot easier" to work with.

"I draw in Magic Marker ... with the paint brush Magic Markers that I get at the art store that are really cool," he said enthusiastically. "Everybody oughta check 'em out that likes to color 'cause these markers have brushes on them that you can paint with."

Many of Johnston's paintings are inspired by the old "Sad Sack" comics, he says.

"I sort of identify with the faces in 'Sad Sack,'" he explained. "Like it's me or people I know."

Matt Groening, the creator of

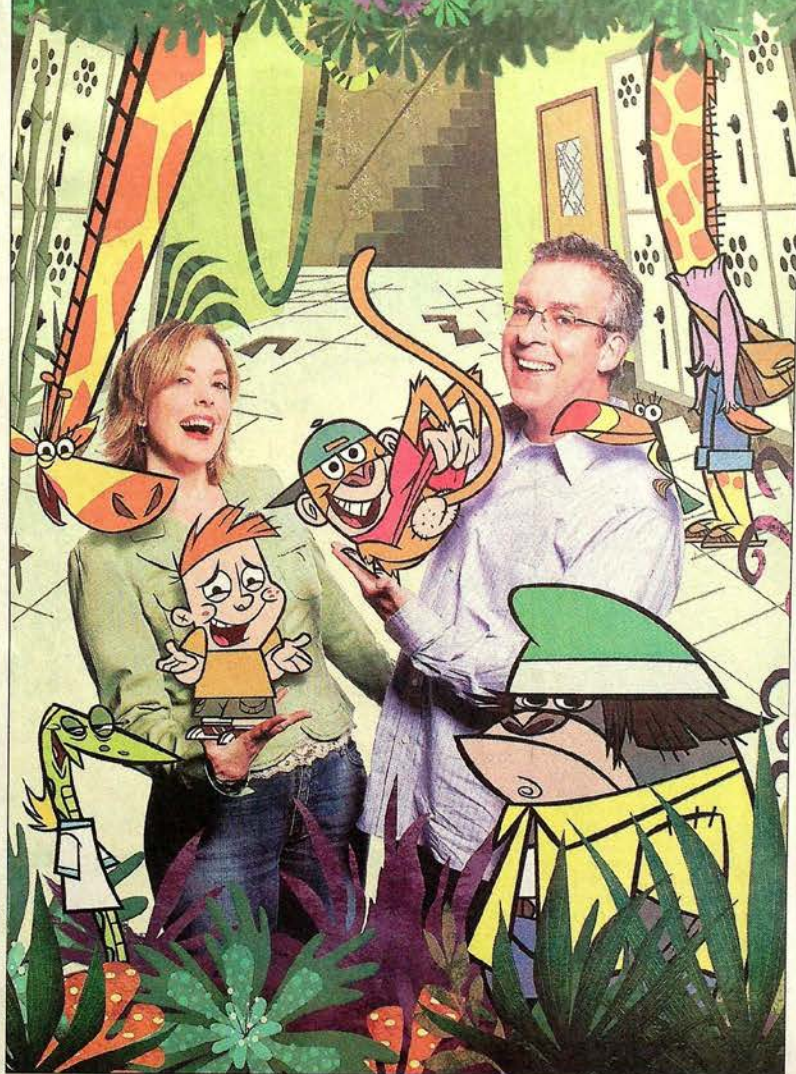


PHOTO COURTESY OF TIM AND JULIE CAHILL

The Cartoon Network's new show, "My Gym Partner's A Monkey," is the brainchild of husband-and-wife team Tim and Julie Cahill. "Monkey" premieres Friday, Feb. 24.

Monkeying around

Wild new cartoon hits the air Friday

By **PATRICK DOUGLAS**
Tribune Staff Writer

Welcome to a world where spider monkeys, pythons, giraffes and gorillas share a classroom.

In the new Cartoon Network offering, "My Gym Partner's A Monkey," young animals of all kinds go to Charles Darwin Middle School and learn just like humans, only their school has an indoor jungle and a fish tube to accommodate its unusual student body.

The brainchild of husband-and-wife team Tim and Julie Cahill, "My Gym Partner's A Monkey" premieres Fri-



day. Although it will be a new experience for viewers, the couple has been living in their animated concoction for quite some time.

"It's been like three years since we've been looking forward to this," Julie Cahill said in a phone interview with the Tribune from Burbank, Calif.

"It doesn't even seem like it's going to happen because we've had sort

On air

"My Gym Partner's A Monkey" premieres Friday, Feb. 24, at 10, 10:30 and 11:30 p.m. and midnight on Cartoon Network. (39)

schedule here. We've already finished our whole first season. It's all animated. We've finished writing the second season. We're gonna start the third season."

"We've been so far along on this, to finally see it on the air, it's going to be an interest-

Cahill added.

Human youngster Adam Lyon gets enrolled at Charles Darwin Middle School after a mix-up in which his last name is misspelled "Lion." He befriends Jake Spidermonkey and the adventures pile up.

Jake tries to help Adam deal with the other animals, but is limited by the fact that he's a monkey, offering up some of the wackiest moments in the show.

"He's definitely ADD. The monkey version of Ritalin for sure," Julie said with a laugh.

"They don't really have a long attention

LIFE

THURSDAY, FEBRUARY 23, 2006

Tim and Julie Cahill
"My Gym Partner's A Monkey"

Monkey: Goofiness is reminiscent of Looney Tunes

From 1L

span," said Tim, referring to monkeys in general. "It's whatever happens across their eyesight is what they suddenly become interested in. So we tried to cash in on that. These are basically wild animals. They can be having a conversation with Adam one second and the next one just go completely animal crazy. So we try to have fun with that idea."

Tom Kenny provides the voice for Jake and should be familiar to cartoon fans. He's also the voice of SpongeBob SquarePants.

"We are really, really excited and happy that he signed on for this. It was a dream," Tim said.

"He's one of the actors that came in and read for the part," said Julie of Kenny's part in the show. "Now we just recorded the second season a couple of weeks ago and he adds in his own stuff. He really knows the character now, too. He's like a kid. He's like a bundle of energy."

Also lending his services to the show is veteran actor Brian Doyle Murray, whose grizzled voice represents Coach Gills, the gym coach who also happens to be a female fish in a fishbowl.

"As soon as we thought it would really be funny to have a fish for a gym coach, it popped in our heads, she's gotta have a really gruff voice because she's a gym coach," Tim said. "The first thing that came to mind was Brian Doyle Murray and we thought, well let's see if he'd be interested, and he said yes."

The constant barrage of goofiness in "Gym Partner" is reminiscent of Looney Tunes — something the Cahills are familiar with, having written for various Warner Bros. cartoons like "Sylvester and Tweety," "Baby Looney Tunes" and the Bugs Bunny short "Carrotblanca."

"We sort of wanted it to be where the parents sit down and watch it and giggle," Tim said. "Sort of like the early Warner Bros. cartoons where, when I watched them as a kid, I laughed because it was a cartoon, but as an adult when I look at them, I go 'oh, I get that now.'"

"And, you still watch them and enjoy them on a whole different level," Julie added.

The couple never has trouble being witty and wacky and coming up with story ideas.

"We're like that anyway," Tim said, laughing. "You should hear our dinner conversations. It's a laugh riot."

"We were fortunate, enough to find some great writers as well and storyboard guys who also bring lots of stories," Julie added. "The story kind of takes on a life of its own."

Don't look for "Gym Partner" to teach lessons or trigger deep thoughts because that's not the intention.

"One thing that we always said we didn't want to do with the show was teach a les-



PHOTOS COURTESY OF TIM AND JULIE CAHILL

"My Gym Partner's A Monkey" premieres Friday, Feb. 24, on Cartoon Network.

son," Julie said.

"No one should be getting lessons from us," Tim laughed.

"Kids should have a place to go where they can just chill out for a half an hour because it seems like kids are so overscheduled these days and when we were kids, all the cartoons were just brain candy, basically," Julie said. "We kind of wanted to do that for a show."

Working together as a married couple isn't new to the Cahills, although this project has consumed their personal lives more than others.

"For me, it's a dream. For Julie, it's a living

hell," proclaimed a joking Tim.

"Wow. I didn't know Tim was a mind reader," Julie said. "It's funny because it would be weird for us not to work together at this point, because we've been doing it for so long. In terms of separating the two out, we really haven't found a way to do that."

"We're talking about this all the time," Tim said. "We take it home with us and we bring it back to work. On the bright side, we get to carpool. She works exactly where I do, and I live exactly where she does."

Douglas can be reached by e-mail at patjess-douglas@netscape.net.

Aaron Ross
Hella

Progressive rock band Hella changes things up

When Zach Hill and Spencer Seim sat down to write another record under the moniker Hella, they decided a change was in order.

Touring and releasing albums as an all-instrumental two-piece band since 2001, the duo incorporated a vocalist, an extra guitarist and a bass player this time around.

With only a few shows under their belts as a five-piece group, the Sacramento-based band is scheduled



Pat Douglas

to play a show at The Other Side in Missoula on Tuesday.

Describing a Hella live show as "a circus," new vocalist Aaron Ross is excited to start cutting his teeth on the road.

Hella in Missoula

The Other Side
Tuesday, March 6, 9:30 p.m.
Tickets are \$10 in advance,
\$12 at the door.
Call 543-3405

"It's definitely a bigger opportunity now (for me)," Ross said in an interview with the Tribune while driving through California during the early stages of the tour. "(I'm) starting to get

more comfortable as we're starting to come together as a band. I'm sure by the end of the tour, it'll be second nature."

"There's No 666 In Outer Space" was released in January on Ipecac Records. It was the eighth release for Hella, but its first with more than two people in the band.

Sounding like a hybrid of The Mars Volta, Smashing Pumpkins and Radiohead,

See HELLA, 3L

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LIFE

MONDAY, MARCH 5, 2007

Hella: Vocalist, guitarist, bass player added to the band for new CD, tour



PHOTO COURTESY OF IPECAC RECORDS

The band Hella will play at The Other Side in Missoula on Tuesday, March 6. Aaron Ross is pictured in center.

From 1L

Hella has taken progressive rock to a whole new level.

The writing process on the new album started as another Hill and Seim project, but soon the new members were integrated into the mix.

"Those guys wrote all the music, and I came up with some various melodies and stuff and from there on out, it was a collaborative effort," Ross said. "Me and Zach wrote all the lyrics together. As far as the melodies, they came together in the studio ... just feeding off each other and working together."

With lyrics that leave a lot to listener interpretation, "There's No 666 In Outer Space" is generally a concept album with melody.

"I don't think there's one single concept," Ross said of the lyrics. "I guess it's hard to describe. The best thing to do is kind of read it and whatever it means to you, that's what I would want. There's definitely themes in there that are serious and not a joke or anything."

The album's artwork is as perplexing as the music.

"I don't mean to bag on anybody, but there's a lot of it that's not very interesting at all," Ross said. "But, then I've seen a lot of artwork that's just kind of cutting edge stuff that really stands out to me and looks like a classic album cover. I'm starting to see more and more of that."

Ross, who was working as a butcher before joining the band, hasn't been saddled with the responsibilities other front-

man usually have to deal with which has allowed him to concentrate on being a vocalist.

"It's definitely cool. It's definitely a privilege to not have to do it all by myself," he said. "It's nice to have something that's already set up and already going and driving. I'm lucky that it worked out this way."

Although this is his first stint with a band on a major label, Ross has been involved in music since he was a teenager.

"I've been playing music since I was probably 15 or so, just writing songs and I've been playing solo for awhile and in various bands," he said. "I've been working at it for awhile, trying to make it. It's always been a childhood dream. It's weird to actually be doing it, but at the same time, it feels

kind of natural, too."

Incorporating Ross and his unique and powerful singing voice into the band was as simple as just asking him to join.

"I've kind of known (Hella) through the years just from different people and playing music and stuff. It just kind of came together," Ross explained. "They basically just asked me if I wanted to sing and I said 'yeah.' It kind of went from there."

The band is looking forward to bringing the tour to Montana.

"I'm excited. I've always wanted to go to Montana, so I was stoked to see (the tour date)," he said.

Douglas can be reached by e-mail at patjssdouglas@netscape.net. Listen to Hella online at www.hellaband.com.



Basketball

T & R GREAT FALLS TRIBUNE

'SURREAL' ROBIN LEACH



Great Falls, Montana — 5

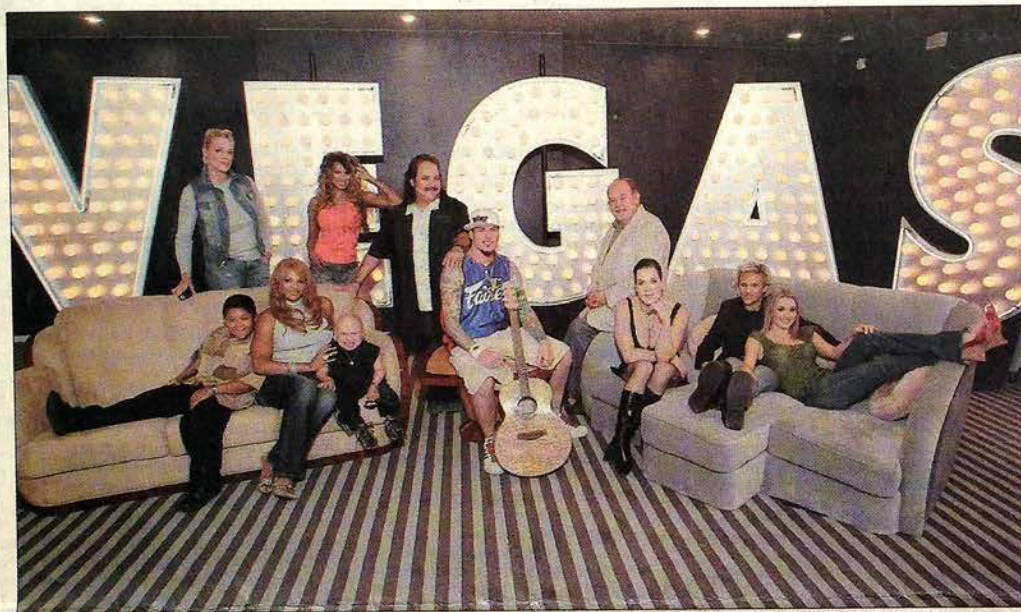


PHOTO COURTESY VH1

Pictured are back row, left to right, Brigitte Nielsen, Traci Bingham, Ron Jeremy and host Robin Leach, and front row, left to right, Emmanuel Lewis, Pepa, Verne Troyer, Vanilla Ice, Joanie Laurer, C.C. Deville and Andrea Lowell.

Leach takes delight in working with wanna-be rich and famous again cast

Those dreaming of becoming a celebrity one day often are in search of greener pastures. For those lucky few who make it, then it becomes a struggle to keep that good life from slipping away.

On the new VH1 reality show, "The Surreal Life: Fame Games," 10 celebrities whose stars have dimmed hope they can jump-start their careers and fatten their wallets by surviving some physical and mental challenges. Only one winner can claim the status of A-list celebrity and pocket the \$100,000 cash prize.

"You're really seeing the good and the bad and the ugly and the beautiful of people," said the show's host, Robin Leach, in an interview with the Tribune from his home in Las Vegas. "You're seeing people that are fighting for their survival. You're seeing people that are helping their friends or perceive to help their friends, then turn on them the minute it doesn't pay to be friendly. That goes on in life ...



Pat Douglas

For past stops in Pat Douglas' musical odyssey visit www.greatfallstribune.com/cultureshock

more in show business than any other business."

Over the past seven weeks, the contestants have been faced with numerous challenges while living in a house in Las Vegas. In recent episodes, they've started facing elimination.

"Webster" star Emmanuel Lewis, Poison guitarist C.C. Deville and actress Brigitte Nielsen have been eliminated so far, leaving musician Vanilla Ice, former porn star Ron Jeremy, Playboy model Andrea Lowell, former WWF star Joanie "Chyna" Laurer, Verne Troyer

ON TV

- **WHAT:** "Surreal Life: Fame Games"
- **WHERE:** VH1, Channel 58
- **WHEN:** 7 p.m. Sundays, repeating at various times throughout the week
- **ON THE NET:** www.VH1.com

(Mini Me from "Austin Powers", rapper Pepa and "Baywatch" queen Traci Bingham.

Failing a stunt can land a celebrity in the area of the house marked B-list, which has a lower-class feel. Besides a sub-par sleeping environment, the meals and perks leave something to be desired.

"In our show, the A-listers, if they do well, are rewarded. If you're not on the A-list, then you live like everybody else. That simple," Leach said.

What started out as a calm and friendly house recently has turned into a war of personalities, much like on the hit show "Survivor."

"All I can tell you is, the worst is yet to come," Leach said with his trademark British accent. "You've seen nothing yet and I say that with glee, rubbing my hands together."

Leach is most famous for his hit television show, "Lifestyles of the Rich and Famous," and for helping start the celebrity news show, "Entertainment Tonight."

Leach said average people are drawn to stars because it's human nature to watch those in the spotlight, whether it's on the way up or crashing down to earth.

"We're always fascinated by those that live lives that we perceive to be larger than our own because it's escapism," Leach explained. "We are nosy by nature. We are inquisitive by nature. We gossip by nature."

See LEACH, 2L

Leach: VH1 series gives viewers peek at celebrity lives

FROM 1L

That's built into absolutely everybody's personality traits."

Shows like the "Surreal Life" give people as close a look at celebrity life as you can get without actually living it, something that wasn't possible 50 years ago.

"In the Clark Gable days and the Humphrey Bogart days, we didn't have the media to know about these stars, so they were kept as magical figures of deity," Leach said. "Then television came along and humanized them all so they became your best friends."

On the "Surreal Life: Fame Games" there are plenty of celebrity breakdowns. In one episode, Bingham squirms at the B-list chore of having to grate cheese on someone's pasta, while others complain about not having someone there to open a van door for them.

Episodes find the A-listers enjoying caviar and champagne while the B-listers cringe at their hot wings and beer. Such a bizarre separation from normal society is caused by living a life of luxury for so long, Leach said.

"The light has always been green. There's never been a traffic jam. When they get to the store to go shopping, nobody's inside it except people to serve them," he explained. "How can you have any reality when you don't know what the rush hour is? What happens is, you get used to it and it becomes sort of semi-expected."

"When you have to face hardship, is when you start to become dysfunctional or you start to throw temper tantrums."

As contestants fail challenges, they end up participating in the faux game show "Back to Reality." They have to win to stay out of the B-list or worse, avoid elimination.

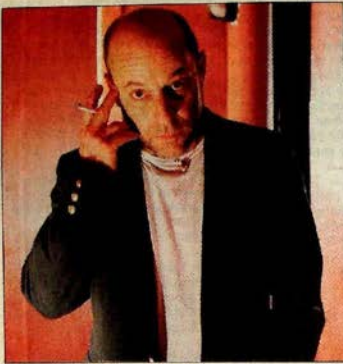
Leach is also the host of the game show, which he does tongue-in-cheek while wearing a baby-blue tuxedo and displaying a wry sense of humor.

"I don't know if I could live the rest of my years with the ugly, blue, tuxedo shirt, which I selected because I thought it fit in so tactfully with the show," Leach said when asked if he sees a future as the show's host. "It's hard to believe that's how people went to proms in the '70s."

For now, Leach is happy with the show he helped create and the reaction it's gotten from viewers.

"I'm very pleased with the volatile mix that we created in the kitchen. Highly combustible and highly entertaining," he said. "I know that every Monday morning at water coolers all over the country, people are talking about the show. No doubt about it."

Douglas can be reached by e-mail at patjssdouglas@netscape.net.



Jerry Joseph

PHOTO COURTESY MISHA VLADIMIRSKY

Musician Jerry Joseph performs around Montana this week

You can almost guarantee every year around this time gyms will be busy with high school basketball tournaments, stores will start bringing out spring merchandise and Jerry Joseph will be spending a week in Montana.

The musician has always had a soft spot for Montana and made a habit of including the state in his annual late winter, early spring tour through the Northwest.

While it's easy to predict when Joseph will be in the neighborhood, guessing who he will be bringing with him is the hard part. This particular tour will include drummer Steve Drizos and bassist Lewi Longmire, who is a rel-



ative newcomer to the Joseph camp.

"Lew came down and was the bass player for us in Costa Rica for our annual New Year's (show)," Joseph said in a recent interview with the Tribune from Harlem in New York City. "He's awesome."

When Joseph chooses an entourage to bring on the road, he leaves the song

selection up to them.

"I have them pick what they wanna learn, and I have no clue as to what that's gonna be," he said with a laugh. "That's good for me because it keeps it fresh and exciting. We go through a lot of material."

Having just returned from a trip to the Dominican Republic with his girlfriend, Joseph was excited about hitting the road as a musician again.

"I haven't toured, it seems, for a while," he said, adding that he was using his stay in the Dominican as an escape from the world. "It's a good place to hide. (We) were hiding under the coconut trees

and not answering my telephone. It was much needed."

Each year, Joseph is one of the hardest touring musicians in the business, often playing upwards of 200 engagements a year. Although it gets more difficult to pull off as each year goes by, Joseph is grateful for the opportunity.

"I'm really envious of my friends that have jobs that keep them at home," said Joseph, who now lives in Harlem in addition to sharing an apartment with his 18-year-old daughter in Portland. "I enjoy playing music and I feel very fortunate that

Jerry Joseph in Montana

Look for Jerry Joseph as he tours Montana this week. He will be performing at Flanagan's in Whitefish Tuesday, March 6, and Wednesday, March 7; The Other Side in Missoula, Thursday, March 8; and Whiskey Jacks in Big Sky, Friday, March 9, and Saturday, March 10.

Jerry Joseph's work can be heard online at www.myspace.com/jerryjosephsolo.

See JOSEPH, 2L

Joseph: Not coming to Great Falls this year

From 1L

I'm allowed to get paid for it and play my own music as opposed to having to go on a Carnival Cruise and play Van Morrison covers or something."

While Joseph hasn't broken through to the mainstream in his more than 25 years as a touring musician, he's amassed a large following all over the world.

That obscure popularity has allowed Joseph to mold and shape his music in whatever way he wishes. On his latest album, "April Nineteenth," Joseph re-recorded some of his classic tunes and presented them in a different fashion along with a few brand new songs.

"I'm one of those guys (who) never had a big record deal or a hit record or anything like that," he said. "I'm kind of able to go back and look at (older songs)

and re-record 'em at will. For me, it's fun. I could do that 'til I drop and it'd be interesting and fun for me (but) it's indicative of being old."

The tracks on "April Nineteenth" were recorded in front of a studio audience in a stripped-down format with dubs from other musicians added later.

Joseph teamed up with Drizos and Steve James Wright for the record, but also brought in a handful of guest musicians, including Jenny Conlee from the Decemberists, to add their take on the music.

Collaborating with musicians is nothing new for Joseph, who has an easily explained for his penchant for sharing his workspace with so many.

"They're friends and I don't have to pay 'em," he said with a laugh. "That's a big plus."

Trusting his fellow musicians

is also a key reason Joseph has succeeded in his collaborations.

"Fortunately I've got musicians that I trust and they've got good ears and they've played with me a long time and they were able to make stuff their own pretty fast," Joseph explained. "My approach is, here's the song, play whatever the hell you want and you trust 'em. It's rewarding 'cause usually, people come up with some pretty great stuff."

Fans of Jerry Joseph living on the north-south I-15 corridor in Great Falls, Helena and Butte will have to wait another year to see if he'll set up gigs in the area.

"We haven't played in Butte or any of those other Montana markets for so long," he said. "I keep saying to my agent that I'd love to do some other things."

E-mail Pat Douglas at patjessdouglas@netscape.net.

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LIFE

TUESDAY, MARCH 6, 2007

Jerry Joseph

BLACK SABBATH REVIVED

Renamed band tours U.S., Canada

Comparing the Ronnie James Dio era of Black Sabbath to the Ozzy Osbourne era is like comparing red wine to white wine. They're different variations of essentially the same product.

Next month marks the scheduled release of "Black Sabbath: The Dio Years," a best-of compilation celebrating the post-Ozzy era.

Once it was decided that a best-of compilation was in order, the record label asked the band to come up with a few new songs. That led to the reformation of the original lineup, aptly named Heaven and Hell, based on the title of the first album recorded with Dio on vocals back in 1980. A 2007 tour of the U.S. and Canada followed.

"Going to the studio and seeing everybody, it was just like a big family reunion," explained drummer Vinnie Appice in an interview with the Tribune from his home in Los Angeles. "It's really cool. We've always had good times together so it wasn't like anybody's ... really fighting with anyone or really arguing or anything like that."

The decision to tour under the moniker of Heaven and Hell instead of Black Sabbath was done simply to avoid confusion amongst Sabbath fans who have watched the recent reunion shows with Osbourne over the past few years.

"This Heaven and Hell name kind of sums up the lineup a lot better," Appice said. "It's a child of Black Sabbath and you know which one it is with this lineup. It gives it a new kind of freshness."

Appice is synonymous with the Dio era of Black Sabbath, behind the drum kit on all but one of the Dio/Sabbath albums, as well as with Dio's solo band. His relationship with Dio goes back nearly 30 years.

"We're both Italian. We're both from New York," Appice said. "Even though we didn't grow up together and there's a little bit of an age difference, it's kind of like brothers just from all the things we have in common."

Dio is credited with inventing the rock horns gesture people often make by holding up their index and pinky fingers. You also may know him as the guy who bursts through a young Jack Black's bedroom door in the new DVD "Tenacious D: Pick of Destiny."

The two met in 1980 when Appice replaced original Sabbath drummer Bill Ward, who was in ill health at the time. Appice was



drumming for Rick Derringer, as well as his own band, Axis.

"Tony (Iommi) heard that Axis album and he really liked my playing," said Appice, who was asked to audition for the open drummer position. "The first song we played was 'Neon Knights' and I kind of heard it on the radio, so I knew it was a fast song. I didn't know any of the parts. Then we played something else and they said 'Cool, wanna do it?'"

Appice didn't have much time to get acclimated.

"We only had four rehearsals and then we went and played a big show in Hawaii," he recalled. "We were all nervous because we hadn't played together. That was the first time Geezer and Tony had played with a different drummer (but) it worked out great."

Appice later appeared on classic Dio solo albums, including "Holy Diver" and "The Last In Line."

He attributes his love for the drums to his older brother Carmine, 11 years his senior, who played with Vanilla Fudge when Vinnie was just a kid.

"I used to go see his concerts," said Vinnie of his older brother. "I was like 9 years old and it was inspiring me to go 'wow, I wanna do this.' Carmine, he was known as one of the best rock drummers, so I took it very seriously."

Appice is offering drum clinics at most of the stops on the Canadian tour. For a complete listing of his drum clinics, check out www.myspace.com/vinnieappice.

Things have changed as the musicians get a little longer in the tooth.

See **SABBATH**, page 21



Vinnie Appice (left), Ronnie James Dio, Geezer Butler and Tony Iommi make up the band Heaven and Hell. Their new album, a best-of CD

Sabbath: Tour stops in Denver April 29

FROM PAGE 16

"Nobody really drinks," Appice said, laughing. "(We're) not a heavy drinking band, that's for sure. There's a lot of coffee and tea going around."

It's always a good time whenever the foursome gets together to rehearse, Appice said.

"We have a ball. It's hilarious," he said. "We're playing the songs and you make a wrong chord change or I'm looking at the set list and I've got the wrong song and we stop and just start cracking up. It's pretty loose. We have a really good time. You gotta have fun."

"The Devil Cried," one of the three new songs on the upcoming best-of album, is receiving air play at radio stations across the country.

As for the prospects of recording an entirely new studio album, that remains to be seen.

"Nothing's been ruled out and nothing's been said that we will," Appice explained. "We'll just have to wait and see how everybody feels and what they're doing. See if it

wanna do another record.

"(If) there's one thing about this band, it's that we can do things pretty quickly," he continued. "We're so locked in and we're so focused on what we do that we can write pretty quickly and record pretty quickly and make a great album."

For now, the band is just having fun and enjoying their time on the road together.

"I can't stand it, man. I'd rather just stay home and watch TV," Appice said with a laugh. "Nah, I'm jazzed. This is part of my history. It's part of my family."

Montana fans who missed the shows in Edmonton and Calgary will have another chance to catch the tour when it stops at the Broomfield Events Center in Denver on April 29. Megadeth and Machine Head are the opening acts in Denver. Tickets are \$39 and \$49 and are available at www.ticketmaster.com.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Listen to the Dio-era of Black Sabbath at www.rocks.com.

Vinnie Appice
Black Sabbath
Dio

Interview
with Black
Sabbath



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Cartoon Network's show features a tough cop who's, well... an ass

Just when you think you've seen it all, along comes a tale of a short, tough-as-nails cop who would rather shoot first and ask questions later.

What's that? You've seen shows like that before? Well, this half-pint cop's stature comes from the fact that he doesn't have a body above the waistline. He's Assy McGee, and he's always pushing to crack the case Sunday nights on Cartoon Network.

"I think we think it's a lot less bizarre than other people do. Probably from living with it for so long," explained co-creator Matt Harrigan in a phone interview with the Tribune from Atlanta.

"But, really, once you get past the fact that he's an ass, it's just like a regular police-like cartoon show. Seeing an ass, I guess, running around with a gun is hard for people to swallow. Actually, it's surprisingly hard."

You can bet the star of the series will fly off the handle and shoot someone in every episode with tough-guy, "Dirty Harry"-esque threats such as, "I've only got one bullet and it's got your e-mail address on it. Don't make me hit send."

His only friend is his partner, fellow cop, Don Sanchez. They're definitely the quintessential good-cop, bad-cop team.

Harrigan and fellow "McGee" creator Carl Adams wanted the 'toon to mimic the vibes of old school '70s-era cop shows.

"We were big fans of 'Police Squad.' Remember that show with Leslie Nielsen from way back when?" Harrigan asked. "It would be a similar show if (Nielsen) were an ass."

The character's ability to do normal things — speak, eat, drink, see where he's going, handle a weapon — were dealt with by ignoring them all together. Let's just say he can do everything a normal human can do even though he has no eyes, ears, mouth or opposable thumbs.



Creating situations in the show after throwing out traditional laws of physics became the tricky part.

"Often it would come up that Assy, you know, runs up to somebody and he grabs 'em and he throws 'em down the stairs or whatever," Harrigan explained before laughing. "We're like 'wait a second, he can't really grab anybody.'"

"We slowly had to tackle that. How does Assy shoot? All these manual things that require dexterity. He does hitchhike in an upcoming episode," Harrigan said, adding that Assy's method for thumbing a ride will be "a surprise."

Creating the voice for McGee was a simple process involving the vocal talents of comedian Larry Murphy.

"The direction that we gave Larry ... was, the sound of a very overweight man who just ran up a flight of stairs with a knife in his back," Harrigan said with a laugh. "If you can mirror that."

The final result wasn't too far from sounding like Sylvester Stallone in "Rocky," a film that at least inspired the cartoon character's living conditions.

"When we designed Assy's home living arrangements, we were inspired by Rocky Balboa's apartment," Harrigan explained. "Sort of stale and a little bit depressing."

Harrigan has written for such

shows as "Late Night with David Letterman" and "Celebrity Death Match."

"We're all kind of dumb," he continued. "It's funny because the more dramatic a story we wanted to tell, the funnier it seemed to us. It has a real true-to-life element to it. The stories, some of them, are completely far-fetched, and some of them are less far-fetched."

It may appear that the show's creators are pushing the envelope of taste and vulgarity, but Harrigan says that's not the case.

"We're not really interested in getting away with anything," he said. "We just do the stuff that we think is funny and that people will like. Maybe some of the stuff we do is shocking to people. We know that it's funny to a lot of other people, so that's really our goal, to amuse and entertain people, rather than to shock."

Cartoon Network is already creating merchandise for the show including an Assy McGee piggy bank. The future of the cartoon promises to reveal many secrets about the rump-headed cop.

"We have a lot of surprises that will slowly be revealed in this first batch of episodes," Harrigan said. "(Expect more) uncontrolled violence, rude behavior, boorishness. And he never changes his socks."

Check out clips from the show at www.adultswim.com/shows/assy. The show airs at 12:30 a.m. Mondays on Cable Channel 39.

Douglas can be reached by e-mail at patjessdouglas@netscape.net.



Harrigan

Matt Harrigan
"Assy McGee"

K-os hip-nopping across the border

Over the past five years, Toronto-based hip-hop artist k-os (aka Kevin Brereton) has taken his native Canada by storm, releasing three award-winning albums along the way.

Today, he has his sights set on the United States and a hope that hip-hop fans south of the border will respond to his positive messages and diverse musical offerings.

His latest effort, "Atlantis: Hymns for Disco," was released in October of 2006 in Canada. It was released in the U.S. in February.

Featuring a wide range of styles and sounds, k-os (pronounced chaos) dishes out everything from soulful ballads to rhythm and blues on the new record that leans more towards alternative than hip-hop.

"I'm musically schizophrenic. I've diagnosed myself as such," explained k-os in a recent phone interview



To check out other Culture Shock interviews visit www.greatfalltribune.com and click on the Lifestyle link.

with the Tribune while traveling between gigs in New York state. "I have ADD when it comes to music. I can't listen to, play (or) hang around any one type of music for too long."

"Once I've gotten what I've gotten from a piece of music, I move on. I'm looking for the next stimulus."

On his previous albums, k-os has turned his attention towards things that get under his skin, most notably the state of hip-hop and its negative messages. His

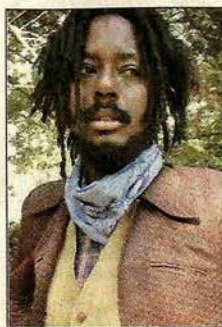


PHOTO COURTESY VIRGIN RECORDS
Kevin Brereton is better known as the Toronto-based hip-hop artist, k-os.

2004 record, "Joyful Rebellion," earned three Juno Awards, the Canadian equivalent of the Grammys.

With "Atlantis," he took a step back and let go of his anger, choosing to focus more on the music and the styles that helped form his love for it.

You can hear a performance by k-os at www.myspace.com/kos. To see videos for "Sunday Morning" or "Electrik Heat — The Seekwill," go online to www.youtube.com and search for "k-os."

"I was just tired of being a bitter music lover," k-os explained. "Some people say that hate is love unanswered. I love music and I grew up in probably the golden era of hip-hop. Tribe Called Quest, De La Soul, Leaders of the New School, Run DMC. When that changed in the late '90s and hip-hop became more of a dance music, more of a weekend music, more of a commercial music, it really made me sad and angry."

Although he can break out a mean rhyme, don't mistake k-os as your garden variety rapper. With a vocal range that features a solid soulful side,

See BAND, 21

K-os

Band: K-os gearing up to tour the United States

FROM 11

k-os displays this talent in songs like the acoustic ballad, "Highway," and the Al Green-like tune, "The Rain."

"The Ballad of Noah" features a harmonica, acoustic guitar and skipping drum beat that surprisingly matches the rap-style vocals provided by k-os and special guests Buck 65 and Kamau. Live he shares the stage with a live drummer, guitarist and bassist as well as a DJ.

"My intention was to unite something that I loved," k-os said of his ability to mix many instruments into his songwriting. "Hopefully it comes out in certain songs on the record. You can hear maybe four or five different musical influences in one song, just peeking through, taking turns for the spotlight."

When k-os was a youngster, he lived in Trinidad and Whitby, a small town near Toronto. Although he was raised a Jehovah's Witness, he was exposed to all types of music, thanks to a neighbor who lived across the street.

"I was hanging out with this guy, Derek, who was this punk-rock, skater kid and with his older cousin who was this complete mod-punk," said k-os who was introduced by the pair to such bands as the Clash, Sex Pistols, Souixsie and the Banshees and early U2.



"I remember sitting in a basement listening to that stuff. I'd go to my Mom's house (and) I wasn't allowed to listen to anything that had swearing. She'd monitor anything I watched on TV, but across the street at this house, who were also Jehovah's Witnesses, where they were a bit more free with it, I'd be able to listen to all this music."

K-os credits this exposure to punk and alternative music as giving him a musical advantage over his peers in high school.

"I had this knowledge that no one else had, or at least not a lot of black kids had (and) not a lot of religious kids had. I had this sensibility, this punk rock sensibility," he explained. "It's something that's always been a part of

me, which is why I think it just comes out."

It's the bouncy "Sunday Morning" that has the most potential to propel k-os to stardom in the States. Hailed by many as this year's "Hey Ya" (Outkast) and "Crazy" (Gnarls Barkley), "Sunday Morning" will surely be the feel-good hit of the summer.

K-os performed the tune on "The Late Show with David Letterman" in February, just before kicking off a two-month long coast-to-coast U.S. tour. Gearing up to hit the road with the punk-rich Warped Tour this summer, k-os hopes to gain the attention of not just hip-hop fans, but music fans in general.

There's a certain vibe of success surrounding the tunes on the new album, and k-os has been preparing himself to take his music to the next level.

"I've been resting. I've been prepared for this because the U.S. side of things has been pretty hyped about this record from the instant they heard it," k-os said. "I would go to bed sometimes in Toronto and go 'OK, just enjoy sleeping in your own bed because you're gonna be on a tour bus for two or three months.'"

Send comments or questions to Pat Douglas by e-mail at patjessdouglas@netscape.net.

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LIFE

WEDNESDAY, MARCH 21, 2007

**Rob Arnold
Chimaira**

LIFE

WEDNESDAY, MARCH 28, 2007

Totally brutal band' Chimaira switches labels for 'Resurrection'

Sometimes being released by a major label is a good thing for a band. Citing creative differences, the Cleveland-based metal band Chimaira asked for and was ultimately awarded a split from Roadrunner Records. The group quickly signed to Ferret Records and now enjoys a new burst of creativity and a hope for a brighter future. "It was definitely time to try something different. Basically we didn't think



Pat Douglas

To check out other Culture Shock interviews visit www.greatfallstribune.com and click on the Lifestyle link.

that they were doing all that they could be doing for

us," explained guitarist Rob Arnold in a recent interview with the Tribune from his home in Cleveland.

"It seems like if you're not Nickelback, you're not gonna get any love (from Roadrunner). We're a totally brutal band and we knew we could do better somewhere else where there isn't a ceiling put on us," he added.

Earlier this month, Chimaira (pronounced Ky-mir-uh) released "Resurrection" on Ferret Records.

The band went into the studio wanting to raise the bar and improve upon their eponymous 2005 release, in large part by welcoming back original drummer Andols Herrick, who left after 2003's "The Impossibility of Reason."

"It's almost like Andols never quit; he was just taking a break," Arnold said of the return of Herrick. "We understand that he needed to do that now," he said.



PHOTO COURTESY: ADRENALINE PR

Chimaira members are, left to right, Andols Herrick, Rob Arnold, Mark Hunter, Matt DeVries, Chris Spicuzza, Jim LaMarca

See BAND, 2L

Band: Song goes all over the metal map

FROM 1L

"This is the best Andols that we've ever had."

On the track "Six," the group decided to employ an unorthodox method of songwriting by having Arnold, vocalist Mark Hunter and rhythm guitarist Matt DeVries each write two to four minutes of a song on their own. Then, they put the pieces together.

That resulted in a nearly 10-minute tune that goes all over the metal map.

"What we originally put together is really similar to how it is now," Arnold said of the song. "The whole thing ended up being cool because it is just like a long regular Chimaira song with this huge five- or six-minute instrumental segue in between two parts."

In creating the song, the band issued a challenge to fans who also like to play along to the music.

"We tried to make it so nobody could catch onto it," Arnold said. "Only a super nerd will be able to actually figure out how to transcribe it. Who knows? It was fun and I'd say it was also a point in the writing process where we just knew we were doing something real good."

Despite experiencing infighting, label turmoil and other common types of growing pains found in the music business, the members who make up Chimaira have the drive to remain together and succeed as a band.

"All of us want it that bad, and we have from the beginning," Arnold explained. "We're just brothers that fight about stupid stuff."

According to Arnold, the hardest thing to overcome when trying to make a living as a musician is a fear of the unknown.

"How I was raised, you're supposed to go to college after you graduate high school. You're supposed to have a job when you're 21, 22. You get married,

you have a family," he said. He describes himself as the black sheep in his family.

"It's totally awesome that I play guitar for a living," he added. "I can't be unhappy about too much."

Behind the backing of a new label, Chimaira is experiencing a resurrection, according to Arnold.

"It was the biggest weight coming off of our shoulders," he said of the departure from Roadrunner. "We're gonna keep this going no matter what."

The band is currently on the road with Killswitch Engage and Dragonforce and will be performing near Montana Friday, March 30, at the Salt Air Pavilion in Salt Lake City and Saturday, March 31, at the Fillmore Auditorium in Denver.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Listen to the band at www.myspace.com/chimaira.

Dice Clay

FROM 1L

was banned from MTV for life after using vulgarity while hosting the 1989 Video Music Awards.

At the height of his popularity, the comedian sold out Madison Square Garden two nights in a row. "No performer ever did the kind of arena tours I did as a standup comic," Clay said.

"I always studied the greats. Muhammad Ali, Elvis Presley, Buddy Rich, the greatest of the greats," Clay said. "The greatest movie stars, Sylvester Stallone, John Travolta, James Dean. I really didn't study comics. I couldn't care less (about) what the regular standup does."

The mid-'90s were bitter sweet for the comedian as he starred in the short-lived CBS sitcom "Bless This House." At the same time, he was the target of groups that used his style as an example of what was wrong with entertainment.

Clay went into semi-retirement to focus on raising his children.

A recent change in society's views toward popular culture has inspired Clay to reach for the stars.

"I think we're living in a time where people want their movie heroes, their rock-and-roll heroes," he said. "I think that's why Axl Rose came out again. That's why Stallone did another 'Rocky.' I think they want their comedic hero, which is Andrew Dice Clay."

Not lacking any confidence, Clay's attempt at selling out Giants Stadium will mark a return to stardom for the comedian.

"I've done countless arena shows throughout the country and countless tours, and now I'm gonna come out of retirement and reach my potential as the king of standup," he said. "The undisputed heavyweight comedy king."

Douglas can be reached by e-mail at patjesdouglass@netscape.net.

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LIFE

THURSDAY, MARCH 29, 2007

Andrew Dice Clay as bold, brash as ever

By PATRICK DOUGLAS
Tribune Staff Writer

Call it a comeback. A renaissance, if you will. Rising from the ashes of a career torched by would-be censors and politicians, comedian Andrew Dice Clay is on a mission some believe unattainable.

Fueled by the momentum of his Vh1 reality show "Dice: Undisputed," and a resolve to make himself a household name, the comedian plans to perform in front of a sell-out crowd of 100,000 people at Giants Stadium in New Jersey. Not in a few years, but in a few months.

"If you think of a stadium, you think of a Super Bowl being played. I'm gonna have to be both teams that night and entertain who knows how



To watch

Andrew Dice Clay's show "Dice: Undisputed" airs on Vh1, Cable Ch. 58, Sunday night at 8 p.m.

many thousands of people," Clay said during a phone interview from Los Angeles.

Once he decided to come out of retirement, the 50-year-old Clay began filming his life, his family and the obstacles standing between himself and his goals.

"This is the most unique reality show ever, because this has been me filming myself for years without even having a deal to do my own show," Clay explained. He said he was approached to do the show after representatives from Fox TV were given a preview of his home movies.

Clay has two sons, Dillon, 12, and Max, 16, but they aren't a focal point of the show.

"I said I'd show them a little bit in the first (episode), but I'm not going to pimp them out," said the comedian in his trademark New York accent.

Clay first introduced his alter ego "The Diceman," as a character in the 1986 film "Pretty In Pink," in which the comedian plays a bouncer.

Doing standup, Clay rose through the ranks alongside jokesters including Jerry Seinfeld, Jay Leno, Roseanne and was a close friend of the late Sam Kinison.

Complete with his trademark leather jacket, James Dean-like hair cut and accompanying lit cigarette, Clay shocked audiences with his over-the-top, rock-and-roll style of vulgar comedy.

"I was a lightning storm for the media," said Clay. "They went ballistic on me. I'm not saying I'm for everybody. I know how controversial I am as a performer, but I also know how I can completely capture the imagination of this country."

Clay continued to make films like "Casual Sex?" and "The Adventures of Ford Fairlane," gaining publicity along the way. He

See DICE CLAY, 2L



Andrew Dice Clay

Wayne Static Static-X

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LIFE

WEDNESDAY, APRIL 4, 2007

Static-X creates, nurtures 'evil disco'

With each new Static-X release, a new chapter in "evil disco" has been written. It's not often you find a band that has its very own genre, but then again, nothing about Static-X is within the expected.

Behind a flurry of signature blast beats and electronic mixes, as well as chugging guitar riffs and distinctive vocals, Static-X has returned with this week's release of "Cannibal."

In a business where bands are shuffled through labels like a deck of cards, Static-X has managed to remain with Warner Brothers since their 1999 debut "Wisconsin Death Trip." When it came time to record "Cannibal," Static-X members decided to take matters into their own hands and record it without any influences from the label, something they did on the first album.

"This time around, we didn't



Pat Douglas

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To play the Static-X video game online, visit www.myspace.com/staticx.

even tell anyone we were making a record," explained vocalist Wayne Static in a recent interview with the Tribune from his home in Burbank, Calif. "We

See **BAND, 2L**



PHOTO COURTESY SPEAKEASY PR

Members of Static-X are, left to right, Koichi Fukuda, Wayne Static, Nick Oshiro and Tony Campos.

Band: Guerilla style

FROM 1L

just went and made it and paid for it ourselves and did it guerilla style and recorded it at people's houses."

"When we were done, we presented it to (Warner) and said 'by the way, we made a record. Here it is,'" he continued. "Lucky for us, they really liked it."

The loyalty from the record label has come from the consistent results produced by each of the four previous Static-X studio releases.

"I think Warner's at the point where they realize we're not gonna be the next Linkin Park," Static said. "We're gonna be Static-X and play to the metal heads and play to all the freaks out there and go out and sell 100,000 records and have a good time and not worry about things so much."

With no outside influences from the label to alter the new tunes, Static, along with bassist Tony Campos, guitarist Koichi Fukuda and drummer Nick Oshiro, set out to create songs with the same raw energy as "Death Trip."

"On the last couple of albums, we explored some more melodic directions and this time around, it just seemed like the right thing to do," said Static, referring to the band's decision to go back to the basics. "I went back and in some respects simplified things like in the old days, but then I really wanted to push it and make it more metallic."

The new record is a blistering 12-track 37-minute adventure that doesn't slow down from start to finish.

"That's how it should be," Static said. "That's like the records of the good old days. Ten songs, 25 minutes. Those are some of my favorite records from the '70s. They're like 'bam!'"

The band's first single from the new album is "Destroyer," featuring all of the ingredients for the "evil disco" sound that has given the band its distinction.

"My goal on that song was to keep it as simple as possible," Static explained. "I started with the most basic four-on-the-floor drumbeat that every AC/DC song is built upon. The word 'destroyer' is so cool (and is) one of my favorite Kiss records."

"The song sounds almost like a

dance track, so I thought I'd write it about this person who destroys everything around 'em."

Lyrical speaking, Static chose to simplify that process as well.

"There's nothing personal on this record at all," he said. "I was using a lot of metaphors. I chose the title first, before I even wrote the song. (On) 'Reptile' I was imagining what it'd be like being eaten by a giant reptile. 'Chroma-Matic' is actually about changing the strings on my guitar and tuning my guitar."

Despite experiencing his fair share of turnover at the guitar and drum position, Static has been pleased with the continuity in the band over the past two years.

"It feels great, man. There's no distractions," said Static. "It really helps you stay focused on what's important — making a good record. All the other distractions just sort of bog things down and make life a pain. It feels great to have everybody on board and everybody happy."

The term "evil disco" has followed the band due to its unique style of mixing industrial beats with Static's vocal styles. Such a technique is ideal for soundtracks, as the band's music has been featured in more than 10 films and a handful of video games.

"Our drumbeats are very dance oriented," he explained. "My guitar sound is very signature. I've never changed it over the years. Obviously my voice, I guess, sounds different than a lot of people."

Static's distinct look, always sporting a foot-long blast of spiked hair, along with the band's signature sound have made Static-X a unique fixture in metal. Static attributes that exclusivity to his personal lack of interest in metal as a whole.

"I think it's because I'm not a metal head," he said. "I still listen to Skinny Puppy and Bauhaus and Sisters of Mercy every day, and I listen to classic rock, Van Halen, Journey and Fleetwood Mac. All of my influences are not rooted in metal, therefore when I go and write metal songs, it's not just another metal song. It's got all this other flavor to it."

Send comments to Pat Douglas at patjessedouglas@netscape.net.



Culture Shock

Pat Douglas interviews a member of the group Kings of Leon /Life

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LIFE

FRIDAY, APRIL 6, 2007

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FROM 11

KOL: Making music is a real family affair

Hear the music

Hear an example of Kings of Leon music at www.myspace.com/kingsofleon.

on previous KOL records. "Starting the record off with a seven-and-a-half-minute song about getting a girl pregnant (was different)," Followill said. "Getting a girl pregnant, that's very Kings of Leon, but the seven-and-a-half-minute song, that's not Kings of Leon at all."

"We wanted to show that we were multi-dimensional on this record," he continued.

"Because of the Times" was recorded in April of last year but wasn't released until this week in a move meant to avoid competition with other RCA/BMG releases.

The band is comprised of three Followill brothers in Nathan, Caleb and Jared and a cousin, Matthew, all hailing from Tennessee. The Followills spent the better part of their childhood traveling with their father, who was a United Pentecostal Church preacher, and mother, who taught the youngsters when they weren't able to attend school.

Nathan and Caleb began their professional musical journey by writing country songs and as Nathan puts it, they were "two Budweisers away from being the next Oak Ridge Boys."

The foray into writing country songs didn't last.

"We were like 'why would we write these things that we would never even sing?'" Nathan said.

"So we sat down one night and tried to write a song that we would actually be proud of. We got ahold of something and the next thing you know, we've got ... meetings with labels in New York. It literally happened that fast. It was silly."

The sound that resulted in today's Kings of Leon immediately began turning heads in the business.

"I think a lot of these older bands that are so legendary that like us so much, I honestly think in some way, they see us as a younger version of them. Especially like a Bono or an Eddie (vedder)," Nathan explained. "It's like they wanna shelter you and give you advice of pitfalls to avoid in your career. They're looking out for us and they want us to succeed."

"For us ... being accepted by some of the greatest musicians of all time is working out just fine."

Caleb's singing style is displayed in "Charmer," in which he shrieks an emphatic "wow" between lyrics. That song, along

with most of the band's other material, was created during many sound checks.

"A lot of our records are worked up during sound check 'cause you get so bored," Nathan said. "No one wants to get into sound check and play a song that you've played 30 times in the past 30 days and you're gonna have to play two hours from then. You've gotta keep things fresh and keep things changing."

"(For 'Charmer') Caleb just kind of squirreled out one night and we're like, 'that was kind of cool.' So he did it again ... and the next thing you know, we have a very good tribute to the Pixies."

Although KOL has yet to play in Montana, the group's members have been fond of Big Sky country for many years.

The song "Happy Alone" from their debut album, "You and Young Manhood," features the lyric "Miles away, so unclear, nearly lost it in Montana."

According to Nathan, he and his brothers have often argued over who gets to be Tristan when the three move to Montana and get a ranch, a reference to Brad Pitt's character in "Legends of the Fall."

"We want a ranch and all share the same woman and fight over her. We always fight over who gets to be Tristan. Every single time and it's always Caleb," Nathan said. "I always get stuck with Alfred. I'm the oldest and that's probably why I'm the mean one who gets the girl."

Nathan, whose girlfriend's parents own a ranch near Billings, hopes to get the band in Montana eventually for a show.

"I would love to play Montana. I would come out there just to hang," he said. "It seems so beautiful to us because it's just wide open and it seems very chilled out. Hopefully we'll get to play their sooner than later."

Reach Pat Douglas by e-mail at patlessdouglas@netscape.net.

The famous rub elbows with the Kings

By PATRICK DOUGLAS
Tribune Staff Writer



To check out other Culture Shock interviews visit www.greatfallstribune.com and click on the Lifestyle link.

"This was the first record where, going into it, we knew what we wanted out



of it," explained drummer Nathan Followill in a phone interview with the Tribune from his home in Nashville.

"We wanted to challenge ourselves and we wanted to (mess) with people's heads in the sense of you're not gonna get a record full of two-and-a-half-minute barn burners that are undeniably Kings of Leon."

The new album kicks off with "Knocked Up," clocking in at more than seven minutes. That's almost three minutes longer than any other song on the album and something unheard of

See KOL, 2L



PHOTO COURTESY BIG HASSLE

Nathan, Caleb, Matthew and Jared Followill, left to right, make up Kings of Leon.

LIFE

WEDNESDAY, APRIL 11, 2007

Lajon Witherspoon
Sevendust

Sevendust 'Driven' by new energy on 'Alpha'

Even though Atlanta-based band Sevendust recently released its sixth studio album, "Alpha," its title fittingly signifies a new beginning for the group.

The band has always tried taking a fresh approach to songwriting and recording, but this time around, they tackled the new record with a ferocity and energy not found since their self-titled 1997 debut.

"It's a bit too soon, but I think the worst days are



Pat Douglas

Read other Culture Shock interviews at www.greatfalls.tribune.com.

behind us," explained vocalist Lajon Witherspoon in an interview with the Tribune from a tour stop in Illinois. "There's definitely some dark days,

To hear an example of Sevendust's work visit www.myspace.com/sevendust.

but I think everything that's been put up against us has made us work harder and that's why we're still around."

Drummer and backup vocalist Morgan Rose was an integral part of the songwriting process on "Alpha," after going through some harsh per-

sonal issues including the death of his grandfather, a divorce and the imprisonment of his father.

Rose's input on writing lyrics isn't new. Members of the band often share that duty, according to Witherspoon.

"I've always said it would be ridiculous for everything to come from just my point of view. So we all write for Sevendust and that's a beautiful thing because if anyone knows

See SEVENDUST, 2L



PHOTO COURTESY WMG CORP

Members of Sevendust, left to right, are Vinnie Hornsby, Morgan Rose, Lajon Witherspoon, Sonny Mayo and John Connolly.

Sevendust: Like one big family

FROM 1L

each other, it's us," he said.

"Driven" is the album's first single. It was written about Rose's father and his incarceration, a situation that affected the entire band.

"We all dealt with that," Witherspoon explained. "We knew his father very well. He was like a dad to us and he still is."

After releasing an all-acoustic album in 2004, and the sub-par album "Next" in 2005, the band chose to return to the aggressive and heavy songwriting that they became famous for.

"We just sat down (and said) 'let's just make the heavy album,'" Witherspoon said. "Let's just do it. No holds barred. Let's just go for it and have a good time. That's how we were feeling."

"It's always in us. It's always there, but this time we made a conscious effort to just go for it."

Not everything on the record is heavy. The band took a step away from the norm to write and record a lengthy tune in "Burn," a song more than 10 minutes long and featuring everything from a piano to a rain stick.

"That's one of my favorite songs on the album. It was really exciting to be able to ... show a different side of Sevendust," Witherspoon said, adding an insight into the recording process with a flurry of laughter. "(Guitarist) Sonny (Mayo)'s got

the egg. He was so serious, man. I was like 'good God, look out. He's going for it.' He had it directly in front of his nose at an arm's length away. We were getting down, man."

Sevendust headlined an infamous show at the Wilma Theater in Missoula in 2004, during which some fans were injured by electrical malfunctions and a scaffold was nearly pulled into the crowd.

Sevendust had to stop its performance three times because fans were breaking the ancient chair seats and throwing them onstage.

"Were they red chairs?" Witherspoon asked. "I do remember that. Somebody was talking about that the other day. I think John was talking about that."

"I remember loving the town and everything. We'd love to come back, man," Witherspoon said, adding that having a show like that motivates the band to return in order to give fans the show they paid for. "Those (shows) can leave a bad feeling because you feel like the people are not getting what they came to see. They didn't come to see the stage fall down and somebody get hurt and taken out and the show's stopped."

While there have been ups and downs along the way, the men of Sevendust aren't planning on hanging up their instruments any time soon.

"What would we be doing if

we weren't in Sevendust, man?" Witherspoon asked rhetorically. "It'd be weird right now. I think we just feel very blessed and we don't take this for granted. We respect each other as men, grown men."

Thinking back to when the band was starting out, Witherspoon reflected on how close they have become not only with each other but with Sevendust fans around the world.

"We started this band, not looking for a record deal. We liked each other and wanted to jam and have some beers. We're family. That's what keeps it together," he said. "I think all the people that have come out to our shows have kind of grown up with us. We don't have concerts anymore, we have family reunions."

"The bottom line is the people out there and the energy they get and what we get from each other that's what's important to me," he said. "I feel very successful within that."

Pat Douglas welcomes comments. E-mail patjessdouglas@netscape.net.



LIFE

WEDNESDAY, APRIL 18, 2007

Robert Flynn Machine Head

Soft beginning belies Machine Head's blistering tune

Starting with a pleasant acoustic guitar and gentle drum line, the new Machine Head album, "The Blackening," seems to be anything but aggressive.

Quickly, the soft beginning of the opening tune, "Clenching The Fists of Dissent," crescendos into a blistering flurry of guitar and drums, not letting up for 10 minutes and signifying a new chapter for the band.

"We just started writing and these longer songs were coming out



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and they were so cool. We definitely wanted it to be an epic record," explained vocalist Robert Flynn during a recent

phone interview with the Tribune from a tour stop in Portland, Ore. "It was a challenge to put together, but man, we're really stoked with it. It's just molten riff after molten riff."

Gearing up to tour with Heaven and Hell and Megadeth later this month, Machine Head just completed a tour with Lamb of God and Trivium, witnessing one sold-out show after another.

"It's been pretty phenomenal, man. The first 17 of 18 shows were

sold out," Flynn said of the Lamb of God tour. "The reaction's been killer. We're selling a ton of merchandise (and) getting the 'Machine Head' chants every night."

Although the album's music is more complex than previous Machine Head records, the group didn't want to stray too far from its signature sound.

"We all stepped it up, there's no doubt about it. Sometimes, there's definitely complex parts, but you always gotta have

that classic, Neanderthal, Machine Head breakdown where it's like the two heaviest notes ever," Flynn said. "Granted, there are some riffs on here that are hands down the most technical stuff we've ever written."

Playing live the new music with its complex song structures presented a challenge.

"We'd gotten them down pretty good prior to recording, then we

See BAND, 2L



PHOTO COURTESY ADRENALINE PR
Machine Head members are, left to right, Adam Duce, Robert Flynn, Phil Demmel and Dave McClain.

reject act/1M


FALLS

TRIBUTE

PRIZE-WINNING NEWSPAPER

WEDNESDAY

April 18, 2007



Machine Head
Pat Douglas interviews
vocalist Robert Flynn/Life

Great Falls, Montana — 50 cents

Band: Pushing boundaries

FROM IL

recorded them and that took awhile and then we hardly got any rehearsal in," Flynn said of the new songs. "(It) took us a couple of weeks to shake off the rust."

Presenting the music to audiences has given Machine Head, a band notorious for its intense live show, a new boost of energy.

"Live is definitely a different environment than when you're writing," said Flynn. "You're getting that instant gratification, instant reaction, looking at everybody's faces, seeing jaws drop and you're like 'cool.' Whereas, when you're writing, it's your gut instinct going, 'Man, this is really fun' and 'this feels right' and 'this is really good.'"

Machine Head experienced a resurrection of sorts behind the critically acclaimed 2004 release, "Through the Ashes." Regrouping to record its sixth studio album, the band didn't want to re-create "Ashes," but rather build upon its success.

"Through the Ashes" was a really huge success for us and the last thing we wanted to do was try and repeat that formula," Flynn explained. "Our effort was in trying to do something different. To keep something fresh, to mix it up, to change the style."

Citing a flurry of copycat albums that mimicked "Through the Ashes," Flynn talked about staying ahead of the curve.

■ Hear a sample of Machine-head's latest music at www.myspace.com/machinehead

"Through the Ashes" came out and a lot of bands kind of started sounding like that record and we had to stay one step ahead of those other bands and try to push our boundaries even further," he said.

The group went about setting lofty goals in hopes of writing an album with long-term appeal.

"Our goal when we were writing this record was to write the 'Master of Puppets' of this generation," Flynn said, referring to the groundbreaking Metallica album released in 1986.

"I know that sounds like an arrogant goal. What we meant by that was (writing)

ing) a record that would have a kind of epic grandeur and timeless power.

"A record that you put on 20 years from now and it sounds as good, if not better, than 90 percent of the metal bands out there," Flynn said.

"That's what our aim was with 'The Blackening'. To put out a record that would just be timeless. To make a record that defined who this band was and what we were."



E-mail Pat Douglas at patjessdouglas@netscape.net.

Scott Reeder Fu Manchu

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LIFE

WEDNESDAY, APRIL 25, 2007

'We Must Obey' Fu Manchu's latest album

Revved up like a finely tuned '71 Dodge Charger, Fu Manchu continues to churn out dirty riffs and songs tailor-made for the road.

February's release of "We Must Obey" marked the 10th studio album created by the band known for their skater anthems and Southern California attitude.

Teetering on the fence between mainstream and underground, Fu Manchu has managed to build a massive following over the past 15-plus years by providing consistency in an otherwise inconsistent business.



Pat Douglas

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Although the band has not gone anywhere, many critics have referred to "We Must Obey" as a comeback for them, which seems a bit unfair.

"You read reviews of the

ON THE INTERNET
WWW.MYSPACE.COM/FUMANCHU

new album and go 'comeback?' Some people have said that," explained drummer Scott Reeder in a phone interview with the Tribune from a tour stop in Denver.

"I guess a comeback would be if you weren't doing anything and you just came back from being in the wilderness, but we've been touring and making records ever since

See BAND, 2L



PHOTO COURTESY CENTURY MEDIA

Fu Manchu members, left to right, are Bob Balch, Brad Davis, Scott Reeder and Scott Hill. The band has released a new revved-up album.



Band: Rocks on with new CD

FROM 1L

I joined the band and they were doing it for 10 years before that."

Only two tracks on the 11-track "We Must Obey" are longer than four minutes. Reeder attributes these blistering harsh and brief songs to "short attention spans" and an urge to get the point across as quickly as possible.

Albums need to stay in a 40-minute bubble, according to Reeder, because "any longer than that and you really start to lose interest."

"It's kind of like you end up selling yourself short because of the law of diminishing return," he continued. "How many really great songs can you have in a 16-song album? You can have probably five or six and then the rest of them are kind of like filler."

Inspired by a punk-generated ethos of quick and to the point albums, Fu Manchu leans this direction in hopes of leaving the listener wanting more instead of feeling oversaturated.

"Some of the bands that I like, put eight songs on an album and it was done in 40 minutes and it leaves me going, 'I can't wait for two years or a year until the next (album) comes out,'" Reeder said. "Which to me is more satisfying. I love Soundgarden, but I could never listen to a whole album. There was too many songs."

Fu Manchu is lumped into a category often described as stoner rock or doom metal. Tuned-down riffs and heavy distortion are often associated with bands of that ilk, although Reeder has a different outlook on the style of music as a musician who plays it.

"It's kind of the energy of everything," he said of his attraction to stoner rock. "From a drummer's standpoint, it's very fun to play. That's the main thing. If you're not having fun playing the stuff you're playing, it's gonna come across. It really has to either move the hair on your arms or make you a little angry and go 'yeah! Let's do this!'"

Skaters themselves, the members of Fu Manchu became adopted favorites of the skater crowd with their quick anthems.

"We've always been into that sort of thing. I like to get out and (skate) as much as possible. Of course, I don't do it on tour because the danger element of breaking something," said a laughing Reeder. "When I'm home, around Costa Mesa, I like to try and ride my board. I love doing it. It's great, even if it's just tooling around town, getting someplace faster."

If there is a theme behind "We Must Obey," it revolves around being told what to do and responding with resistance. Reeder likened it to kids being told where and when they can jump on their boards.

"When people tell 'em, 'hey, you can't do that here,' it's like 'well, what the hell am I harming?'" he said.

While the band has been known for featuring different muscle cars on album covers over the years, no one could have expected them to cover a song by the Cars.

"We messed around with the Cars cover awhile ago. We also did a Van Halen cover, which ended up on the EP that came out before the record," said Reeder. The band covered the Cars tune, "Moving in Stereo," for "We Must Obey." "We picked the one that would go best with the rest of the songs on the album and that was pretty much it. We figured out a way to make it more Fu Manchu and then we put it down."

Montana Fu Manchu fans may recall the band's gig in Billings in February of 2002 when they stopped during their "California Crossing" tour.

"I remember it was Super Bowl Sunday and there were lots of people in the bar or club already," Reeder said of the Billings show. "I don't know if they were there for the game or if they were there for us. It was cool."

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LIFE

TUESDAY, MAY 1, 2007

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Hidden Hand to release third studio CD

The king of underground doom is back and with him the heavy, low-tuned riffs and slow melodies simply known as the Hidden Hand.

Scott "Wino" Weinrich has been the catalyst for the underground doom metal movement since its inception in the late '70s. Following a path forged by Black Sabbath, Wino has been an integral part of bands like St. Vitus, Spirit Caravan and the Obsessed.

Wino once again teamed up with bassist Bruce Falkenburg to release the Hidden Hand's third studio album, "The Resurrection of



For past stops in Pat Douglas' musical odyssey visit www.greatfallstribune.com/cultureshock

Whiskey Foote," in February.

Previous Hidden Hand efforts focused on things like the cosmos and politics, but the band strayed from such topics this time around

to tell the story of fictional hero Whiskey Foote.

"That actually was Bruce's idea. He came up with the idea of the character basically and then we named him Whiskey Foote," said Wino in an interview with the Tribune from his home in Maryland. "After getting over our initial misgivings about maybe it being too corny or too weird for people to get, we were just like, 'let's do it. It's cool.' Then we slowly started to develop the story."

Accompanied by psyc-

See CULTURE, 2L



PHOTO COURTESY EARSPLIT PR

The members of Hidden Hand are, from left to right, Scott "Wino" Weinrich, Bruce Falkenburg and Matt Moulis.

Culture: Internet is a good tool for exposure

From 1L

delic-inspired guitar riffs and chunky bass lines, Wino's lyrics tell the story of a hero overcoming nearly impossible obstacles.

"It was both challenging and fun," Wino said of constructing the story of Whiskey Foote. "It sort of came natural, but at the same time Whiskey Foote is sort of metaphorical. Whiskey Foote can fit into the modern political realm, being the hero first of all, but being sort of, in a way, Messianic, without the religious overtones. We need Whiskey Foote right now, in this day and age."

The main melody on the title track was born from a riff that had been stuck in Falkenburg's head for 20 years. Holding onto a tune for so long isn't as rare as one might think.

"It's something that you have for a really long time and you intend to use and then maybe you just never, for one reason or another. The riff never makes it into the full structure of a song," Wino said of the art of pulling songs from one's mental hard drive.

"We were kind of joking around a little bit, just playing some rock and roll and (Bruce) was like 'well, you know, I've got this riff that I've been carrying around for 20 years.' He busted it out and it was the riff for 'Whiskey Foote.' We had a pretty long laugh about it."

Shortly after the album was recorded, drummer Evan Tanner left the band for personal reasons, leaving Wino to search for a replacement, something he's had to do before with Hidden Hand. He quickly found Austin, Texas, drummer Matt Moulis and incorporated him into the mix.

"We were really lucky to get Matt and I think finally things have stabilized," Wino said of the new drummer. "Matt is young and he's very hungry and he's

Hear Hidden Hand

To hear a sample of music by Hidden Hand, visit www.myspace.com/thehiddenhandmusic.

really into what we're doing. He's really dying to record and write new songs. I'm totally overjoyed to have somebody like him in the band."

While Wino has been wowing fans of underground doom metal for decades, his popularity has risen in recent years, thanks in large part to the Internet.

"MySpace pages might be a little silly to some, but it's a great, great promotional tool for the band," Wino said. "Modern technology and communication like that, I attribute all that to the reason why things seem to be kind of on the up tick."

Tools like MySpace and YouTube have allowed bands to level the playing field between independent albums and ones released on major labels.

"Times have really changed. Record companies are in the tubes and independent has taken over and I think it's really great," Wino said. "With all the reissues I've done ... definitely in the last few years as far as making money, have been the best years of my career. I'm not complaining."

Living in the heart of the nation's capital, it's no surprise to

find out that Wino is passionate about politics.

"To this day people are still denying 'it's not about oil. It's not about oil,' but c'mon, it is about oil," Wino said of the war in Iraq. "It's really hard to understand how, after all this is played out, how these people can sleep at night. How can these people look in the mirror in the morning after sending all these young kids to die under false pretenses?"

"After no weapons of mass destruction were found, it was 'these people are being oppressed,'" he continued. "Well, OK, why aren't we in Darfur? The answer is clear. They don't have any natural resources that we can exploit."

Although he hasn't given it serious consideration, Wino isn't against running for office someday.

"The thought has crossed my mind, but I don't know what or where," he said with a laugh. "Basically, the fact that with the Hidden Hand, we have this small voice, I intend to use it to talk about issues. This is a new time and a new world, man and it's gotta change."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net.

Scott "Wino" Weinrich
St. Vitus
Hidden Hand
The Obsessed

Reggie Watts merges comedy and soul singing in his return to Great Falls this week

Whether you're talking about music or comedy or any form of entertainment, it is those who are willing to think outside of the box who make the biggest impact.

One of the most talented and groundbreaking soul singers to come out of the Pacific Northwest in the past decade, Great Falls High School graduate Reggie Watts has turned his attention to comedy, which won't surprise those who knew him in high school.

"I was in the competitive dramatic program which was amazing. I did one year, I believe as a sopho-

"That's when I started just doing stuff by myself, just improvising a piece so that at the end of the year, I kind of had more of a piece."

Watts returns to Great Falls this Thursday at 9 p.m. for an evening of stand-up comedy and music at Machinery Row, 220 2nd Ave. S. Cover charge is \$5. It will be the 1990 GFHS graduate's first professional performance in the Electric City, either as a musician or comedian.

The performer's stand-up routine includes the use of a resampler, a machine that

allows him to record beats with his voice and play back a loop on the spot. Using the machine allows Watts to incorporate music, beatboxing and singing into his bit. It's an unorthodox approach to the craft and one that has become the comedy

world buzzing. "I guess I've always had it. I basically just thought to myself that I could get on stage and do loops and stuff and build songs and do weird stuff and talk in between," Watts said of the use of the resampler. "It was just mainly a way to be able to create something larger than just being on

Reggie Watts returns to Great Falls Thursday.

PHOTO COURTESY REGGIE WATTS



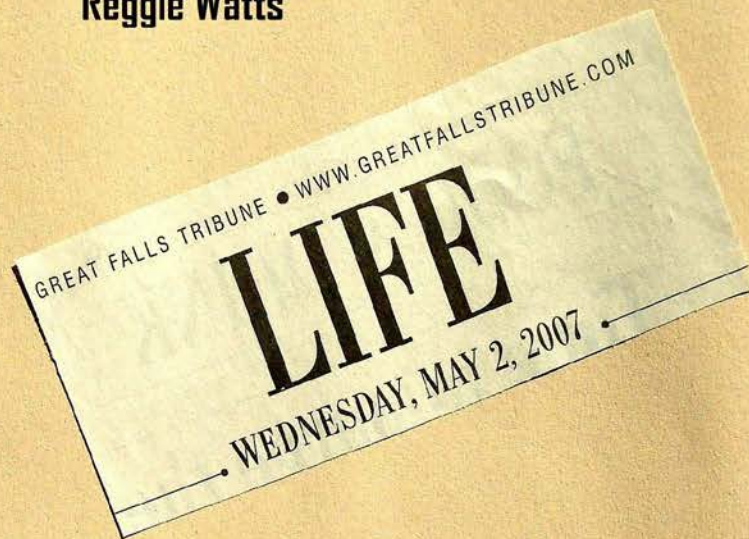
called onstage by Andy Kaufman's father, Stanley, who was one of the judges. At that point Watts thought he'd been picked as a runner-up.

"I thought they were announcing the three runners up. I didn't think they were announcing the winner, so when I got up on stage, I was like 'oh, I didn't win, but oh well,'" Watts said. "Basically (Stanley Kaufman) went on this rig-

marole about how these people up on stage were all amazing people and then he

See WATTS, 2L

Reggie Watts



Watts: Coming home

FROM 1L

was like, 'the 2006 Andy Kaufman Award winner is ...' and then he says my name and it was really surreal. They gave me one of those oversized checks, which was really weird. It was an amazing feeling."

Having nearly 20 years of stage experience, Watts isn't stricken with butterflies very often before walking on stage.

"I still get nervous before going up ... especially if I'm in a place that people have seen me do stuff before 'cause I don't like to do the same exact stuff that I've done," he said. "I get butterflies trying to figure out how I can approach this in a unique way."

In the musical community, Watts is best known as the front man of the Seattle soul-rock band Maktub, having shared the stage with groups like the Dave Matthews Band, Ben Harper, Coldplay, Jack Johnson and Earth, Wind & Fire.

In a 2005 interview with the Tribune, former Soundgarden bassist Ben Shepherd recalled a jam session with Watts and former Soundgarden and current Pearl Jam drummer Matt Cameron.

"One of the most fun jams I've ever had with anybody was with Reggie and Matt Cameron," Shepherd said at the time. "It was so fun. He's one of the best singers around. I love that guy."

Maktub is scheduled to hit the studio in early May to record their follow-up to the 2005 "Say What You Mean."

"It's kind of abstract at this

point, but I am excited," Watts said of regrouping with Maktub. "I know it's gonna be fun and I know it's gonna be great."

Some songs have already been worked on by members of Maktub, but Watts has avoided listening to them to keep his creative attention bottled up.

"They have tracks posted just for us to listen to and access, but I haven't really listened to them on purpose because I wanna be surprised by the songs in the studio," he said. "Then come up with melodies on first hearing, because those melodies generally are the best melodies."

The return to the studio for the band will mark the first time Maktub has recorded since guitarist Thaddeus Turner was involved in a car accident in which his girlfriend was killed in September.

"I saw him awhile back ... and he had a pretty sane outlook on the whole thing," Watts said of Turner. "I understood that he didn't want to talk about it a lot or dwell on it."

In addition to his vocal and comedic talents, Watts is known for sporting a large head of hair. His penchant for unique hairstyles can be traced all the way back to his days at GFHS.

"I always had weird hair. I kind of had normal hair until my sophomore year in high school. I shaved the sides of my head and had this weird mohawk type thing," Watts said. "Then I just let it grow and let whatever happens, happen and I'd comb it out once a week. I don't do anything to it."

Reach Pat Douglas by e-mail at

'I think cool is timeless and I'm gonna prove it' 'Sopranos' star touts garage rock

By PATRICK DOUGLAS
Tribune Staff Writer

There's a buzz coming from the underground garage and Little Steven is right in the middle of it.

Fed up with the way radio was headed, Steve Van Zandt — aka Little Steven — decided to put together his own radio show featuring what many believe to be the best cuts of rock and roll from every era. What started out as a two-hour, syndicated show has turned into a 24-hour-a-day channel on Sirius satellite radio.

"Basically two-thirds of my show is the entire 60 years of rock and roll and that had never been done before," said Van Zandt in a phone interview with the Tribune from New York City.

“Everybody said it wouldn't work and I thought 'maybe it will work.'
“I think cool is timeless and I'm gonna prove it.”

Van Zandt has been performing music for nearly 40 years, most notably as a member of Bruce Springsteen's E Street Band. Recognizable by the bandana he has sported for years, Van Zandt has been playing guitar with Springsteen since 1969, when the two were part of the band Steel Mill.

But his big leap into the mainstream spotlight didn't come until 1999 when he landed the role of mob consigliere Silvio Dante in the hit HBO series "The Sopranos." It was that sudden rise in fame that initially prompted Van Zandt to pursue his dream radio show.

"Basically you have more celebrity capital at certain times and I basically took mine and said 'what do you want to do with it?' Because it's limited." Van Zandt explained. "I'd listen to the radio and I'd say to myself, 'I'm not hearing my favorite songs anymore and I'm not hearing the songs that I feel

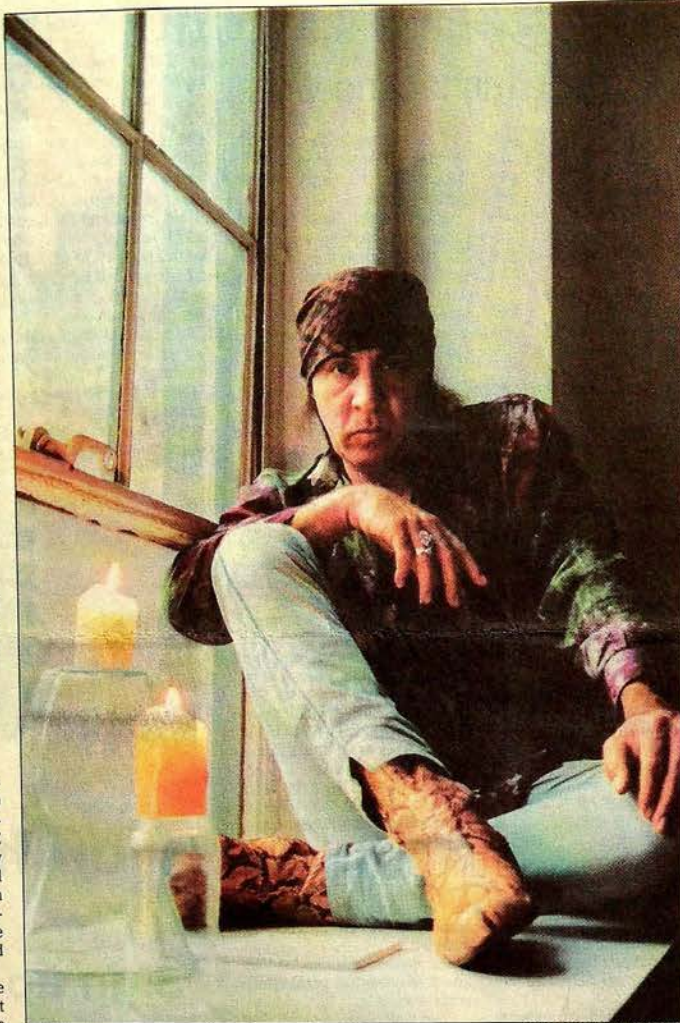


PHOTO COURTESY OF SHOREFIRE

Steve Van Zandt in January of 2000. Hear "Little Steven's Underground Garage" at www.undergroundgarage.com or www.sirius.com.

are important."

The elimination of the '50s and '60s rock and roll from playlists across the country was Van Zandt's breaking point.

"OK, you have nothing left that's actually meaningful in terms of what's resonating in our culture and until they invent new instruments. The '50s and '60s are gonna remain the two most important decades," Van Zandt said. "How do you have access to

them? Well, you don't."

Living in New York City in the late '90s, Van Zandt witnessed a revival of garage rock through younger bands like the Strokes and White Stripes and noticed that no one was paying attention at the time.

"There's a whole new generation, a whole new rebirth of rock and roll going on out



Culture Shock
— Pat Douglas

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ten to Douglas' bootleg special of (Friday) from 10 p.m. to midnight (Friday) at 89.9 KGRF tonight (Friday). Turn in to 89.9 KGRF tonight (Friday) at pat@jessiedouglas.com. mail at pat@jessiedouglas.com. Douglas can be reached by e-mail at pat@jessiedouglas.com. "Right now, I'm writing a high school music program," he said. "I feel like I wanna reach people across the country." "I started basically writing and this and that, it's just been amazing from the beginning. The greatest show ever in my life," he said. "It's just this in my life, it's just been amazing from the beginning." "I've never seen reviews like this in my life, it's just been amazing from the beginning." "The biggest surprise for Van Zandt has been the consistency of rock and roll going on out

See CULTURE, 2L

Steven Van Zandt Bruce Springsteen "Sopranos"

there called garage rock," Van Zandt said of his frustrations before starting his radio show seven years ago. "Nobody's reporting it. Not one single record company is signing it, and not one single radio station is playing it." At any given time on "Little Steven's Underground Garage," channel 25 on Sirius, you'll hear obscure classic tunes from bands like the Stooges, Elvis or even The Beatles with more modern bands like Pearl Jam, Green Day and the Strokes mixed in. "I started basically writing and this and that, it's just been amazing from the beginning." "The greatest show ever in my life," he said. "It's just this in my life, it's just been amazing from the beginning." "I've never seen reviews like this in my life, it's just been amazing from the beginning." "The biggest surprise for Van Zandt has been the consistency of rock and roll going on out

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LIFE

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FROM 1L

Van Zandt: 'Sopranos' a wonderful thing to be part of

Wednesday, May 16, 2007

LIFE

Goon Moon s on the rise

Eleven years ago, Jeordie White was immersed in one of the most controversial bands in rock and roll history. In addition to the unprecedented media attention the band received, White was enjoying successful peaks with artists ever see as a key member of Marilyn Manson.

Known as a wiggy samirez during his time as primary songwriter for Marilyn Manson, White penned many songs while playing bass in the band, including the hit tunes "The Beautiful People" and "The Dope Show."

No longer a member of Manson, White has his hands in numerous projects these days and is celebrating the release of

Goon Moon's "Licker's Last Leg." Goon Moon is a collaboration between White and Kyuss/Queens of the Stone Age contributor Chris Goss.

Being a key part of Marilyn Manson wasn't all good for White, who knew it was time to move on after noticing a change in his personal behavior, even when not on stage.

"(Manson's) competitiveness wore off on me, so it was very super competitive," White said in a recent interview with the Tribune



Pat Douglas

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You can check out Goon Moon at www.myspace.com/goonmoon. Tune in to 89.9 KGPR this Friday night from 10 p.m. to midnight for The Culture Shock to hear samples from Goon Moon's "Licker's Last Leg."

See BAND, 12L



PHOTO COURTESY SPEAKEASY PR

Goon Moon members are Chris Goss, left, and Jeordie White.

Band: Jeordie White wears many hats

FROM 1L

from his home in Los Angeles. "Like a negative tour. Everything else sucks except for what I do. Anybody else would be competing to me."

It was a meeting with Josh Homme, the multi-talented front man of Queens of the Stone Age, that convinced White to explore other avenues in music.

"When I got out (of Manson) and started being around these musicians and (saw) how everyone treated each other with respect and openness ... and everyone supports each other and tries to help each other out, that was really refreshing, because I wasn't used to anything like that," said White, who left Marilyn Manson in 2002. "It definitely rubbed off on me and now I'm a better person for it."

"The work I did in Marilyn Manson was great and I'm totally proud of it, but at the time it was like I needed to do something new," White said of his decision to leave Manson.

White played bass for A Perfect Circle, a band fronted by Tool's Maynard James Keenan, on the album, "Thirteenth Step." He is also the current touring bassist for Nine Inch Nails as they promote a new album, "Year Zero."

Wearing so many hats gives White the chance to explore different avenues of creativity. With Manson he had to consistently be Twiggy.

"You definitely get to express yourself in a different way," said White of performing in so many different bands. "When we're on tour with Nails for awhile, it's almost like a football game or

something. It's very in your face (with) the lights and theatrics. With A Perfect Circle, the music was a little more laid back and almost sexy. It affects your life in a different way."

"I'm interested to see what it's like with Goon Moon," he continued. "It'll probably be the most rewarding because it's my band."

White was introduced to Goss through Homme, who suggested the two get together for a project. In addition to his work with Kyuss and QOTSA, Goss fronted the stoner rock band Masters of Reality. Shortly after the two began working together, the music became a way for them to experiment in ways they hadn't in previous bands.

"I was just thinking I should be in a band with Chris because we work really well together," explained White, who once auditioned to be a member of QOTSA. "It's a lot of fun trying to keep the ego thing of having a lead singer out of this. We both wanna sing. It's just a free-for-all of our ideas."

People expecting to hear the low-tuned, chugging riffs found in White's other compositions will be surprised to hear the stoner on Goon Moon. Sounding closer to a QOTSA project, Goon Moon centers on a vibe far removed from heavy metal.

"Obviously in music and art, if you want to call it that, it should be an expression. Not something that you have to cater to your audience for," White said of the difference in style. "Like saying you've gotta make this type of music and this type of record

because that's what sells or that's what people are expecting from you."

"Licker's Last Leg" includes a cover of an old Bee Gee's tune "Every Christian Lion-Hearted Man Will Show You," and as White explained, a lot of people don't know about the pre-disco-era Bee Gees recordings and their influence on some of today's modern British bands.

"I went on and became friends with the Oasis guys and they were saying that (Bee Gees) record is the record that totally influenced Oasis completely," White said. "I just thought, I wanna cover that song because it's one of my favorites. It has that swagger to it. It's kind of cool."

Although it appears that White maintains a steady schedule of work, he finds himself idle more often than he'd like.

"With my resume, you'd think I'd be really super busy, hard at work with all the bands I've been in, but I find myself doing nothing a lot," said White, who was also featured in the documentary, "Some Kind of Monster," trying out for the then-vacant Metallica bass position. "I'm really lazy and I don't do much, but it appears I get a lot done, somehow."

When the current Nine Inch Nails tour winds down, White plans on putting together a touring band for Goon Moon before taking the show on the road.

"Once it gets to a touring thing, it's definitely gonna be challenging for sure," White said. "I want Goon Moon to be an open place for Chris and I to be as creative as we want to and just be able to grow and shine."

Reach Pat Douglas by e-mail at patjessedouglas@netscape.net.

Jeordie White Marilyn Manson A Perfect Circle Goon Moon

Hellyeah music is therapy, too

Music is often a form of therapy and a means of releasing emotions. This couldn't be more true than for the members of Hellyeah.

Two years ago, it would have been hard to predict that super drummer Vinnie Paul Abbott would ever get back behind the drum kit after living through a tragedy.

Abbott's brother Dimebag Darrell was murdered onstage Dec. 8, 2004, by a gunman in Columbus, Ohio. The brothers, best known for forming the band Pantera, were just begin-



Culture Shock

Pat Douglas



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ning a set that night with their other band, Damageplan, when shooting happened.

See BAND, 2L

Hellyeah performs Tuesday, May 29, at the Fillmore Auditorium in Denver with Siatic-X. Tickets are \$18, available through Ticketmaster.

The months that followed were indescribably difficult for Abbott.

"For eight months, man, I've never been in a darker place in my life. I didn't know what to do or where to turn," Abbott said during a phone interview

Band: 'I knew the fans were there'

FROM 1L

with the Tribune from his home in Dallas. "I'd done everything in my life with Dime and here I am on my own left to carry the torch."

Abbott slowly got back into music by starting his own Big Vin record label. He released recordings he and Dime had done with country singer David Allan Coe under the moniker Rebel Meets Rebel, along with a DVD called "Dimevision: Vol. 1."

When members of Mudvayne and Nothingface decided to form the super group Hellyeah, they had their sights on Abbott to provide the thunder. At first, he declined, but they didn't give up easily.

"They needed a drummer and the phone calls started coming," Abbott recalled. "At first, when I would get the calls, I was like, 'man, this sounds great, but I just launched my record company. I don't know if I'm really ready to get back into playing music.' I guess persistence pays off because the calls kept coming and one night I just said, 'you know what, this sounds like a great idea, man.'"

Things were a bit odd in the beginning for Abbott, who had his brother as the lead guitarist in every project he'd done over the years.

"It was a big challenge at first. I knew going in that I played with the greatest guitar player ever in my brother, in my opinion, and I knew I was gonna have to take it day by day," said Abbott of those first few sessions with Hellyeah. "Tom and Greg... they're killer guitar players. They really did a lot of, what I'd say is pretty impressive guitar work on this record."

"Once we got going, man, I really, really felt comfortable," he continued. "Everybody put their cards on the table, and we made an amazing record. In that aspect, it was therapeutic."

While outsiders speculated about Abbott's future as a musician, he never doubted making a return.

"I told myself that I knew I was gonna play music again because I love it," he said. "It's in my blood. It's all I've done my whole entire life."

The band's self-titled debut sold 45,000 copies in its first week of release, surpassing the

and his fans.

"To be honest with you, I expected it to do as well as it did," he said. "I always knew the fans were there."

In addition to Abbott on drums, Hellyeah features Mudvayne vocalist Chad Gray and guitarist Greg Tribbett as well as Nothingface guitarist Tom Maxwell. The band recently enlisted the services of former Damageplan bassist Bob Zilla after parting ways with Nothingface bassist Jerry Montano, who played on the Hellyeah debut.

"It's unfortunate about what happened there," Abbott said of the change on bass. "We all love Jerry, but we just felt like there were some personal differences and we needed to make a change."

The musicians who make up Hellyeah have formed a bond which has helped make Abbott's transition back into the lifestyle a smooth one.

"We had some unbelievable chemistry for people that had never played together before. We've got a lot of things in common. We like to drink, we like to play music, we like to play a little poker, we like sports, all that kind of stuff," Abbott said of the relationship between the band members. "The main thing that has really helped us from the beginning was we had a bunch of mutual respect for each other."

Although he's gone, it's Dime's spirit and legacy that continue to motivate Abbott.

"Everything he did, I have to look at as inspiring. He broke the

mold, man," Abbott said of his brother. "He treated people of all kinds with the utmost respect, and the most important thing in his life was making people happy. That's what he cared about the most. He wanted to put a smile on your face."

You'd be hard pressed to find a couple of bandmates who were as close as Dimebag Darrell and Vinnie Paul Abbott, brothers notwithstanding.

"(He's) the most amazing best friend I could ever have," said Dime of Vinnie in an interview with the Tribune in 2004, just seven months prior to his death. "He's the greatest person in my world, man."

It's that incommunicable bond which has helped Vinnie continue in music and put all of his energy behind Hellyeah.

"I just know that that's what he wants me to keep doing, man," Abbott said. "I've done this my whole life. It's what I was born to do. I've gotta carry the torch. That's all there is to it."

Reach Douglas by e-mail at patjessdouglas@netscape.net.

Vinnie Paul
Pantera
Damageplan
Hellyeah

Wednesday, May 23, 2007

LIFE

GREAT FALLS TRIBUNE ■ WWW.GREATFALLSTR

PHOTO COURTESY EPIC RECORDS
Left to right, the members of Hellyeah are Greg Tribbett, Jerry Montano, Chad Gray, Vinnie Paul Abbott and Tom Maxwell.



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GREAT FALLS TRIBUNE

MONTANA'S NEWSPAPER

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Kermit Ruffins
Pat Douglas interviews New Orleans jazz legend /LIFE

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Jazz trumpeter sizzles on New Orleans stage

There's a regular gathering that occurs just east of Louis Armstrong Park and a few blocks north of the Mississippi River near downtown New Orleans every Thursday night, a gathering that has attracted everyone from Mick Jagger to the late Peter Jennings to actor Laurence Fishburne.



Culture Shock
— Pat Douglas

New Orleans jazz legend Kermit Ruffins has made Vaughan's Lounge his personal stage every week for most of the past 15 years, attracting fans from all over the country who come to the old club for a night of jazz and barbecue, both provided by the trumpeter.
"I drop the tailgate down and pull out a small Hibachi and sometimes I pull out the big barbecue on the back of the trailer,"

MORE BAND INSIGHTS:
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Ruffins said in an interview with the Tribune from New Orleans. "It's a fun gig, I tell you. The show starts at 11:30, by 10 o'clock the place is packed."
"The sidewalk is just jam-packed with everybody outside meeting and greeting each other. United Taxi cabs are dropping

people off like every two minutes, like a cab load of people getting out," said Ruffins, who has been joined by jazz great Wynton Marsalis a time or two during his Vaughan gigs. "Big Chris is in the kitchen cooking a big pot of red beans. It's a hell of a thing."

Jazz fans who haven't made it down to New Orleans for the show can at least hear what it's like on the new Ruffins album, "Live At Vaughan's," released by Basin Street Records.

The return to Vaughan's is an inspiration for musicians all across New Orleans who were affected by Hurricane Katrina.

Like so many people in his beloved community, Ruffins was displaced by the storm and had to evacuate, eventually ending up in Houston, thanks to Randall Jamaal at Justice Records.

"I wound up going to Baton Rouge the night before (the hurricane)," Ruffins explained. "A



PHOTO COURTESY BASIN STREET RECORDS
Jazz trumpeter Kermit Ruffins has released "Live At Vaughan's" recently.

“ I drop the tailgate down and pull out a small Hibachi and sometimes I pull out the barbecue.

— Kermit Ruffins, who provides the eats and the tunes at his weekly New Orleans show

See SIZZLES, 2L

Kermit Ruffins

Sizzles: Ruffins optimistic for New Orleans

FROM 1L

For a listen

Hear a sample of Ruffin's music at www.myspace.com/kermitruffinsmusic.

week after, I talked with Randall and he said 'Kermit, I'm gonna send you a bus for your whole family and I want you to come to Houston. We're gonna take care of you.' He put up 18 family members and every family into their own apartments and really took care of us."

Once he got settled, Ruffins set out to find a jazz club, getting some help from a local cab driver.

"I said, 'Man, bring me to a jazz club,' and he brought me to the Red Hat jazz cafe," said Ruffins, whose relocation to Houston was featured in the documentary "New Orleans: Music In Exile."

"Tuesday, they had jams, so I decided to bring my horn to the jams and when we finished swinging onstage, the guy was like 'Hey, man, how'd you like to play here every Friday and Saturday?'"

"That place kind of saved us as far as being able to play music and get paid for it," Ruffins said.

Ruffins never doubted that New Orleans would come back and he returned to the city just a

ident of Houston.
"Everybody had tears in their eyes," Ruffins said of the crowd that first night back at Vaughan's. "To see all those people jam-packed in there and the smell of the city was just horrible. It was just amazing, man. It was real heartfelt. The tunes just mean so much more than they did before the storm."

The house Ruffins leased in New Orleans sustained damage from the flood. He returned to the city to live just before New Year's in 2006 and began to clean up, although he considers himself one of the lucky ones.

"My home was still there and most of my stuff was salvageable, but I had lots and lots of mildew everywhere," he said. "I wound up just getting another apartment."

There are still some pressing issues for the city and Ruffins

explained. "It's gonna take about 10 years to clean up the big mess that they have down here. As far as the neighborhoods, they're gone. I mean totally gone. It's gonna be a whole 'nother city. I think it's gonna be one of the best cities in the world in 10 years."

Although Ruffins' situation is getting squared away, he sees firsthand the issues faced by some of the more helpless residents.

"I still feel bad when I think about the elderly people that are living in trailers right now and still haven't gotten into homes because they can't get their insurance money," he said. "They pay insurance all their life and they can't get a dime to buy another house. It's horrible. My dad is in a trailer right now."

Despite all the tragedy he's endured the past two years, Ruffins still finds passion in the music.

"I tell you, that was the best distraction in my life as far as giving me something to do and give me a chance to forget," said Ruffins who cites Louis Armstrong as his biggest inspiration. "When you show up on that

Ruffins was inspired to play the trumpet at an early age by his uncle Percy Williams, who played trumpet for jazz musician Irma Thomas.

"He would come by every Saturday ... and he would blow on his trumpet," said Ruffins, who remembered being 8 years old when he first got into the instrument. "The smell of that brass when he opened that damn trumpet key, you would not believe the attraction. He gave me a mouthpiece. I would walk around blowing on that mouthpiece all over the neighborhood."

Ruffins joined the school band and went to band camp that summer. Eventually he hooked up with Philip Frazier and the two started the Rebirth Jazz Band.

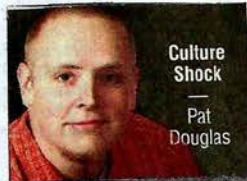
"The next thing we know, we're traveling the world, making records and I haven't stopped touching that trumpet since, man," Ruffins said. "It's the best feeling in the world to have that trumpet in my hands each and every time like you wouldn't believe. It's the best three hours of my life every week just to pull that trumpet out."

Friday, June 1, 2007
LIFE
GREAT FALLS TRIBUNE WWW.GREATFALLSTRIBUNE.COM

'Robot Chicken' springs into action June 17 for 'Star Wars' parody

It was George Lucas who revolutionized the action-figure industry. His marketing and placement of figures from his "Star Wars" films have been a staple in the toy collections of children and adults alike for the better part of 30 years.

It was Seth Green and Matthew Senreich who revolutionized the art of animating action figures as parodies of popular culture for their hit Car-



Culture Shock
—
Pat Douglas

toon Network show "Robot Chicken."
Bringing the two together was



MORE INTERVIEWS: For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

a no-brainer and resulted in the upcoming half-hour show, "Robot Chicken: Star Wars," scheduled to premiere on Cartoon Network's Adult Swim Sunday.

Green, who played Doctor

Evil's son Scott in the "Austin Powers" films and who does the voice of Chris Griffin in Fox's "Family Guy," among many other projects, has been a fan of "Star Wars" the better part of his life.

"I was a big fan of the films growing up, and had tons of the toys," Green said in an interview with the Tribune. "A birthday

Check it out

"Robot Chicken: Star Wars" debuts Sunday, June 17, at 10 p.m. on the Cartoon Network, in Great Falls, cable Channel 39. You can see clips of "Robot Chicken: Star Wars" at www.adultswim.com/shows/robotchicken/stuff/rcsw

'Robot Chicken': Takes on 'Star Wars' and its creator

FROM 1L

wasn't complete until I opened whatever 'Star Wars' toy my folks had gotten me."

"Robot Chicken" began airing in 2005 and quickly became a hit behind its 15 minutes of nonstop tomfoolery featuring action figures of everyone from President Bush to Oprah to Barney Rubble. The show parodies film and characters in popular culture, complete with cameo voiceovers from dozens of celebrities.

The meeting of the minds

between Lucasfilms and Green's Stoopid Monkey Productions ironed out any licensing issues and made the process of doing an entire "Star Wars"-themed show a smooth one.

"We initiated the project with them, so all of those hurdles were addressed

before we went into production," said Green of the obstacles sometimes faced when using the "Star Wars" images and product. "They were enormously supportive and got into the spirit of what we were doing."

Even Lucas got involved in the project, lending his voice to a couple of skits as himself. In one, Lucas is visiting a therapist about how much he regrets having agreed to the now infamous "Star Wars Holiday Special" in 1978 and how he went and did it again by working with "Robot Chicken." In another, Lucas is confronted by a rabid "Star Wars" fan dressed like a Tauntaun while attending a "Star Wars" convention.

Lucas was heavily pursued as a participant in the show and once he agreed, it was Green's turn to direct the man who invented the "Star Wars" universe.

"Once the script was approved, we put a full-court press on George to get him to play himself," Green explained. "It was a great and fun experience. He's so much more playful than you'd expect, very game to be silly. I've gotten to direct him twice now for the special and he

gave a very credible performance. I love it."

Other skits on the "Robot Chicken: Star Wars" show include a scene in which Jar-Jar Binks, again voiced by Ahmad Best, runs into his old pal "Annie" who has gone on to become Darth Vader. While Vader tolerates the obnoxiously annoying Jar-Jar, he eventually talks him into sitting in the airlock where he's thrust into space. The problem is, Jar-Jar comes back as a spirit to torment Vader forever.

“

Once the script was approved, we put a full-court press on George (Lucas) to get him to play himself. It was a great and fun experience. He's so much more playful than you'd expect, very game to be silly. I've gotten to direct him twice now for the special and he gave a very credible performance. I love it.

— Seth Green

”

Another bit involves the fictitious "Empire On Ice" in which characters sing and skate a loose re-enactment of the Battle of Hoth, complete with dual action figures in AT-AT costumes and a guy in an R2-D2 suit.

"The recording of that was lots of fun," Green said of the "Empire On Ice" scene.

"I kept instructing the singers to be cheesier. I told them to sing like they'd been working at Six Flags and finally got the big invite to Ice Capades."

At one point, Emperor Palpatine gets a phone call from Darth Vader who has been flying aimlessly through the galaxy trying to pick up a signal. It's then that Vader reveals the destruction of the original Death Star, which angers Palpatine, who fires back "do you know what this is going to do to my credit?"

While Green is a self-professed "Star Wars geek" the show isn't aimed at making fun of the most successful movie franchise in history.

Its intention is to point out the fun side of the "Star Wars" universe, although Green admits he was a bit unsure about a few of the bits when they were first shown to Lucasfilms people.

"There were several sketches we pitched where we thought 'oh they'll never let us do this,' but we pitched them anyway and amazingly, they all got through," he said.

Reach Pat Douglas by e-mail at patlessdouglas@netscape.net

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LIFE

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PHOTO COURTESY CARTOON NETWORK

Actor Seth Green is behind the animated action-figure series, "Robot Chicken," on Cartoon Network.

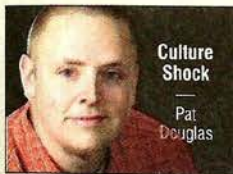
Seth Green
"Robot Chicken"
"Austin Powers"

Clutch: the average listener's rock 'n' roll group

If ever there was a rock and roll band meant to relate to your average listener, it's Clutch. Never motivated by images or trends, you'd be more likely to find the guys working on a big block engine than getting an appointment for a haircut.

Ready to roll up their sleeves and get back to business, the band has returned with its latest release, "From Beale Street To Oblivion," and a promise to keep the music as down-to-earth and non-commercial as possible.

"With rock and roll, when it started it was a rejected art form. Anyone that



Culture Shock
— Pat Douglas



MORE BAND INSIGHTS:

For previous Culture Shock columns, go to www.greatfallsribune.com/cultureshock.

Hear a sample of music by Clutch online at www.myspace.com/clutchband.

played rock and roll was a pariah," explained vocalist Neil Fallon in an interview with the Tribune during a tour stop in Tilburg, Holland. "Now rock and roll can sell Volkswagens, so it makes it all the more vital for people to play rock and roll for the sake of entertaining people on a Friday night in a dive bar."

"Beale Street" is the band's ninth studio release, adding a blues element to the already fuzzy guitars and blue collar attitude brought by Fallon's vocals.

"The blues to us, we just listen to it more and more the older we get 'cause that's where it all started,"



PHOTO COURTESY DRT ENTERTAINMENT

Members of Clutch, from left to right, are Neil Fallon, Jean-Paul Gaster, Mick Schauer, Dan Maines and Tim Sult.

See BAND, 2L

Band: Clutch is known for hypnotic songs

FROM 1L

explained Fallon of the influences found on the new record. "Not to say that we wanted to write a blues record, because it's not a blues record. It just has a bit of that taste to it."

The band employed the services of Five Horse Johnson's Eric Oblander to play harmonica on numerous tracks for "Beale Street." Oblander's contributions have added a different element to the expected Clutch sound.

"We are all on the same page about what we like to listen to and what we like to play," Fallon said of Oblander's addition to the band for this album. "The way we look at it is, music should be cooperative and a community thing as opposed to some kind of dictatorial vision. It should be a sum greater than its parts. We said 'hey, jump on board,' and (Eric) played and now he's on tour with us."

Clutch has remained a cohesive unit for 16 years, which is a big reason why the music has remained consistent.

"No one's thinking that the band should be anything other than what it is, and I think we're very lucky in that regard," Fallon said of the relationship shared between bandmates. "We play music for the sheer joy of it and if people wanna listen to it, then that's all the better. I think that's kind of been our philosophy since we've been 17, 18 years old."

The common bond shared by the members of Clutch is a "sense of humor" and a respect for each other as musicians, according to Fallon.

"That has a lot to do with it. And, being able to realize that if you're gonna do it in the long haul ... you have to look at music as an art form," he said. "It's an emotional thing that's gonna change. It's not a product. It's always morphing into something new."

Clutch is known for its hyp-



notic songs, thanks in large part to Fallon's bizarre lyrics and catchy beats provided by drummer Jean-Paul Gaster.

"One of the biggest stumbling blocks of any band is having a great drummer and we have an awesome drummer in Jean-Paul," Fallon said. "He can write amazing beats where it's easy for me to sing around and it's easy for us to write riffs around. Rock and roll should be pretty simple. You can make it heady, but at the same time, it should be catchy 'cause that's the idea."

Originality is hard to come by in the business these days, but the members of Clutch don't worry about it. They play music the way they'd like to hear it and fans have responded.

"It's hard to say something new in rock and roll because a lot of it's already been said," Fallon explained. "You have to just kind of redefine it and give it a new delivery. Just do it from the heart. It's not a talent show. It's not a contest. It's about doing it for real."

Fallon is familiar with Montana, not from bringing the band through the state, but visiting his uncle in Trout Creek as a youngster while living in Washington.

As a band wanting to play

for memorable shows, according to Fallon.

"Nine times out of 10, those overlooked places have the best shows," he said. "People that enjoy the luxury of having a show every weekend get lazy and kind of take it for granted, but the people that don't see it every weekend, appreciate it more. For a musician, that's much more invigorating than doing a Los Angeles show or a New York show."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net.

Wednesday, June 6, 2007

LIFE

Neil Fallon
Clutch
The Company Band

Friday, June 15, 2007

LIFE



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GREAT FALLS TRIBUNE WWW.GREATFALLTRIBUNE.COM

Borland lets creative side loose fronting Black Light Burns

As the main songwriter for one of the hottest rock bands of the mid- to late 1990s, Wes Borland was anything but free to make the kind of music he really wanted to. Writing the riffs and playing guitar for rap-rock pioneers Limp Bizkit offered the musician a chance to showcase his talents, but at a cost.

Today, Borland is holding the reins as the frontman for Black Light Burns, finally able to show the true side of his creative potential starting with his recently released debut album, "Cruel Melody."

Having finally severed his rela-



Culture Shock — Pat Douglas



MORE INTERVIEWS: For previous Culture Shock columns, go to www.greatfalltribune.com/cultureshock

tionship with Limp Bizkit frontman Fred Durst, Borland is glad to be able to play music without



restrictions.

"Now, I don't have any limits on myself. I finally got free of that really confining situation, working with that guy," Borland said

of his former boss during an interview with the Tribune from a tour stop in Urbana, Ill. "Now, I'm kind of able to do what I want in a very natural way and pursue any kind of outlets without any kind of shackles on basically and that's been great."

"Cruel Melody" was recorded with former Nine Inch Nails guitarist Danny Lohner and A Perfect Circle drummer Josh Freese, although the two musicians merely lent their talents to the album behind Borland's direction. Once the record was complete, Borland set about finding a new core of musicians to make

up the band.

Sounding like a cross of NIN, Perfect Circle, Queens of the Stone Age and the obvious similarities to the guitar sounds in Limp Bizkit, Black Light Burns is a diverse idea aimed at bucking the trends of traditional songwriting.

"I wanted kind of everything I've ever been into as a musician and as a listener to have some kind of home in this," Borland explained. "I wanted to have an outlet and to create something to where, between albums, I could

See BORLAND 2L

Wes Borland - Limp Bizkit - Black Light Burns

Borland: Former Limp Bizkit guitarist 'liberated'

FROM 1L

put an EP out of weird synthesizer instrumentals and have it be OK. Or put out a breakneck punk rock ... and it still falls into the same moniker, basically."

"And for listeners to understand that whichever direction the band takes, it's OK for it to be still called the same band."

Using his new uninhibited platform to pen his thoughts and feelings from an exceptionally dark period, Borland hopes people can relate his poetry to their own lives.

"All the songs on the record come from sort of a period of time of about three years," he said. "There are all kinds of diary entries of stuff that was going on with me. Basically, they originated from really heavy stuff, from a lot of situations with people and friends and enemies."

"I think to reveal the actual stories behind the songs takes away from the listeners' experiences as far as making the songs their own and them equating them to their own lives," he added. "I'd kind of like for people to have their own stories that the songs get plugged in to."

Helping Limp Bizkit surpass the 30 million mark for record sales, Borland was often recognized as the guy in the band who didn't quite fit in. Usually wearing



Wes Borland, far left, is frontman for the band, Black Light Burns.

facepaint or dresses to disguise his identity, Borland says that was a way for him to express himself creatively without Durst's interference.

"Fred would basically come in and tell me he wanted it done this way or that way. I couldn't breathe musically or visually," Borland said. "So, if there was an unguarded outlet, I jumped on it. Like the makeup thing on stage. Nobody said I couldn't do that, so I was like 'I'm taking it all the way because they're limiting me here.' It's like a tree growing through a sidewalk, you just find a way to get out where you need to get out."

Making the transition from lead guitarist to frontman has been a rewarding challenge for Borland, an avid painter and designed the artwork for "Cruel Melody."

"I'm doing a lot more now than I was ever before," he said. "Moving to being the frontman is a lot more liberating than just being a guitar player because now I can pick it up and play guitar or not and (I'm) free to move around. I love it. It's definitely different, but the transition came a lot easier than I would've thought."

Borland sought the advice of Nine Inch Nails frontman Trent Reznor when it came down to



HEAR THE BAND: You can hear samples of music by Black Light Burns at www.myspace.com/blacklightburns.

finding his voice as a lead singer, something that came with time and practice.

"That took a long time because I was trying to figure out what I needed to do in order to break through into my own thing," Borland said of becoming a vocalist, admitting that his first attempts at singing were somewhat docile. "I was basically sounding sort of timid, like someone was sleeping in the next room (before I) moved out of that and got more character and became more of a singer."

Borland hopes to showcase his new band to Montana rock fans, although nothing is planned as of now.

"I don't think we have anything scheduled yet in the great state of Montana," he said. "I don't think I've ever been there (but) I'd love to make it up there."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net. Read the transcripts for this and past interviews at www.thecultureshock.com. You can listen to Douglas's radio show, "Culture Shock," Friday nights at 10 on 89.9 KGPR, Montana public radio.

Poison

Pat Douglas interviews the band's frontman Bret Michaels /Life



GREAT FALLS TRIBUNE

MONTANA'S NEWSPAPER

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Boston's The Gourmet Pizza breaks ground in city /6S

Wednesday, June 20, 2007

Great Falls, Montana

www.greatfallstribune.co

Two decades later, pretty Poison still packs a rockin' punch



Members of Poison are, left to right, Rikki Rockett, Bobby Dall, C.C. DeVille and Bret Michaels.

covers record "Poison'd."
"We were looking for a record we could go in with Capitol/EMI that would be fun to do. Something that wouldn't be a battle," explained Michaels during an interview with the Tribune from his ranch in Los Angeles. "We could all go in and pick a couple of songs that we all liked and rearrange them. Songs we used to cover in bars when we were younger."

In addition to adding more notable Poison covers like Kiss' "Rock and Roll All Nite," and the Loggins and Messina tune, "Your Mama Don't Dance," to the album, Poison entered the



Culture Shock
Pat Douglas

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ry, all the while spawning copycat bands at every four stop. Twenty years later, Poison continues to rack up highway mileage and pump out albums, the most recent being the all-

Twenty years ago, rock was dominated by men who teased their hair, wore spandex, lace and lipstick and wrote songs mostly about parrying. Perhaps the most notable ambassadors for the genre that would be coined "glam metal" was Poison, led by its enigmatic frontman Bret Michaels.

During the era, the band sold millions of records and became known for having the most requested videos in MTV history.

Hear Poison

Poison performs Saturday, Aug. 18, at the USANA Amphitheatre in Salt Lake City.

See BAND, 2L

FROM 1L

studio to perform new cover songs from David Bowie, Alice Cooper, Tom Petty and The Rolling Stones among others.

"You know when you go into the studio and you have fun doing (stuff) the way it's supposed to be?" Michaels asked rhetorically. "We had a good, creative time making this record. We just wanted to go in and have fun and pick out some stuff that was really interesting for us to do."

Having fun is key to the band that has experienced more than its share of meltdowns. It was nearly a year ago that the band nearly imploded on stage in front of a packed Atlanta crowd when bassist Bobby Dall flung his guitar at Michaels, injuring the singer's knee.

"I thought we were gonna go mano y mano, fist-to-fist, good old style," said Michaels of the now infamous guitar-throwing incident. "He took his green, sharp, pointy Warlock bass off, winged it around like Peter Townshend and then it hit me that he was actually gonna throw it at me and I'm like 'man, I'm gonna die.' I went into a karate kick stance, he threw it and the bass caught my knee. Unfortunately, I didn't get to block all of it and it took a nice chunk out of my leg."

After the two were separated, Michaels hobbled to the microphone and told the crowd, "this is our last song. You may never see us again." The tensions that boiled over onstage that night were gone just as quickly as the two made up that same evening.

"Not a couple hours later, they stitch me up and we're at

a truck stop laughing about it. I had to play in a knee brace the next five shows," said Michaels. "We have many a laugh about our own exciting, yet 'Spinal Tap'-ish career."

Chalk that incident up to an abnormal amount of passion, something that Michaels attributes to the band's longevity.

"We still argue about songs that are going in the set," he said. "We're still fired up, but when that passion works right, that chemistry, it makes for a really great show. That's the one thing, we're really good friends that just have the occasional disagreement."

"I'm still passionate about what I do," he continued. "I come on stage feeling as excited today as I did when I started."

The biggest difference between Poison's touring life today and 1988 is the band's means of transportation.

"The best thing is we all got our own private tour

bus," Michaels said laughing. "It keeps us friendly (although) last year we still had our own buses and me and Bob still got in a fight onstage."

While the band is headlining a nationwide tour with Ratt over the summer, Michaels also will be invading the homes of millions of people during July and August when "Rock Of Love with Bret Michaels" airs on VH1. In the show, 25 women compete to be Michaels' girlfriend in a "Bachelor"-style reality show.

"It's gonna be VH1's biggest show of the summer," Michaels said of "Rock of Love."

"I promise this, I will make all rockers proud. The show is insane and bizarre and it's off the chart. It may push reality to a whole new level."

In the show, Michaels puts the contestants through a variety of stunts before ultimately voting them out of the house.

"I did everything I wanted to," he continued. "Motocross. I got to do football. We played mud football, full-on tackle and whatever team won got to go on a date. It was really fun for me."

Michaels will be a key component in the upcoming "Guitar Hero Encore: Rocks the '80s" in which Poison's "Talk Dirty To Me" and "Nothin' But a Good Time" are featured. Michaels also contributed his moves to the video game as the singer.

"We hooked up the Xbox and I was playing it with my daughter the other day. I suck at the game."

"I even play my own stuff and I'm like 'hold on a minute.' It's a challenging game," Michaels said.

An avid motocross fan, Michaels makes it a point to stop by the Billings Motorcycle Club whenever possible. He filmed footage for the Poison video, "Ride The Wind," at the track.

"I ride out there anytime we're there through town and it's pretty cool," Michaels said. "There's a big, I don't wanna say creek, but a river that runs beside it. Real beautiful."

E-mail Douglas at



PHOTO COURTESY WILLIAM HAMES
RIGHT: Bret Michaels is

Bret Michaels - Poison



Pat Douglas interviews members of the genre-bending band /LIFE

GREAT FALLS TRIBUNE

MONTANA'S NEWSPAPER

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Wednesday, June 27, 2007

Great Falls, Montana

www.greatfallstribune.com

Wednesday, June 27, 2007

LIFE

GREAT FALLS TRIBUNE WWW.GREATFALLSTI

Frank Delgado
Deftones

Deftones bridge gap between melodic, chaotic

year's critically acclaimed "Saturday Night Wrist."

A five-piece group from Sacramento, Calif., the Deftones are equally well-known for their powerful live shows and are making their way through the States before heading to Canada in July, which includes dates in Calgary and Edmonton.

"Our albums are nothing more than our promotions for our live shows and I think that's what people



Culture Shock
Pat Douglas

MORE BANDS: For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock.

diverse albums like "White Pony," "Deftones" and last

Every rock band starts out in a category of some kind, sorted into a cozy genre description meant for easy identification. Some bend their way past preconceived expectations toward an ultimate goal of standing alone. That's a way to describe the Deftones and the path they've traveled over the past decade-plus.

Initially hailed as one of the originators of the genre known as nu-metal, the Deftones have spent the better part of the new millennium bucking that tag behind

Hear the Deftones in Canada

The Deftones are scheduled to perform at Calgary's MacEwan Conference and Event Centre Sunday, July 15, (sold out), and Monday, July 16.

Check www.ticketmaster.ca.

See BAND, 2L



PHOTO COURTESY ANNAMARIA DISANTO
Left to right, the members of the Deftones are Chi Cheng, Chino Moreno, Stephen Carpenter, Abe Cunningham and Frank Delgado.

Band: On tour

FROM 1L

come to us for, to experience us live and that's how we've done it and that's why we're touring and stay touring," explained Deftones keyboardist and DJ Frank Delgado in a recent interview with the Tribune from a tour stop in St. Louis.

The Deftones helped bridge a gap between melodic and chaotic rock with vocalist Chino Moreno being the catalyst. Moreno's wide ranging vocal style brings a mellow, whispering croon as well as a shrieking wail all mixed with the funk/metal hybrid produced by the musicians beside him.

In order to really polish a Deftones tune, the band constructs the music first, then allows Moreno to go in and add his vocals. It's a formula that has helped inject the songs with personality and makes them unique.

"It's kind of weird for us too because a lot of the times the vocals are done last so it's like the music lives on its own for a long time without vocals," Delgado said of the bands songwriting process. "Once the vocals are done, that's when it totally comes to life."

It's a mutual respect and trust that keeps the band in synch and able to churn out quality records.

"It's really cool because I really love what (Chino) does and how he does it and I always know he's gonna come through," Delgado said. "It's an exciting thing to just see him come up with something because we're gonna be living with that music for a long period of time. We can end up on that same music for a year and a half, two years. It's a good feeling."

Without any real marketing push from traditional sources like radio and MTV in the late '90s, the band found themselves featured on movie soundtracks, more notably with 1996's "Escape From L.A.," and "The Crow: City of Angels" and the 1999 blockbuster "The Matrix."

That big screen exposure in addition to a firestorm of attention paid to the band's '97 album, "Around The Fur," helped cata-

stardom.

"Right then and there, I guess we didn't realize what was going on, we were just rolling with it," Delgado said of the early days when the band exploded. "Going from a van to an RV to a tour bus, the times were changing for us and that was a good thing. It was a really crazy time."

The group continued to lend their tunes to films, while also appearing on numerous video game soundtracks.

It's that entrepreneurial approach to presenting their music that has helped collect the band a massive following without the aid of a giant marketing campaign. Picking tours that aren't exclusive to the metal crowd also has helped the group branch out.

"We're able to kind of bounce around and do a lot of different things, whether it's certain types of tours or bringing certain types of bands with us," Delgado said. "It would suck, dude, if you could only tour a certain style of tour. (We're) able to jump from say a Taste of Chaos to like the Warped Tour, which is a little more punky. Our fans appreciate all that and you see it now because we've got fans coming out from all different areas and gravitating towards us for different reasons."

Perhaps the most unique thing about the band is the relationship each band member shares with the other. It's a bond that has remained solid over the duration of the group's time together.

"We get along well and we always have and I think that's why we've been together for so long and still doing what we're doing and still making relevant records. It's pretty cool, that's for sure," Delgado said of the camaraderie shared between the five.

"We have a lot of fun and we're doing what we love for a living and we're doing it together. We're all best friends. What more could you ask for?"

Reach Douglas by e-mail at pat.jessdouglas@netscape.net. To read a transcript of this and past interviews by Pat Douglas, visit

Actress makes leap from sci-fi to medical series

Whether she's assisting in a heart transplant in a hospital, or flying a shuttle in deep space, Morena Baccarin is quickly making a name for herself on television.

Known for her role as Inara Serra on the popular sci-fi series "Firefly," a role she revived in the film adaptation, "Serenity," Baccarin is back on series television as nurse Jessica Kivala in the TNT drama, "Heartland."

"Heartland" delves into the world of organ donation and transplants and stars Treat Williams as Dr. Grant, a surgeon who struggles to balance his personal life with the pressures of saving lives.

Grant also happens to work with his ex-wife Kate Armstrong



Culture Shock
—
Pat Douglas



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(Kari Machett) and his new girlfriend, Jessica. Although it seems rough having an ex-wife and current girlfriend by your side at the same time, the tension that comes with having relationships in the hospital isn't that uncommon.

"I was asking a lot of nurses and our med tech on set ... 'is this really true? Does this really happen?'" explained Baccarin in a recent interview with the Tribune from Los Angeles. "(One nurse) said 'Yeah, think about it. You spend sometimes 24 hours straight in a hospital in surgery with a specific doctor and you end up seeing your co-workers a lot more than you see your family. You develop these really close relationships.'"

The biggest difference between "Heartland" and other hospital dramas is the organ donation aspect, something Baccarin feels strongly about after participating in the show's first season.

"You always see the organ

donations on the back of your license, but I never gave it any thought," she said. "Now that I've been on the show and seeing how people wait on that list for so long ... it's really heartbreaking."

The role required a bit of research as Baccarin was sent to UCLA to study the doctors and nurses there.

"We got to learn about the instruments and how to handle them properly and what they were called," said Baccarin of her studies. "(We saw) what the head OR nurses were like because they're very different from ICU nurses. We also got some books on surgery to try

See ACTRESS, 2L



TNT PHOTO

Morena Baccarin stars with Treat Williams and Kate Machett in the new TNT drama, "Heartland."

Actress: From 'Firefly' to 'Heartland'

FROM 1L

and figure out exactly what the procedures were."

Today, Baccarin's other show, "Firefly," viewed as one of the best television shows to get canceled before the end of its first season. Only 11 of the show's 14 episodes were aired before the series was axed.

Fans of "Firefly" were outraged at its cancelation and soon the crew was back at it, filming the big screen adaptation of the show which resulted in the 2005 film, "Serenity."

The legend of "Firefly" has only grown behind DVD sales, books and Web sites dedicated to the show. Baccarin still loves having people approach her to confess their love for the crew of "Serenity."

"It's a crazy experience to be part of," she said. "When a show gets canceled, that means that nobody's watching, so we thought 'well, we loved it, but I guess nobody else did.' Then shortly after we got to discover that there really were a lot of people out there."

"Everyday I'm reminded of it. I'll go to a bookstore and somebody will stop me," she continued. "I was eating at a restaurant ... and the owners are really huge 'Firefly' fans. It's so humbling ... because it reminds you that it

Watch "Heartland" Monday nights at 8 p.m. on TNT, cable Channel 34.

doesn't matter really if you think that nobody's watching. There are people out there that really love it and it's worth it for them."

"Firefly" isn't Baccarin's sole acting gig. She has a recurring role as Adria on the TV show "Stargate SG-1" and its upcoming movie adaptation. Her love of science fiction goes back to when she was a kid.

"I grew up watching 'Star Wars' and ... 'Neverending Story,'" she said. "I always loved fantasy and that sort of thing. I consider myself so lucky to have fallen into it."

With what happened to "Firefly" and recent shows like Fox's "Drive" getting canceled after just two episodes, the landscape of television has evolved into a "what have you done for me this week?" mentality. It's that approach to developing a series that makes for a stressful time during a show's first season.

"It's really, really stressful because, as an actor, I know I don't take a project that I'm not really passionate about," Baccarin said. "I was in love with ('Firefly') and we had such a hard time when it was cancelled

because we loved it so much. It's really stressful to be on a TV schedule, especially on a major network because they just don't have the time to let a show go on to see if it will catch."

"Firefly" fans will have to accept the show's fate and legacy as a moment captured in the annals of pop culture history as there are no plans to resurrect the show.

"I think it's done. I think it's over," Baccarin said of the "Firefly" story. "I can't see a scenario where a network picks up the show and then everybody can come back and do it."

As is the case with the rest of the actors on the show, Baccarin has moved on. She's having a blast portraying nurse Jessica and doesn't mind that the story is a bit more down to Earth than some of her other projects.

"It's really nice," she said of being a part of "Heartland." "It's been a really fun show to work on and I've gotten to work with some really great people. That's kind of the great thing about TNT is that they've been really supportive of us and it's really nice to be on a network that cares about their projects and gives it time. They're really behind it."

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Wednesday, July 18, 2007
LIFE
GREAT FALLS TRIBUNE WWW.GREATFALLS

Morena Baccarin
"Firefly"
"V"

Wednesday, July 11, 2007

LIFE

High on Fire hits Montana

What better place to start a Midwest tour than in Wyoming and Montana? That is the opinion of Oakland-based Matt Pike and his band High On Fire, set to perform in Missoula on Saturday and Bozeman on Sunday.

Forged in the molten lake known as doom metal, High On Fire just completed its fourth album, "Death Is This Communion," slated for release in September.

Produced by Jack Endino (Nirvana, Soundgarden, Mudhoney), the album tries to raise the bar on heaviness for a band already known for its low tuned, grinding grooves.

"The album, it's so heavy. I'm so proud of it," said vocalist and guitarist Pike in an interview with the Tribune



Culture Shock

Pat Douglas



MORE BANDS: For previous Culture Shock columns, go to www.greatfalltribune.com/cultureshock.

from Oakland. "It's the first album I've been truly proud of. I have no qualms about anything on it. It's the heaviest thing I've ever heard."

Aside from his artistic efforts, Pike has literally bro-

See **BAND, 2L**

Matt Pike - High On Fire - Sleep



PHOTO COURTESY RELAPSE RECORDS

From left to right are Matt Pike, Jeff Matz and Des Kensel. High on

Fire hot to tour

FROM 1L

ken the bank in making the new album along with drummer Des Kensel and Jeff Matz.

"I find myself selling music equipment to pay rent until I can go on tour," Pike said. "It's been rough, man. We went over budget on (the record), but I think me and the rest of the guys just wanted to make sure it was absolutely perfect."

The only inconsistency for a band that epitomizes steadfastness is the rotating door on bass.

The current lineup features Matz, the former Zeke bassist, making him the fourth guy to play the position for High On Fire in seven years.

According to Pike, he's here to stay.

"Jeff's amazingly talented and Des and I saw it a mile away when we were out on tour with Zeke," said Pike, who gave credit for the Matz reference to friend Hank Williams III.

"It worked out pretty good. He's just an amazing individual. He's totally talented and dedicated. I can't say enough about the guy."

Pike was recently named one of the "Top 20 New Guitar Gods" by Rolling Stone magazine, joining Tool's Adam Jones, The White Stripes' Jack White, Pearl Jam's Mike McCready and Stone Gossard, and Tom Morello from Audioslave and Rage Against the Machine.

His guitar skills were taken a step further on the new record, according to Pike.

"It's just crazy off the wall, dude," Pike said of his new riffs. "I improv all of it, then I'll go back and I'll learn all the improv I did. I'm a weird player, but the cool thing is, I know I don't play like anybody else."

"I took jazz in college, and I know some neo-classical and I know some blues. I just combine all of that and make it as heavy as I can," he said.

Having been a key part of the doom band Sleep as well as Kalas, Pike also is known for his throaty growl, reminiscent of Motorhead's Lemmy.

His vocal chops have evolved the most on the new recordings.

"I've never felt like I was a very good vocalist and I definitely have improved in that area more than anything," Pike said. "I don't think I was singing from my diaphragm. I couldn't hit pitches. I'm starting to hit notes that I couldn't hit (before) and have a lot more air. It's a lot about stamina and a lot about practicing zealously."

High On Fire has a reputation of being a band's band, the kind of group that other musicians look up to, something that makes Pike feel humble.

"I've been fortunate enough in

In Montana

High On Fire will play the Other Side in Missoula, with opening act Lazervolfs Saturday, July 21. Tickets are \$12 at the door. They will also play the Zebra Lounge in Bozeman Sunday, July 22. Both shows begin at 8 p.m.

of us," he said. "It means more to me to be a great musician than to be famous or popular in the eyes of a bunch of youth."

"A lot of people use (us) for inspiration."

During a gig in Los Angeles a few years ago, the band played to just over a dozen people and half of them were the members of Down and their crew.

"It was like Phil (Anselmo) and Pepper (Keenan). Just really bizarre," Pike recalled. "I love all those guys. I get along with them really well."

Even with the accolades and respect paid within the industry, High On Fire is still considered relatively underground.

Although he's content with the band's current status, Pike has hopes for more with the new album release.

"I'm not gonna lie. I'd like to sell 100,000 or 200,000 records or something. That'd be killer," he said.

"For real, I just hope everybody else enjoys it. I made it simply because I enjoyed playing it. I wouldn't push success in the face and tell it to get away from me, but at the same time, I don't want to market this band as being anything but what it is. It's just me, Jeff and Des. It's us playing the heaviest music that we can."

It's rare for Montanans to get the opportunity to see such highly regarded metal musicians in Big Sky Country and Pike promises a great show.

"Dude, totally. We put on a pretty good (friggin) show," he said. "People in (Montana) need music, too, so I have no problem with (playing there)."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Listen to High On Fire at www.myspace.com/highontireslays.

Queens: 'It's like we're all in this summer camp'

From 11

...ometimes you get pitfalls and you step in a hole and part of getting out of that situation makes you better."

Van Leeuwen joined the band on a permanent basis two albums ago, after spending time as a founding member of A Perfect Circle. It's that networking network that afforded Van Leeuwen his current gig.

"That's the great thing about being in bands that have some respect amongst their peers because you meet people. That's how you meet a lot of these characters," he said. "It's like we're all in this summer camp."

The band's stage show is energetic but sometimes harmful to the band members. Homme recently announced that he will need knee surgery after the tour, stemming from an injury that occurred onstage. "He's had knee surgery before and it's basically the same knee

that he twisted onstage." Van Leeuwen said of Homme's injury. "I expected there to be more injuries. It's kind of how we have to be. I don't know how else to do it. Every time I get up onstage now, I feel like I'm trying to outdo myself."

Even drummer Joey Castillo has managed to literally pour his blood and sweat into each show. "Joey's got blood all over his drum heads every night. It's cool," Van Leeuwen said. "Our philosophy is either draw blood or play the best that you can. We're trying to up the ante a little bit and make the show more exciting and keep moving."

QOTSA are widely considered to be part of the stoner rock genre, but have also earned a reputation as producing love rock on recent albums. Call them the Barry White of rock and roll, if you will.

"This is a rock and roll band and if you don't have sex in your rock and roll then what the heck are you doing?" Van

Leeuwen quipped. "Some people don't understand that, and that's cool. We like to keep it sexy. We like to keep it groovy. There's nothing I'd rather do than be called the Barry White of rock and roll."

However you want to label the music, QOTSA will always remain a one-of-a-kind band in a world where there are a lot of copycats.

"We're into escapism," Van Leeuwen said of the band. "We

wanna take people out of what their normal day might be and have 'em take a ride with us somewhere. Where that is, I don't know, but it always spoke to me like a strange David Lynch-esque resort town."

Coincidentally, director David Lynch is from Missoula, making this upcoming trip through Montana all the more intriguing.

Douglas can be reached by e-mail at pat@ssdouglas@meatstaple.net.



PHOTO COURTESY INTERSCOPE RECORDS

The members of Queens of the Stone Age are, left to right, Mikey Shuman, Dean Fertita, Josh Homme, Joey Castillo and Troy Van Leeuwen.

Queens of the Stone Age

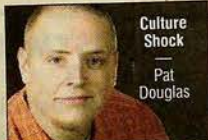
The fun-time rockers in Missoula and Billings; new CD in stores

Somewhere between the glitz and goofiness of Bootsy Collins and the fuzzy riffs of Black Sabbath you'll find Queens of the Stone Age.

Harking back to a day when music was meant to be fun and invoke a good time for listeners, QOTSA's mission is to get people moving. To that end, the band scheduled a 16-date tour through small market regions, including Montana, dubbing it the "Duluth Tour." While the July 28 Missoula show is sold out, tickets still are available for the Sunday, July 29, show in Billings.

The decision to bring the boogie to Montana was an easy one, according to guitarist Troy Van Leeuwen.

"I don't think I've ever played in Montana, so I'm stoked to go to a new spot," Van Leeuwen said in an interview with the Tribune from his home in Los Angeles. "We always get to play L.A. and New York and Chicago and London. Nobody gets left behind if you're in a major city. There are people (in smaller markets) that aren't spoiled like the bigger audiences. We just want to play to people that are psyched."



Culture Shock
— Pat Douglas

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

Reading the liner notes of a QOTSA album, you'll find a whole cast of characters participating in the creation of its sound. Considering that this is Josh Homme's band, that's not a shock. When he's not culling musicians for his main band, Homme's producing Desert Session albums which feature a virtual potpourri of artists.

Make no mistake. This is a business and an artistic venture that requires serious thought. It's not all about hanging out and goofing off with friends, says Van Leeuwen.

"We can't have a party all the time because then what would be the fun in that?" he asked. "You'd lose appreciation for the good times if you don't have the (bad) times."

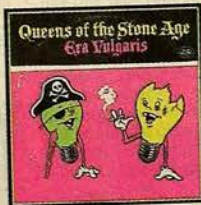
To see them

Queens of the Stone Age will rock Missoula's Wilma Theatre Saturday, July 28. Tickets are sold out. They are scheduled to light up the Shrine Auditorium in Billings on Sunday, July 29. Tickets are \$23, available at www.ticketweb.com. Listen to Queens of the Stone Age at www.myspace.com/queensofthestoneage.

We try to keep things positive and when people come down, the idea is for everybody to do something you never did before."

On their recently released album, "Era Vulgaris," the band brought in Strokes vocalist Julian Casablancas for a little assistance in addition to longtime collaborator Mark Lanegan. It has never been the QOTSA way to focus on the big-name album cameos, which have included ZZ Top's Billy Gibbons and Dave Grohl of Nirvana and Foo Fighters fame, among many others.

"In the case of Julian Casablancas, sometimes people didn't even realize



that was him singing on our single 'Sick, Sick, Sick.' It's like, that's the idea," Van Leeuwen said of the numerous guest appearances. "Even (Nine Inch Nails frontman) Trent Reznor coming down to play. He had a couple hours to spare and he did what he had to do in less than that time."

According to Van Leeuwen, QOTSA overcame many obstacles in the studio while writing and recording "Era Vulgaris," something that made the band a stronger unit.

"There never is a typical session with Queens of the Stone Age (in the studio)," Van Leeuwen said with a laugh. "For this record, we went in the studio everyday and started sometime in the afternoon and ended some-

Tuesday, July 24, 2007

LIFE

Troy Van Leeuwen
Queens of the Stone Age
A Perfect Circle

Burning Brides on fire after taking over for former label

By PATRICK DOUGLAS
Tribune Staff Writer

Rock 'n' roll is a business just as much as it is an art form. Without proper marketing, production and distribution of an album, it doesn't matter how important the music is, the band will suffer.

For the Los Angeles-based band Burning Brides, taking control of their art and all that goes with it required learning the business side of things, something frontman Dimitri Coats was more than willing to do.

After releasing the amazing "Fall of the Plastic Empire" and



groundbreaking "Leave No Ashes," on V2 Records, Coats decided to write, record and release the band's third album, "Hang Love," on his own, without the interference of a label.

"You know I really don't mind because I get more of a personal connection with the stuff that goes on behind the curtain, and when an artist or a band does

that, their creativity and the true essence of the band comes forward more in every aspect of how the album is presented," said Coats in a recent phone interview with the Tribune from his home in Los Angeles. "I know more about what's going on in setting up a tour. I'm directly involved with talking to what bands we want to open in certain regions and very hands on with publicity."

Traditionally, when a consumer purchases an album, a large portion of the money goes to the record label. In the case of the Burning Brides, they actually will reap the benefits of each album sale after paying off the

initial costs of distribution.

"If we sell 30,000 records, then we can go ahead and make another record and just keep going. If we sell 50,000 records, I'm gonna buy a house. Now, 50,000 records on Interscope would be a failure. It certainly was on V2," said Coats, adding that the band stands to make about \$7 per album sold after taking care of production costs.

What resulted was perhaps the band's best effort to date in "Hang Love," a collection of 10 songs that combine to meld the rawness of Kyuss with the cleanliness of Foo Fighters, with a lit-

See BRIDES, 2L

Brides

FROM 1M

the Soundgarden thrown in for good measure. Still, there's an undeniable raw, garage band appeal to the Burning Brides.

As Coats explained, the musical direction of the band is getting heavier as the years go by.

"For some reason, a lot of bands, as they get older, they mellow out and we seem to be doing the opposite," Coats said. "We seem to be honing in on the essence of Burning Brides and it seems to be getting heavier. It's darker and we're revealing the undercurrents of the marrow. I'm excited about that."

Perhaps the biggest change since their 2004 release, "Leave No Ashes," was Coats' marriage to bass player Melanie Campbell. It was a turning point for the two founding members of Burning Brides.

"I wanna have a kid with Melanie and experience the full spectrum of life and have our music and our band be a reflection of that," Coats said. "I wanna be open to let any aspect of myself come through in the writing."

The couple almost didn't make it as in-fighting threatened to collapse their relationship and the band during the "Leave No Ashes" tour. What resulted was a stronger resolve to overcome differences. "Hang Love" is a manifestation of the challenges Coats and Campbell faced and ultimately overcame.

"Melanie and I did the 'Leave No Ashes' tour and almost didn't



PHOTO COURTESY OF CHAPMAN BAEHLER

Members of the band Burning Brides, from left to right: Pete Bee-man, Dimitri Coats and Melanie Coats.

make it through a lot of stuff and 'Hang Love' is a reflection of that and about working through those problems and making it through the other side stronger and with armor," explained Coats. "Learning from your mistakes and growing up and just getting to the essence of who the (heck) we really are as people that live this music together."

You'll be hard pressed to find a musician more passionate about music than Coats, who makes the occasional guest appearance on albums including Mark Lanegan's solo record "Bubblegum" and the recently released Chris Cornell album "Carry On."

"I really, really believe in rock and roll, in a real way, in a spiritual way," Coats said. "It saved my

life. It's given me life. It's made me who I am. What a wonderful thing that if I go out to a rock show somewhere, chances are there's gonna be a couple people coming up to me and asking me about my band. We've made a little dent and it feels good. I want to continue to do that."

"It's pretty life or death," he continued. "We don't wanna do anything else. We're not interested in being plumbers or secretaries or whatever. All we care about is figuring out a way to just keep making music, making the kind of music that we just don't see or hear much anymore."

Douglas can be reached by e-mail at pattisdouglas@netscape.net. Listen to Burning Brides online at www.myspace.com/burningbrides

Dimitri Coats
Burning Brides

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Chris Cornell
Pat Douglas interviews
the legendary frontman /Life



PHOTO COURTESY INTERSCOPE RECORDS
Chris Cornell, formerly with Audioslave and Soundgarden and briefly with Temple of the Dog, has released "Carry On," his second solo album, which fans have been warming up to.

Cornell carries on unflappably on his own

the plans were thwarted when he was invited to join what ultimately became Audioslave, and a band that paired him with the musicians from Rage Against the Machine.

"When Soundgarden broke up I just assumed a solo career was gonna be it for me. I didn't think I was ever gonna be in another band. I really didn't see the point," Cornell said. "But I thought (Audioslave) could be really cool and it ended up being really great. But, it

See CORNELL, 2L

down to career versus no career in a sense," Cornell said in a recent interview with the Tribune from Los Angeles.

"Once I was allowed to make records, which meant it started with Sub Pop ... that was the beginning of my recording career. 'Carry On' is the 14th full-length record in that career. Every record that I've been a part of and every record that I've ever made has been equally important."

Cornell attempted to start his solo career with the 1999 "Euphoria Morning," but



Culture Shock
Pat Douglas

MORE BANDS: For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock.

career that can't simply accurately be pegged as being either solo or not solo. "I think for me, it comes

Established artists go solo for various reasons. Robert Plant, Eric Clapton and Sting are a few examples of musicians who left legendary bands for different reasons to do their own thing on their own terms.

Chris Cornell most recently fronted the supergroup Audioslave after dominating the early '90s as the frontman for Soundgarden and the short-lived Temple of the Dog.

Now, he's celebrating the release of his second solo record, "Carry On," and another chapter in a 20-year

Cornell: Singer returns to form on newest CD

FROM 1L

did sort of put the stops on what was the beginning of a solo career and then put me right back in that same position."

This year, Cornell announced his resignation from Audioslave, effectively putting an end to a band that had released three albums. Because of that, he was able to focus on writing and recording "Carry On."

On the new album, Cornell enlisted the aide of Burning Brides frontman and friend Dimitri Coats to play guitar.

Coats was the only familiar face as Cornell had to acquaint himself with a whole new group of musicians in the studio, picked by producer Steve Lillywhite. Going into it, Cornell was nervous.

"I just thought, 'this is gonna be weird. I don't know if I'm gonna like it,'" Cornell recalled. "Then I started to remember when I went into the studio with Audioslave, I didn't really know those guys ... and that turned out OK."

"When I went into the studio with the guys from Mother Love Bone and we were gonna make Temple of the Dog, I didn't know what that was gonna be like and it turned out great."

"I just sort of got over it and day one started and I was working with a rhythm section I'd never met before," he continued. "It worked out. It sounded great. Things started to gel."

Because a recognized musician like Cornell goes solo, doesn't mean he has to start all over to re-establish a fan base. Any given night on tour, you might find Cornell busting out Grammy-winning Soundgarden hits like "Spoonman," "Black Hole Sun" or "Outshined." You may also hear the Audioslave song "Cochise" or "Say Hello To Heaven" from Temple of the Dog. It all depends on Cornell and what he feels like playing that evening.

"This is the first time in my life, I think, that I've truly been satisfied with live performances," Cornell said of his current touring mood. "I get to sing so many different fields and so many differ-



HEAR CHRIS CORNELL:
Listen to a sample of Chris Cornell's work online at www.myspace.com/chriscornell

ent types of music and approach it from doing over-the-top versions of something like 'Jesus Christ Pose' to me standing there with an acoustic guitar singing five songs in a row."

For Cornell and his touring band, the biggest challenge thus far has been dusting off and playing old favorites.

"I like to do long sound checks. Like two hours sometimes," said Cornell. "That's kind of where we'll get to literally go in and start learning songs from my back catalog. I keep going online and getting collections of all the song titles from all the records. There's so many of them (that) sound checks have become rehearsals."

Having been a catalyst for the '90s alternative and grunge movement that grew from his former hometown of Seattle and groups like Nirvana, Alice In Chains and Pearl Jam, Cornell is seeing a new-found appreciation for his Soundgarden work. Sirius satellite radio recently added a channel to honor the time period and calls it "Lithium."

According to Cornell, being in Soundgarden was rewarding and challenging as the band tried to maintain a standard while fending off so many copycat bands.

"As much as it was an exciting period, it was also a really huge proving ground where we had to go in and make great records and prove that it wasn't that we were just part of a fad and that's why people buy our records," Cornell said of the time. "It's because we're talented songwriters and a great rock band. And we did that."

While Cornell can take comfort in knowing he has succeeded in carving his niche in rock and roll through his music and his distinctive voice, he hasn't come close to meeting all of his goals as an artist.

"I think a lot of people think that if you're successful as a recording artist, it's over," he said. "You've achieved what you've spent your whole life to do, but really it's kind of the beginning."

E-mail Pat Douglas at patjess-douglas@netscape.net. Read the transcript from this and other interviews at www.theculture shock.com. Tune in to "The Culture Shock" on 89.9 KGPR Great Falls public radio this Friday from 11 p.m. to midnight.

Wednesday, August 1, 2007

LIFE

GREAT FALLS TRIBUNE WWW.GREATFALLS

Chris Cornell
Soundgarden - Audioslave

Pat Douglas
interviews
frontman Ryan
McCombs as the
band
prepares for
Great Falls
concert
/Life

Ryan
McCombs
Soil
Drowning Pool



PHOTO COURTESY ELEVEN SEVEN MUSIC

Drowning Pool members are, left to right, C.J. Pierce, Stevie Benton, Ryan McCombs and Mike Luce.

DRINKING IN THE DROWNING POOL



Few bands can claim to have lived through the tragedy and disappointment that Dallas, Texas-based Drowning Pool has suffered.

The band's original vocalist, the charismatic Dave Williams, died from heart disease while touring with Ozzfest in 2002. This came shortly after the band released its platinum-selling breakthrough debut CD, "Sinner," which included the self-titled hit as well as the anthemic "Bodies."

Deciding to pick up the pieces and carry on, the surviving members of Drowning Pool auditioned for a new lead singer, bringing in former tattoo artist Jason "Gong" Jones. The relationship produced the album, "Desensitized," and the hit single, "Step Up."

But Jones wasn't the right man for the job, and he never quite clicked with the band.

"It was kind of one of those things where a guy comes in and auditions and sounds great, but you don't really know the guy that well and you make a record and you're stuck together on a bus every single day," said Drowning Pool bassist Stevie Benton in an interview with the Tribune from Norfolk, Va. "Twenty-four hours a day, up in each other's face and he was just not an easy enough going person for that kind of environment."

Although fans would have to get acquainted with a third vocalist in as many albums, the deci-

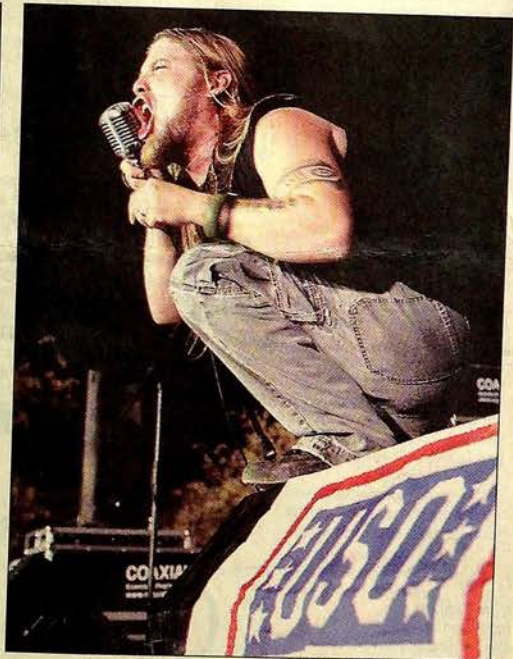


PHOTO COURTESY ELEVEN SEVEN MUSIC

Drowning Pool frontman Ryan McCombs performs at a recent concert.

sion to part with Jones was easy, according to Benton.

"It was not a difficult decision whatsoever. It wasn't even a decision," he said. "Finally, one night, things blew up and that was it. He was gone. We were happy that he was gone. I'm sure he was happy to be gone."

Enter former Soil frontman Ryan McCombs. Not only was his familiar voice a perfect match

for the style of music played by Drowning Pool, he was available to take the vacant job, something they originally wanted after Williams passed away.

"After Dave passed, Ryan was the first guy we really wanted but he was in his former band at the time and we didn't want to go in there and cause any kind of trouble with that," Benton explained. "By the time it came around for us to do our third record, he'd been out of (Soil) for awhile, so we were thrilled to have him."

Today's release date of Drowning Pool's third album, "Full Circle," marks the official beginning of an era, one that will include a stop at the Great Falls Civic Center Thursday as part of their "This Is For The Soldiers" tour.

According to Benton, McCombs' addition to the band has returned a family-type atmosphere that had been missing since Williams died.

"Dave was awesome live and Ryan's awesome live," he said. "Dave was like a brother to us and Ryan's always been like a brother to us. It's back to the way we like things to be. It was an easy fit for him to come in and join the band."

Ever since "Bodies" was used by the U.S. military to interrogate detainees, Drowning Pool has had a relationship with the soldiers who protect the country.

Since "Bodies" was never intended to be an anthem for troops, the band decided to make a proper ode to the U.S. military by recording the song, "Soldiers," on the new record.

"We met tons of military people on the road and they'd tell us how they use the song 'Bodies' to get themselves fired up for their training for their job," explained Benton. "'(Bodies)' was written years ago and it's about being in a mosh pit at a concert. We thought 'wouldn't it be great if we really wrote a song for the troops and about the troops?' Kind of our tip of the hat to them and give them an anthem if you will."

Because of their strong legion of fans in the military, it didn't take long for Drowning Pool to become acquainted with the USO. They soon found themselves playing shows at U.S. bases in the Persian Gulf and their relationship with the troops continued to grow.

"After meeting so many people over there in the Gulf... we wanted to do everything we could for these people that had given us so

to the IAVA (Iraq and Afghanistan Veterans of America)."

According to Benton, 1.6 million Americans have served in the wars in Iraq and Afghanistan and at least a third of them will return home with mental health issues.

"The way things are set up with their medical care, they can't handle that kind of volume. They're just not prepared," Benton said of the military health care system.

The band joined forces with the IAVA to start the This Is For The Soldiers campaign, which is raising awareness as well as money. On the tour that bears the same name, Drowning Pool will donate 50 cents per ticket sale to the IAVA and 50 cents to the USO. The IAVA is also trying to get legislation passed that will provide better mental health coverage for veterans.

While controversy still occasionally pops up from people who find it offensive that "Bodies" was used on prisoners, Benton finds it a bit humorous.

"Is our song really that bad that it's considered torture to play it loud to detainees?" Benton asked. "They're not cutting their arms or slicing their heads off, they're just playing loud music. Kids come to our concerts every night and pay \$10 or \$15 to hear that."

Thursday night, rock-starved Great Falls residents will be able to pay to hear "Bodies" and a slew of other Drowning Pool hits, something that Benton's excited about.

"Dude, I can't wait. It's gonna be awesome," he said with genuine excitement. "Alright, Montana."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

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Tuesday, August 7, 2007

LIFE

IN GREAT FALLS

Drowning Pool will play the Great Falls Civic Center Thursday with local band "When All Else Falls set to open. Tickets are \$24 in advance or \$28 the day of the show and are available at the Civic Center box office.

LIFE

Nick Oliveri - Queens of the Stone Age - Kyuss



PHOTO COURTESY SUBURBAN NOIZE
Nick Oliveri, second from the right, has been happy to bring together his band, Mondo Generator.

Mondo Generator follows its own drumbeat

While Josh Homme has been the voice of Queens of the Stone Age, it was his childhood friend Nick Oliveri who, for years, put a face to the band with his bald head and long goatee.

Oliveri and Homme parted ways three years ago. Whatever the reason, Oliveri immediately began his own band, Mondo Generator, which is now celebrating the release of its third album, "Dead Planet."

Complete with fuzzy guitars and Oliveri's screaming vocals, Mondo Generator is quickly becoming a force to be reckoned

trends and music, choosing to find his inspiration in riffs of days long ago.

"I listen to the same old stuff, unfortunately. Well, fortunately, I do," Oliveri said in a phone interview with the Tribune from his home in Encino, Calif. "I like the records I listen to. I rarely listen to the radio unless I'm hanging out with somebody who turns it on. I rarely ever hear anything new. I don't know if the radio's even playing stuff that I would know or would like."

Oliveri takes an unusual approach to writing and record-



Culture Shock
Pat Douglas

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

with in stoner rock circles. You can chalk it up to Oliveri and his reluctance to follow today's

ing music, turning songwriting into a challenge similar to playing a live show.

"There's the whole thought in your head, you only get one shot at it either way," he explained. "Live, you can't take it back. You can't be like 'I wanna try that again.' You also can't do that in the studio. I kind of have to approach (the studio) the same way."

Oliveri played bass and did occasional vocals for QOTSA for their first three albums. He also was an integral part of Kyuss; one

See CULTURE, 2L

Culture: Happy to get the music out to the masses

FROM 1L



HEAR THE BAND: To hear samples of performances by Mondo Generator, visit www.myspace.com/mondogenerator

of the most important underground bands in the past 20 years.

While Kyuss was relatively obscure in its short existence during the '90s, they have exploded in popularity over the past few years, thanks in large part to the Internet and the success of QOTSA.

"Where were all these people when we were playing?" Oliveri asked with a laugh about the resurgence of Kyuss fans. "I feel lucky to have been a part of it. To be among some of these players, it's pretty cool, man. I always thought it was cool to be a part of Kyuss. Maybe people weren't ready for it."

Kyuss took a road paved by Black Sabbath and incorporated a garage vibe to it, inventing a sound that is mimicked by many a band today. The creativity implemented by Kyuss was a way to revolt against the glam metal bands playing at the time, according to Oliveri.

"We were kids and we enjoyed what we were doing a lot," he said. "It was like 'let's go to L.A. and play' (but) we hated the L.A. bands at the time. We got in a lot of fights ... We were kids with chips on our shoulders. It was kind of stupid at the end of the day, but we had heavy music and we thought we had to back that up, so we kind of went into that."

Shortly after Kyuss disbanded, Oliveri and Homme began working on two projects, one QOTSA, the other Mondo Generator. Their debut album under the moniker of Mondo Generator was called "Cocaine Rodeo." It was released in 2000.

While some bands are fighting technology and the Internet, Oliveri really enjoys getting Mondo Generator's music out to as many people as possible as

well as being able to get online and find obscure footage from some of his favorite bands.

"It's a free thing. I think that's very cool. It's a moment in time," said Oliveri of some of today's file sharing advances, most notably YouTube, on which anyone can upload video footage onto the site.

"Some people trip out about that (stuff). They're like 'oh, my god, dude. They're giving it away!' It's like, 'how could that possibly hurt you?' Does it really take away from the sales of your record? That doesn't make sense to me."

The greatest thing about the emergence of the Internet in relation to underground music is the ability for just about anyone to show his stuff to a mass audience, according to Oliveri.

"It's cool that bands can get out there and there's a chance that maybe you can discover and listen to them and keep 'em to yourself," said Oliveri. "Like, 'this is my band. I need them for myself. I can't share 'em.' As soon as you share 'em, it's not as good as it used to be."

With the recent release of "Dead Planet" and a few dates on Ozzfest this summer, Oliveri is excited about the future prospects of Mondo Generator and still highly motivated by his love for music.

"I don't wanna roof," Oliveri quipped. "I have to play, man. No matter what I'm doing, I have to play. I'm addicted to it. It also sucks sometimes, (but) even bad (stuff's) good. I don't know what else I would do."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net.

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Hey Dude?



Pat Douglas profiles spoof band that mixes Beatles with Metallica /LIFE

Spoof turns serious for Beatallica

Thank the United States' legal system for helping jumpstart one of the greatest parody bands of all time. After all, without a serious threat by Sony Records there'd be no Beatallica and ultimately no "Leper Madonna," "Hey Dude" or "... And Justice for All My Loving."

Originally, the group was simply musicians Jaymz Lennfield and Kirk Hammettson spoofing Metallica songs to entertain a crowd at a metal festival in Wisconsin.

"We do this annual event here in Milwaukee called Spoof Fest where local bands emulate



Culture Shock
 Pat Douglas

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalls Tribune.com/cultureshock and describe their favorite national bands and Jaymz and Kirk were doing Metallica," explained Beatallica bassist Kliff McBurtney in a phone

See BAND, 2L

interview with the Tribune from his home in Milwaukee. "After many warm beers one summer night, they decided they wouldn't be nice to do a tribute to the Beatles?"

The group put together a CD of recordings as a joke, which got in the hands of physics professor David Dixon, who then posted the songs on his Web site to share with his friends. "He was our previous Web master of Puppets. He actually called the project Beatallica," said McBurtney of Dixon. "Through sheer word of

Band: A helping hand from Metallica saved newly created group

FROM 1L

mouth and Internet buzz, the songs began circulating. Soon, Sony Records caught wind of a project and quickly issued a cease and desist order against the musicians to stop playing Beatles material. The problem — they weren't actually a band and weren't technically playing anything. "(David) called up Jaymz and put it to him that he was now in this band called Beatallica and had fans worldwide and there's a major corporation that wants to sue him," McBurtney recalled. "Jaymz had no (idea) about what was going on with this."

Just as quickly, a helping hand and words of encouragement came from the most unexpected of sources.

"Jaymz received a call from Lars Ulrich from Metallica basicaly asking what he could do to make the project happen 'cause I guess the Metallica guys think it's funny," McBurtney said. "Their attorneys called the Sony attorneys and that ended years and years of legal issues and debates. (Metallica) came to

aid. They're our saviors." Eventually, Sony backed off and Lennfield brought in a group of guys to form the band. Enter guitarist Grg Hammettson, drummer Rungo Larz with McBurtney on bass. For those who hadn't noticed, the names were formed by mixing the names of members of the Beatles and Metallica.

The group recently released its debut album "Sgr. Heifield's Motorbreath Pub Band," a collection of 13 songs for their fans, affectionately referred to as Beatalligans.

Lennfield's vocal style imitates that of Metallica vocalist James Hetfield, with the same howl set to classic Beatles tunes. Inter-mixed in the songs are typical Metallica riffs and reworded lyrics.

For instance, in the song "Hey Dude," you'll find lyrics like "Hey Dude/ it's true not sad/ Take a thrash song and make it better/ Remember, that metal is in your heart/ Then you can start to be a shredder."

"Leper Madonna" is a combination

"it can't just be a straight cover," he continued. "For instance, on the (song) 'Kulu (He's So Heavy)', it's a lot of 'She's So Heavy' by the Beatles, but there's still an element in there of 'Call of Ktulu' by Metallica that you kind of have to listen for. It would've been easy just to not put that in there and just do a heavy version of 'She's So Heavy' but that's been done by other people."

Taking their unique sound on the road, the band is finding themselves as ambassadors for turning fans on to both groups. "They're like 'oh, wow, I never listened to the Beatles before but now I'm gonna go bust out my dad's albums and check 'em out,'" McBurtney said. "The best story for that is, we were playing in Boston once and I saw this

Douglas can be reached by e-mail patjessdouglas@netscape.net. Listen to Beatallica at www.myspace.com/beatallica

Wednesday, August 15, 2007

LIFE

Kliff McBurtney
 Beatallica

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Behemoth to be huge part of '07 Ozzfest tour

By PATRICK DOUGLAS
Tribune Staff Writer



Culture Shock
— Pat Douglas

Thanks in large part to this summer's unprecedented free admission to the most massive touring festival in the world, metal heads all across the country are going to get a glimpse of one of the heaviest bands to ever grace the stage on Ozzfest.

Call them ambassadors of global death metal, if you will, Poland's Behemoth welcomes the opportunity to show U.S. metal fans a side



MORE BANDS: For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock.

of music they may not have been exposed to before. "We're one of the very few

bands that are actually fortunate enough to have this opportunity to bring this kind of music, to bring dangerous, extreme metal music to the masses and I'm gonna make my best (effort) to impress people," said vocalist Nergal in a recent interview with the Tribune from his home in Gdansk (Danzig), Poland. "To show the kids that the stuff that you see on the MTV and the stuff they tell you that is metal, that's not entirely

See Behemoth, Ozzfest at the Gorge, Wash.

Hear a sample of Behemoth's music online at www.myspace.com/behemothofficial. The Ozzfest tour will play at the Gorge in Washington on Saturday, July 14.



PHOTO COURTESY KRZYSZTOF SADOWSKI

Left to right, Zbigniew Robert "Inferno" Prominski, Adam "Nergal" Darski and Tomasz "Orion" Wroblewski make up Behemoth.

See BAND, 2L

Band: Behemoth's metal unwelcome at home

to be "Savanic," leaving Behemoth with the possibility of damage to their livelihood in their own country.

"I don't know what to say. It's just embarrassing," Nergal said of the crackdown. "I'd love to sit here and say 'hey man, my country's a really good country. They support us.' But, it's not like that. We live in a country that's not proud of what we do and we are less and less proud of being Polish."

"What are the categories that they judge us by? Why are they (fighting) this ephemeral enemy they call 'Satanism'? They never gave me the definition of what 'Satanism' is. I'm like 'what can I do?' I hope it's not gonna happen," Nergal continued. "I'm not expecting people to love my music, but let me live. Let me do my own thing."

In addition to Nile and Behemoth, the free Ozzfest also features Hatebreed, Static-X, Nick Oliveri and the Mondo Generator, Lamb of God and Ozzy Osbourne among others. It will swing through the Gorge in Washington on July 14.

Reach Pat Douglas at patdouglass@mtscapenet.net. Read the transcript from this interview and many others at www.thecultureshock.com.

and probably the biggest festival tour on the planet, I'd be an idiot to say no."

It turned out that hard-core fans of the band have been nothing but supportive of the decision to play on Ozzfest, according to Nergal.

"To be honest, not even one. It's kind of suspicious you know," he said of the lack of detractors. "For some reason, we get so much support and so much credit. Everybody's just freaking out that extreme metal's Behemoth is part of this. Let's use the term 'mainstream' tour. I'm happy they like the idea that we are there."

There are no plans by the band to tone down their playlist to appeal to the masses. In fact, they plan on picking out the most brutal songs in the catalog for the gig.

"We're gonna go out at 3 p.m. every day in the full sun (although) it's not a very black metal atmosphere and we're gonna be wearing masks and armor and gear," Nergal said. "We're actually gonna pick up the most extreme (music) we can come up with. We're just gonna be Behemoth, man. Love us or hate us."

Thanks in large part to the free admission, every show promises to draw large crowds to Ozzfest.

"It's gonna be packed. I think it's a great idea," Nergal said of the free access. "It's a historical event, man. Just think of any other festival like that. The kids can just get there and enjoy all these bands."

Because he started in music at such an early age, Nergal has practically been raised by metal, something he feels proud of.

"It's always been a huge passion," he said of metal. "It's always been something very special. On one hand, I was like an ordinary guy, but on the other hand, I had my heavy metal world and it was just expanding. I'm still a huge fan of it."

An organization in Poland has recently begun working with the Polish government to start cracking down on music they consider

true. What is metal is what we're doing."

What began 16 years ago by a then 14-year-old Nergal, Behemoth has quietly garnered a worldwide fan base behind brutal albums like "Theima 6," and "Demigod." Their latest effort, "The Apostasy," will be released July 17 on Century Media Records. It features a slightly different tone than previous albums.

"The main intention is that we wanted to stick to Behemoth's trademark, which is ... insanely, inhumanly brutal, extreme music," Nergal explained. "But, at the same time, I want people to realize that in this kind of music, in the extreme metal genre, you can be actually a good instrumentalist. I just wanted to make sure that 'The Apostasy' was still a very musical kind of record."

Incorporating unorthodox instruments, like the use of a piano in the song "Inner Sanctum," was done deliberately in an effort to bring a different appeal to the recording.

"That's what makes this record diverse," Nergal said. "(Inner Sanctum) is a standout song. It's always gonna stick to people's memory because it's so different. It's probably a very emotional song too. It's just creepy. It's eerie. It's evil. It's important to keep the right balance. To make these extreme songs even more extreme you have to slow down sometimes."

It's rare to see such an underground death metal band performing on a mainstream tour like Ozzfest and this year there are two as Behemoth will be joined by Nile. Knowing die-hard Behemoth fans may not approve of the band's participation on Ozzfest due to its commercial appeal, Nergal never hesitated in accepting the invitation to play.

"You can't really satisfy everyone and I'm not here to satisfy everyone," he said. "I'm here to make myself happy in the first place and if a band like Behemoth gets an opportunity to be part of this absolutely amazing

Nergal Behemoth

DevilDriver zooming toward rock history

In metal, there's a category for every band that plays a riff, pounds a drum or sings a certain way. It's a sometimes daunting way for fans and media to keep track of what musical mood they are in. Or, you could just look at it as the Dewey Decimal System for heavy metal.

The challenging part for a band that wants to establish its own genre comes in stepping away from peers and creating something that others want to emulate.

Three albums into its run at rock history, DevilDriver is adding a personal touch to familiar sounds of days gone by in hopes of making a permanent dent in the industry.

If the latest offering, "The Last Kind Words," is any indication, DevilDriver is setting itself up for a historical run.

"I definitely hope that this record right now ... is viewed where it came out in a time when it was way more popular to sell out and do metal appropriate for radio, to make the company happy, to keep your record deal, to make money," said DevilDriver frontman Dez Fafara during an interview with the Tribune from Mokena, Ill., where the band was taking a break between gigs on Ozzfest. "We said

here's a massive middle finger Here's DevilDriver." "I hope 10, 20 years from now, people will remember ... what the scene is doing right now and we did something completely opposite," he continued.

Touted by Phil Anselmo as the next Pantera, DevilDriver melds a style that incorporates elements of Pantera, Iron Maiden, Machine Head and early Metallica into their own unique sound.

For Fafara, bringing DevilDriver to the forefront of metal was especially challenging considering that he had to overcome the stigma of being known as the frontman of the successful band Coal Chamber in the '90s.

"I'm obviously humbled at the point of even having a second career," explained Fafara. "I've worked extremely hard, so when you see things come to fruition, it magnifies it even more for you. If there's one message I've always tried to say to anyone, it's if you work hard, it's gonna pay off."

As accolades for "The Last Kind Words" pour in, Fafara is excited to see his latest band getting the credit



Culture Shock
— Pat Douglas



MORE BANDS: For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock.

See **BAND, 2L**



PHOTO COURTESY ROADRUNNER RECORDS

DevilDriver members include, left to right, Michael Spreitzer, John Boecklin, Dez Fafara, Jeffrey Kendrick and Jon Miller.

Wednesday, August 22, 2007

LIFE

Dez Fafara
DevilDriver
Coal Chamber

Band: On Ozzfest

FROM 1L



Listen to DevilDriver at www.myspace.com/devildriver.

it deserves.

"It feels like a defining moment. It's almost pulsating through me that I know this is the sound in which my vocals sound best," Fafara said. "Now, let's hold on to that sound and keep refining it and make sure through the years as everybody changes to what's popular and what's not, that we don't. That we just forge through it like a tank. It's very important."

No stranger to the road, DevilDriver is often paid respect by others in the industry because of the band's rigorous touring schedule.

"When people look at you and go 'well, you're on the road for 300 days a year,' there's nothing you can say about that," said Fafara, whose band is currently touring on Ozzfest, something he's done numerous times in the past with Coal Chamber and DevilDriver.

As the group has grown more comfortable together, the songwriting also has evolved.

"These guys are killer," said Fafara of his bandmates. "I've surrounded myself with good friends, great musicians and it's a full-on democracy in the band. So much so that I give 'em my lyrics before we do it and they tell me what they like and don't like. I think that's the only way art can feed. If everybody's coming in with ideas and then it slams together to make the whole."

Lyrical, the new album covers a lot of topics and brings more aggression than the previous two DevilDriver records.

"I'm going deep on religion. I'm going deep on (the motto) 'you should be treated the way you should treat people.' That vengeance is OK," Fafara said

with a laugh. "And perseverance is even better. If you're looking for any words of forgiveness on this one, you're not getting it."

Fafara even got his 9-year-old son Simon involved in the recording process, bringing him in to sing background vocals on the song "Tirades of Truth."

"My one son, who's 9, long hair, he's a metal kid, he came in and wanted to do it," said Fafara, who has two other sons. "Bless my band for giving me a chance to do that on one of our biggest records. If I said it didn't bring a tear to my eye, I'd be a liar."

Despite the interest displayed by Simon, Fafara doesn't necessarily want his sons to follow him into the world of metal.

"I've got three boys and I'm hoping that they all go to college and don't follow the road that I followed. I support them in anything they want to do (but) I'm an outlaw. I've been on the road for almost 12 years now," said Fafara whose father Tiger and uncle Simon were both actors who appeared on the TV show "Leave It To Beaver" as children.

While he's spending his days on the road, Fafara hopes to bring the latest tour through Montana, something he says would be a privilege.

"We'd like to get up there as soon as possible," he said. "I've always made it a point in my career to play the big cities and the out-of-the-way places. Personally, I like driving through the country so Montana, places like that ... that's where I feel at home. We'll be there, don't worry about it."

Reach Pat Douglas at patjdouglas@netscape.net.

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Obituary is still alive and kicking

Youthful energy is a prerequisite that comes with playing in any metal band that incorporates speed and thrash.

Known as stalwarts of the death metal genre after helping invent it in the late '80s, Obituary continues to defy the ticking of the clock.

Just this week, the band released its latest record, "Executioner's Return," a blistering mix of sounds incorporating the best aspects of doom and punk along with a nice helping of straight up death metal.

Tackling the ever challenging



Culture Shock
 — Pat Douglas



For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

task of creating the most brutal music they can, the members of Obituary sound as if they're all

still 18 years old.

"It may not be quite as easy as when we were 20, but at the same time, I think we may have some left in the tank," said vocalist John Tardy in an interview with the Tribune from his home in Tampa, Fla. "The next day is the next day and that's just something you've gotta deal with, but at least the next night, when I walk out on stage again, I feel good. We're not quite as young as we used to be, so some body parts hurt a little bit more."

See BAND, 2L



PHOTO COURTESY: CANDLELIGHT RECORDS

Obituary band members are, left to right, John Tardy, Frank Watkins, Donald Tardy, Ralph Santolla and Trevor Peres.

Band: New album out

FROM 1L

Packed full of dizzying solos, amazingly fast drum lines and Tardy's unique style of throaty vocals, "Executioner's Return" is easily one of the best albums released in 2007.

"We won't sit back and say 'listen, we need to do the best album we ever did,' or 'we need to do a fast record,' or anything like that," explained Tardy. "We don't really sit down and think too much about what we're doing, which is kind of key. It's just the way it gets done. Over the years, we've become better songwriters for one, and I think we're ... making a little more sense out of some of the songs. I just think it's the best thing we've done."

The band brought in former Deicide guitarist Ralph Santolla after original axeman Allen West was arrested and ultimately incarcerated for DUI.

"We're just really fortunate to cross paths with Ralph Santolla at the right time," Tardy said. "It's an unfortunate thing that's happened with Big Al (but) it's been kind of a handful the last few years with him. It really worked out good that (Ralph) was available and he doesn't live very far from us at all. He can play just about anything."

Santolla is willing to listen to the rest of the band, while at the same time adding a new element of guitar. His solos are very reminiscent of Megadeth frontman Dave Mustaine's early fretwork.

"We kept telling him, we just want heavy 'Kill 'Em All,' kind of solos. Just ripping stuff," said Tardy, referring to the first Metallica album. "It was just so cool to listen to somebody that had so many ideas and different ways to do things. By the time he was done with one song, we'd have so much to choose from and go through that it was just incredible."

"I think it's added a whole new aspect to something we've never done before. It's good to have an album that you can put in and actually do some air guitar to," Tardy said with a laugh.

Thanks to the ever-changing technology of the music business, Obituary was able to build a studio within spitting distance of Tardy's house.

"That's the most important thing right there is the sheer convenience and comfort level of being able to literally walk outside, walk into your backyard and into the studio and it's right there at your fingertips," Tardy said. "It's hard to say 'OK, I'm gonna be singing Tuesday night at six o'clock,' and Tuesday night at six o'clock might roll around and you may or may not feel like singing."

"There's mornings that I'm out there at nine o'clock in the morning singing. Other times I'm out there at three in the afternoon or nine o'clock in the evening. You can't put a value on that," he continued.

Twenty years ago, Obituary was putting death metal on the map along with Floridian counterparts Deicide, Morbid Angel and Death. Known for its energetic live shows, Obituary still takes pride in being able to take the stage and whip the crowd into a frenzy.

"We're a live band. We love playing live. I think we sound great live (and) we come across good live," Tardy said. "Our music is designed with that in mind. What's this gonna sound like when we walk out on stage? That's what it's all about. At the end of the night, when you've got a good crowd that showed up ... and all the kids are satisfied, it's nice. It makes for a nice bus ride to the next city knowing that you did a good job. It's real satisfying when that happens."

Behind a solid legacy and tremendous new album, Obituary promises to draw an onslaught of young new fans.

"We see a lot of the kids that have been coming and seeing us from the beginning and then you have a bunch of kids that are always like 'last time you guys came I was 12 and couldn't go to the show,'" Tardy said. "I like having the wide range of people. It makes for some interesting audiences. To have a whole new generation of kids coming up and listening to metal is always good."

Douglas can be reached at patjessdouglas@netscape.net. Listen to Obituary online at www.myspace.com/obituary.

John Tardy
 Obituary



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Animator bedeviled into creating Lucy he hopes we'll love

By **PATRICK DOUGLAS**
 Tribune Staff Writer

Have you ever wondered what it would be like if Satan's spawn was a normal woman in her mid-20s just trying to make it like the rest of us?

In the new Cartoon Network Adult Swim show, "Lucy, Daughter of the Devil," that's exactly what's going on.

Animator Loren Bouchard came up with the idea one day while watching a campy horror film, subconsciously trying to think of an idea for a show worth pitching to Cartoon Network.

"I was watching 'Damien: Omen II,' (and) I guess I was thinking of ideas but I didn't know I was and that just struck me as such a funny and goofy premise," Bouchard said in an interview with the Tribune from a cartoon studio in San Francisco. "They took Damien in the



Culture Shock
 Pat Douglas



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second movie and made him a teenager and he's going to a military academy and he finds out who he is and there's scenes where he's like 'father!' and I thought that was so great."

Bouchard contacted a friend at Cartoon Network, initially inquiring about the possibility of making a cartoon show based on "Damien: Omen II." Because of copyright issues, they decided to



PHOTO COURTESY CARTOON NETWORK

Lucy may be the Devil's daughter, but she's just trying to earn a living and fit in like everyone else.

take the general idea and go in a different direction.

"It wasn't too terribly hard to think of the daughter of the devil," he said. "Then we decided to make her a little bit older. Not a teenager, but like a 20-something. That was it. It was very organic."

Bouchard's acquaintance at

Cartoon Network, Mike Lazzo offered a suggestion for Lucy's boyfriend to be a character named DJ Jesus (Spanish pronunciation) to which Bouchard gladly agreed.

"I wouldn't have made that leap by myself," Bouchard said of the inclusion of Jesus. "I was ready to make this straight up spoof ... but he thought it'd be funny if there was a character in there who was Jesus, but not Jesus. My only insight that I added was, can we make him a DJ? Which was so dumb to me."

Lucy's father is, of course, Satan although it's not your parents' version of Beelzebub. This prince of darkness likes to wear Cosby-esque sweaters and sing karaoke, something that makes the show all the more bizarre and fun to watch.

"Just the idea that the devil wants to sing strikes me as really

ON TV

"Lucy, Daughter of the Devil" premieres Sunday, Sept. 9, during the Cartoon Network's Adult Swim block of programs

See **LUCY, 2L**

Lucy: Comic evolved from horror flick to late-night TV

FROM 1L

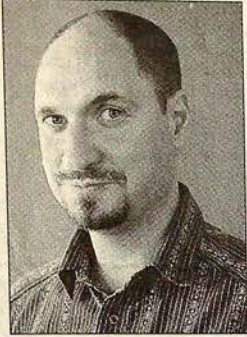


PHOTO COURTESY CARTOON NETWORK
 Loren Bouchard is the creator of the new Cartoon Network series, "Lucy, Daughter of the Devil."

funny and it comes directly from the fact that Jon Benjamin, the actor, loves to sing. He's not bad, but he's not good either and I think it's a wonderful thing," Bouchard said of Benjamin, who does the voice of Satan in the show both through dialogue and singing.

Songs like Billy Squier's "The Stroke," Alice Cooper's "Go To Hell," and Roberta Flack's "Feel Like Making Love" are all featured during season one.

"I'm a child of the '80s and the '80s, that's the devil's music," he said. "I would do this all day long. I think crappy covers are so much fun and I know I'm not the only one. It's such a pleasure to butcher a song that everyone knows and if it sounds like the devil doing it on his Casio keyboard for his own pleasure, that just seems even funnier."

With so much religious satire, it's easy to assume that Bouchard is rebelling against a highly religious rearing, but that is not the case.

"It's accidental," Bouchard said of the constant religious undertones. "I don't have a bitter, Catholic upbringing that I'm fighting against or something like that. Ultimately, it's fun to push buttons. The devil's a great character because culturally, he's got a little bit of heat. That's true across the board."

He's also not trying to make a statement in terms of changing people's religious beliefs.

"It's sort of fake depth. That, to me, is much more interesting than whether I'm trying to tweak somebody's religiosity. That I kind of leave to others," he continued. "I'll never be a social satirist. I'll never have the chops. 'South Park,' they're so good at it, why would I even try?"

Bouchard has had to brush up on his religious knowledge when coming up with clever stories for the 11-minute long episodes.

"It's a blast. It's so fun," he said. "And also, I get to look at the Bible, which I've done so lit-

tle of in my life. I'm embarrassed to say I get a lot of my Bible research through Wikipedia. It's really amazing how quick and easy that is. It's easier than picking up an actual Bible."

From an animation standpoint, "Lucy" looks nothing like other cartoons currently in production, thanks in large part to a company called Fluid, based out of San Francisco.

"We really wanted it to look pretty," Bouchard said of the animation style. "We wanted it to look really iconic and fun to look at. We wanted the backgrounds to be gorgeous."

Bouchard has also been a key part of the Cartoon Network show, "Home Movies," and before that Comedy Central's "Dr. Katz." As has always been the case, his goal isn't to make the next big hit show, but rather keep as many people entertained as possible.

"All I've been able to manage in my career is to make stuff that a very small number of people would seem to like. That's plenty for me," he said. "It may not be a match number in terms of ratings, but as far as personal satisfaction, that is all I can ever hope for."

Comments can be e-mailed to **Pat Douglas at patjess@douglas@netscape.net**

Loren Bouchard
 "Lucy, Daughter of the Devil"

Friday, September 7, 2007.

LIFE

Storm bassist gung-ho for guitars

By PATRICK DOUGLAS
Tribune Staff Writer

If there's one thing Mick Cervino knows, it's how to harness the talents of some of the fastest and most respected guitarists in the world.

Cervino's resume includes stints playing bass with Ritchie Blackmore's band, Blackmore's Night, as well as guitar virtuoso Yngwie Malmsteen and with the 2003 G3 tour which featured some of the world's best guitarists.

Cervino's latest project features Malmsteen and Judas Priest



Culture Shock
— Pat Douglas

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guitarist K.K. Downing and is meant to show the average listener that it's OK to rely heavily on

See CERVINO, 2L



PHOTO COURTESY CHIPSTER PR
Mick Cervino of Violent Storm is on the far right.

guitars rather than an image of a man behind the mike.

"The band and the songs are not really centered on the singer," Cervino said in a phone interview with the Tribune from his home in Miami. "I view the singer as just another band member. Like another instrument for the recording."

With that kind of approach to songwriting, it comes as little surprise to hear that Matt Reardon, who belted out the vocals on Violent Storm's recently released debut album, "Storm Warning,"

Cervino: Gift for guitar began at a tender age

FROM 1L



GET INTO THE STORM:
To hear a sample of music by Violent Storm, visit www.myspace.com/violentstormband

has already been replaced by Denny Blake.

"(Singers) tend to think in a different way," explained Cervino when asked about Reardon's departure. "They think that they should be much more involved than they were required in this particular project, so, (Matt's) doing his own thing. It really wasn't a big issue."

When Cervino started putting together the pieces for Violent Storm, he talked with Malmsteen over a game of tennis.

"Yngwie was the first to be involved," said Cervino of bringing the first of two great soloists into the project. Malmsteen also happens to be Cervino's brother-in-law. "We were playing tennis one day and I just said 'I'm doing this recording and I just thought a couple of tracks would be ideal for you to solo on and would you like to be a guest?'"

"I let him listen to it and he liked it but the condition was that I had to let him win at tennis," Cervino said with a laugh.

Malmsteen's contribution didn't take long, Cervino said.

"He put his guitars down and he really took one afternoon. The guy's really spontaneous, very good at just coming up with stuff on the spot," he said.

When it came to pulling Downing into the project, Cervino simply relied on his friendship with the guitarist and asked if he wanted to participate.

"I met K.K. a few times throughout the years ... and we got along really well," Cervino said. "I mentioned to him, 'I'm doing this. Yngwie's playing. How would you like to do a couple songs yourself?'"

Not only did Downing like what he heard and agree to play on the record but he ended up becoming the producer.

Even though he peppered his album with a pedigree of guitar licks most rock bands would salivate for, Cervino knew that his buddies were only along for the recording of the album.

"They knew that they were guests and when the band goes on tour, we're gonna have to stand on our own feet," he said. "Their participation was very welcome, but nobody lost sight of the fact that this is our band."

Cervino intended on making the band his own and wasn't trying to turn over artistic direction to anyone else, including his invited guests.

"Their participation didn't real-

ly take over the project," he said. "What they did on the songs are what the songs required. It didn't become a Yngwie Malmsteen song or K.K. Downing song. They just played their solos at the right parts and that was it."

Cervino began his journey into rock and roll when he was a 7-year-old living in Argentina. It was his mother who encouraged him to begin guitar lessons at that age.

"To be honest, I hated it 'til I was about 10," Cervino said of his younger days as a musician. "Initially, all I was taught were three chords. I was being taught very Argentinean folk music and I really didn't get it. It wasn't my thing. When I turned 10, I began to be more exposed to the songs I liked and also more chords and then whole worlds opened up and then I really began to like it."

In an almost spooky revelation, Cervino convinced himself to switch to bass after listening to the guitarist with whom he eventually would play.

"I was about 13 or 14. I heard Ritchie Blackmore for the first time and then I said 'what's the point of practicing so hard? I'll never be as good as this guy,'" Cervino said of Blackmore, who was a founding member of both Deep Purple and Rainbow before putting together his own band, Blackmore's Night. "At that point, I figured I'd switch to bass and get really good at it so that some day I could play with Ritchie and eventually that happened. It's not something that came overnight, but it happened."

Cervino sees hope for the future of the classic style of rock and roll that relies heavily on guitar solos.

"I think there's plenty of metal heads all over the place. Wherever you go, when we play with Yngwie for example, most places are packed," he said. "You see kids with their Judas Priest, AC/DC T-shirts and you think, 'wow, this is refreshing.' There's plenty of young kids that are heavy into the good old rock."

Douglas welcomes comments and questions. Reach him by e-mail at patjesdouglas@netscape.net. You can hear Douglas and his regular show, Culture Shock, tonight from 11 p.m. to midnight on public radion, KGPR 89.9.



For tips or corrections: Contact Features Editor Matt Ochsner at 791-6532 or 800-438-6600 or tribfeatures@greatfalls Tribune.com Classified questions: Call 791-1420

Friday, September 14, 2007

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PHOTO COURTESY MEGAFORCE RECORDS
Danny Lilker, Scott Ian, Charlie Benante and Billy Milano, left to right, are the members of S.O.D.

Thrash band's short-lived work still lives on CD

It wasn't the need for record sales that brought the members of thrash metal legend S.O.D. together more than 20 years ago, but more the need for an outlet to stir up controversy.

In the mid-'80s, while seminal thrash band Anthrax was taking a break from a rigorous touring schedule, guitarist Scott Ian and drummer Charlie Benante got together with bassist Danny Lilker and vocalist Billy Milano to write and record an album under the moniker of S.O.D.

The resulting record was the tongue-in-cheek "Speak English or Die," based on a hateful char-



Culture Shock
Pat Douglas

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalls Tribune.com/cultureshock

actor named Sargent D., whom Ian created. Over time it became one of the best-selling metal albums of the decade pushing more than a million copies. Not bad for a band that never really did much touring. When they did, it was more a way to interact with their fans, mostly through ridicule provided by the band members, who often threw as many insults as they did hits.

"By being so interactive with the crowd, you become part of the crowd. By engaging someone directly as an individual, rather than as a mass, you become the guy standing next to that guy," explained Milano in a phone interview with the Tribune from his home in Austin, Texas.

See S.O.D., 2L

Billy Milano Stormtroopers of Death

S.O.D.: Ruffling feathers

FROM 1L



songs. The band was known for playing "Ballad Of ..." songs at live shows which were meant to make light of musicians who passed away, all for the sake of controversy and crowd reaction. They played six "Ballad Of ..." songs that particular night.

"It was the show that best put in perspective what S.O.D. was about," Milano said. "We're onstage in Seattle where grunge took off and we're saying our first song is the 'Ballad of Kurt Cobain.' We do it and at that point, Dave Grohl, who was in the club, left the club."

Milano, who doesn't shy away from ruffling feathers, admitted that the other band members received their fair share of barbs at live shows.

"You had to accept that nothing was sacred with S.O.D. That was the beauty of it," Milano said with a thick New York City accent. "It was a no-frills attack of everyone and everything. I used to yell at the drummer all the time for (messing) up. There was plenty of times I called out Scott Ian on stage and everyone was like 'ha, even Scott's gettin' it.'"

"It was a cross between wrestling and rock band school 101," he continued. "It was an act of benign stupidity."

The band is referred to in past tense because it is most certainly a band of the past. Ian and Benante are firmly planted in Anthrax, while former Anthrax bassist Lilker is enjoying a nice career in Nuclear Assault. Milano is frontman of M.O.D. (Method of Destruction), a hard-core punk band based out of Texas.

It's no surprise that S.O.D. has become a guilty pleasure for metal fans, having originally started out as a joke on the recording business. S.O.D.'s first three releases came out exactly seven years apart, while the latest one took eight years to hit stores.

The four members never really took the project seriously as a career and that's what made them special, according to Milano.

"There's no denying that there were moments of greatness, not as a band where we said 'we're a

great band.' I don't think we were ever a great band and we certainly never pulled it off live. There were moments of great experiences," he said.

Milano chalks up the success and mystique of the band as part luck and part foresight.

"I believe ... that we had nothing to do with its success other than we were smart enough not to perform live," said Milano of the band's debut album. "If we had played live, I don't think that S.O.D. would have been held in such high regard. We would have been a band that just did its thing and we broke up and that was it."

"Reality sets in and you have to come to terms with the fact that the only thing we showed genius in was being able to walk away from it," he said.

Next month, Milano will celebrate the release of a new M.O.D. album, making his second release in just a few months.

"It's pleasantly surprising. I would've never thought in a million years that everything would be hitting at the same time," said Milano of his recently full schedule. "There's so much going on that it's unbelievable."

Reach Pat Douglas by e-mail at patjessdouglas@netscape.net.



PHOTO COURTESY KYLE HOWARD

Members of Montana-based metal band, Martriden, are left to right, Michael Cook, Shane Howard, Kyle Howard and Chad Baumgardner.



Havre band

Major label signs Martriden /1L

Tuesday, September 18, 2007

Atto
State

Martriden: CD out soon

From 1L

sown when Thackery and Shane Howard discovered a shared interest in not only listening to metal in high school, but playing it.

"I think the real reason they got together was 'cause they both knew they could both play through an entire Metallica song," said Kyle Howard, who soon joined the group known as Pale Horse. "We literally learned practically the entire Metallica discography. Played all three of us on guitar and didn't have any drummers, no bass."

"We called ourselves Pale Horse back in the day before we knew there was a lot of Pale Horses out there in the world," Kyle said with a laugh.

Soon the group started exploring the world of extreme European metal, with such bands as Dark Tranquillity, Soilwork, At The Gates and In Flames, before ultimately writing their own songs.

"A lot of In Flames because it was a bit easier to learn. (We) did a lot of covers of those," Kyle Howard said. "As far as gigs, we were in Havre. We played at the bar a couple of times and ... eh, nobody really came."

They went their separate ways to continue their educations but remained steadfast in their resolve to write music together. Instead of writing in the same room and rehearsing in the same town, they turned to the Internet.

"We don't really jam very much. We just write our music down on tab software and notate it," Kyle Howard said. "Just add to each other's ideas over the Internet 'cause we're not really together when we're writing."

The first few songs were so well-constructed that the band decided to rent a studio in Denver for a couple of weeks and record four demos.

Those demos were picked up

by Candlelight and released as an EP earlier this year, gaining critical accolades from major metal magazines like Kerrang and Metal Hammer.

Kerrang referred to Martriden's debut EP as being "a testament to all that is visionary, powerful and exciting about extreme metal," while Metal Hammer called it an "impressive debut EP firmly in the mainstream tradition of the best Scandinavian bands from Bathory onwards."

Sounding a lot like their idols in Opeth or Behemoth, Martriden's debut has done more than just spark interest in the music, it's given the band hope for a future in metal.

"I think we wanna be doing this full time before too long," Kyle Howard said. "If we can tour every summer that'd be fine. We definitely wanna be doing this more than what we are right now. It needs to be full time."

In addition to releasing the EP, the band opened a few shows for black metal legend, Emporer, early in the summer.

While their full-length release is scheduled for December, the band plans on hitting the road for full-on tours beginning in the summer of 2008.

Even though they don't have a ton of live show experience under their belts as Martriden, Kyle Howard isn't concerned.

"I'm not too worried about it. We've performed other ways," he said. "We've done our recitals and things with our classical music and that's pretty nerve-wracking when you're getting graded. How well you do when your degree hangs in the balance."

"These shows, we can play. We learn our music. We can play with our eyes closed pretty much," he continued.

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Havre metal band, Martriden, soaring to international heights

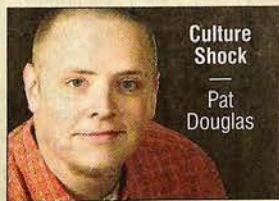
Havre-based metal band Martriden knows a thing or two about composing extreme music. That knowledge has allowed them to reach unheard of heights for a Montana-based metal group, even though they have played only a few live shows in the state.

This year, Martriden signed with Candlelight Records and its UK-based branch, Siege of Amida, and has released its first self-titled EP under the label. They also recorded a full-length studio album in Denver, set for release in December.

The band's quick rise to international metal ranks was thanks in large part to the Internet, which has allowed them to showcase their tunes to a mass audience.

"We actually ended up (at Candlelight) because I went into forums with samples of our songs and a couple members of Candlelight bands heard it and sent it to their A&R guys with these labels," said keyboardist Kyle Howard in an interview with the Tribune from a studio in Denver. "Abigail Williams liked it (and) Zykron helped us out, too, and told us who we needed to talk to. (We) got lucky basically."

While listening to Martriden, it's easy to forget that the band is based



Culture Shock
— Pat Douglas

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalltribune.com/cultureshock



Listen to Martriden at www.myspace.com/martriden.

out of Montana, or even the United States. Their sound is so dead on with some of Europe's most brutal death metal bands that it's hard to make the connection.

Kyle Howard is joined by his brother Shane Howard and Will Thackery on guitar, Chad Baumgardner on bass and Michael Cook on vocals. Although the group hasn't played many gigs as Martriden in Montana, they are accomplished musicians who have spent years of musical study.

"I started piano lessons when I was in second grade, then got into the hard rock/metal in high school pretty much," said Kyle Howard who cur-

rently teaches music at Harlowton High School after getting a degree in music education at the University of Northern Colorado in Greeley. "(Shane) started playing guitar when he was about seventh grade. Will's family is musical. His mom teaches music history and does a choir up in Havre."

Thackery currently is finishing his degree in music at Eastern Washington University in Cheney.

The early seeds of Martriden were

Wednesday, September 26, 2007

LIFE



Culture Shock

Pat Douglas



MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalltribune.com/cultureshock

Music fans catch up with Down

Ask any member of Down about life's negative forces and you'll hear how they can be turned into something positive.

After overcoming some nearly impossible obstacles, the members of Down easily could have focused their creative energy on the negativity while writing and recording their third album "Down III: Over the Under."

With all of the trademark Southern-inspired riffs and a revitalized Phil Anselmo on vocals, the new record has easily lived up to its billing as one of the most-anticipated album releases in 2007.

Although the album's lyrical content is primarily positive, the band had to conquer two incredible hurdles over the past three-plus years to get to this point.

"Dude, this whole thing is about positivity. It has nothing to do with negativity," explained bassist Rex Brown in a telephone interview with the Tribune from Los Angeles. "It's about getting through a lot of (stuff) and making the best out of it instead of sitting and whining and being a (wuss) about it."

The metal community was devastated when guitarist Dimebag Darrell Abbot was inexplicably gunned down in 2004. Anselmo and Brown played with Dimebag in Pantera and were understandably crushed by the loss.

"After he passed, we talked every day on the phone," Brown said of his communication with Anselmo in the months following the slaying. "I miss the dude every day. The world's a far less beautiful place without him. Poor Dime."

As a testament to the fallen guitarist, the band wrote the song "Mourn" for the new album.

As 2005 rolled along, Anselmo and Brown reunited with Crowbar's Kirk Windstein, Eyehategod's Jimmy Bower and Corroborated's Pepper Keenan to record a follow-up to Down's 2002 album, "Down II: A Bustle In Your Hedgerow." The five musicians were individually coping with the loss of

See **BAND**, 2L

the resulting "Down III" album, released Tuesday, is an hour-plus trek through some personal messages as well as some incredible guitar riffs.

"We just wanted to put a record together that's cohesive," said Brown. "Phil's singing his (but) off. It's the best he's sang in 20 years. The cat can sing and he can also bark like a dog. This record is what we've been striving for as a band for a long time and now it's finally coming to complete fruition."

According to Brown, every member of the band has grown up in the five years since the last record was released.

"We've all matured a whole lot. The band now compared to five years ago is completely dif-



The members of Down are, left to right, Rex Brown, Kirk Windstein, Phil Anselmo, Jimmy Bower and Pepper Keenan. PHOTO COURTESY IE MARKETING

Band: Down has new album out

FROM 1L

Dimebag and beginning to throw around ideas for a new record when Hurricane Katrina rolled through the Gulf of Mexico, separating the friends.

"Number one, you couldn't get in touch with anybody. Cell phones didn't work. Land lines were down," Brown said. "Phil and I were talking nonstop before that and then I didn't talk to him for three months. I didn't know where he was. A lot of friends were lost."

Anselmo spent a month and a half in a motel room in Houston with his girlfriend, two dogs and a cat before finally heading back to Louisiana.

The situation today in certain parts of New Orleans is still dire, according to Brown.

"It was like a war zone and still is," he said. "They're just now getting water pressure back to the city. It's kind of disgusting. This is America. Building growth is horrible. It's completely sickening."

Attempting to pick up the pieces, the musicians finally found each other and rededicated themselves to making a new Down album. Despite the setbacks, the group was motivated by a higher power.

"(It was) just our love for music," Brown said. "It was one of those things that when you go through (stuff) like that, music for us, that's the thing that clears our heads and we just wanted to make this thing really positive instead of taking the negative out of it."

The closest Down will come to Montana on its current tour is Spokane, Tuesday, Oct. 2, and Boise, Saturday, Oct. 6, although Brown doesn't discount the idea of a future stop in Big Sky county.

"There's a lot of places that I haven't ever played that I want to," Brown said. "Hopefully, we'll get there as soon as possible."

Pat Douglas can be reached by e-mail at patjessdouglas@netscape.net.



HEAR DOWN: Hear samples of Down's music online at www.myspace.com/downnola.

ferent," he said. "This isn't a side band anymore. This is the real deal. We really trust each other and really have each other's backs."

Once coined a "supergroup," the five members of Down each brings an element from previous bands to the mix, which is the main reason for Down's one-of-a-kind style, according to Brown.

"We're influencing ourselves. We're grabbing what we've done for all these years in our different bands and trying to incorporate all that into one big, giant monster," he said. "We're just being Down at this stage in the game."

Brown was an integral part of one of the most significant metal bands in Pantera and knows what is required of a band poised to redefine a genre.

"I've carried the torch before and it's cool to carry the torch, but at the same time, at the end of the day, it's more about the songs and about going out and playing live and having the kids react to it," he said. "Phil and I were in one of the most influential metal bands in the '90s, so you still have that metal influence (in Down), but this band can go anywhere."

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Rex Brown
Pantera
Down

Tuesday, October 2, 2007

LIFE

Colin Buchanan
Chucky Danger Band



ANDREW MACNAUGHTON PHOTO

Left to right, Colin Buchanan, Rob MacPhee, John MacPhee and Dave MacDonald are the Chucky Danger Band.

Chucky Danger Band stops in Montana

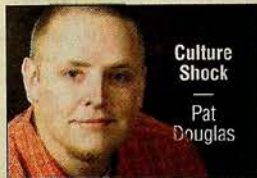
Prince Edward Island is easily the smallest province in Canada, measuring just more than 2,000 square miles with roughly 135,000 residents.

Located on the eastern seaboard, PEI, as it's known to locals, is also home to a burgeoning music scene. Montanans will be able to sample one of the more promising bands to come out of PEI when the Chucky Danger Band makes a swing through the state this week.

Playing Whitefish Wednesday, Helena Thursday and Billings on Saturday, the Montana dates will be the only stops in the U.S. for the band as they traverse Canada promoting their new self-titled album.

The band is known for its exciting live shows which focus just as much on entertaining the crowd as playing music.

"The biggest thing with our live show is we like to have a lot of fun," said guitarist Colin Buchanan during a phone interview with the Tribune from



Culture Shock
— Pat Douglas

MORE BAND INSIGHTS:
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Edmonton, Alberta. "There's way too many bands now that take themselves way too serious and they think that all they need to do is stand up there and play their songs and not try to get the crowd going or entertain them. We're the polar opposite of that."

"We want the show to be an event. We want it to be a celebration, every single show that we play," he continued.

Part of the mission of the Chucky Danger Band lies in con-

Chucky:

From 1L

necting with the audience during the show.

"Whenever I go see a lot of bands, I find there's this wall between the band and the audience and they're not letting you in," Buchanan said. "It's so much better if you let the audience in. There's a connection there. That's what live music is all about."

Often compared to other indie rock acts like Franz Ferdinand, Modest Mouse, the Decemberists, Interpol and Coldplay, Buchanan cites more classic bands as a source of inspiration.

"We often end up playing eclectic rock," he said. "I'd say the Beatles were a large influence for all of us. A lot of the classics. The Police, the Talking Heads, the Beach Boys. We try to sound different, but at the same time, there's sort of a classic sound."

Although the new self-titled record doesn't officially hit the streets until late October, fans attending any of the Montana shows will be able to buy a copy, something that helps the band as they play the new songs on tour.

"We're really excited about the album," Buchanan said. "We figure, why not start selling it at shows? It's great too because some people might latch onto a certain song in the live show and say 'what about such and such a song?' It's nice to have them with us so that we can say 'yeah, that song's on our new record. Pick it up right here.'"

In addition to the obligatory instruments you'd expect to find

IN MONTANA

The Chucky Danger Band plays Whitefish, Wednesday, Oct. 3, at 7:30 p.m. in the O'Shaughnessy Center at 7:30. Tickets are \$24. It plays 7:30 p.m. Thursday, Oct. 4, in the Myrna Loy Center in Helena. Tickets: \$15, \$10 students available at www.myrnaloy-center.com; and 7:30 p.m. Saturday, Oct. 6, in Billings Alberta Bar Theater; tickets \$23 at www.albertabairtheater.org.

HEAR THEM ONLINE

Hear Chucky Danger Band at www.myspace.com/thechuckydangerband.

in a rock outfit, the Chucky Danger Band likes to experiment with different sounds.

"The mandolin and banjo have made appearances on the record as well as the live show," Buchanan said. "We've incorporated this old pump organ from the 1800s. It sounds amazing and it packs up really nice. We just love picking up different instruments like that and incorporating those into the show."

The band's odd name came about after band members heard a friend brainstorming ideas for a future son's name.

"A friend of ours, crazy guy ... he's a really interesting, eccentric guy and he always said he wanted to name his first newborn Chucky Danger," Buchanan recalled. "We were thinking of names and Rob and I were just like 'what about Chucky Danger Band?' It's memorable."

The band will play a couple of

shows for local school kids in Billings prior to their show at the Alberta Bair, something they've made a point of doing on their recent tour dates.

"We play a lot of school shows before larger theater shows to help encourage kids to get to the theaters," Buchanan said. "We found if we do a bunch of school shows beforehand and let people know what we're all about then often we usually get a big crowd."

The school shows were initially spawned from the need to pay the bills and keep the bus running, according to Buchanan.

"The initial inspiration, I guess you would say, was just to keep the ship afloat financially for one thing," he said. "We were kind of looking for something to fill up our time to keep touring and writing songs and working on our live show. The school shows came along and we got all kinds of offers."

The members of Chucky Danger Band are proud to be from Prince Edward Island and hope to put it on the map someday.

"PEI is so small. Very small," Buchanan said. "Everybody pretty much plays music. Everybody plays guitar. There's so many singer-songwriters. It's a very musical place."

For now, they'll take the scenery that is coming with this current tour that is taking the group from Banff, Alberta to Whitefish, Helena and Billings.

"It's always a bonus whenever you're traveling in places that are very scenic," Buchanan said. "That's always nice. We can't wait to get to Montana. None of us have ever been there before."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

See CHUCKY, 2L

Kosmos gets experimental with prog-rock

The term prog-rock is often associated with bands like Rush, Yes and Pink Floyd. It's basically just a way of labeling a band whose sound is experimental and largely instrumental.

In the case of the Montreal-based band Kosmos, the instrumental aspect is key.

Led by Voivod drummer Michel "Away" Langevin, Kosmos was born from a Thursday night ritual of listening to old prog-rock pioneers.

"It's a scene that's more related to avant-garde music," explained Langevin in a recent phone interview from his home in Montreal. "A friend of mine, who is the guitar player in (Kosmos), jetphil, I got him into prog-rock and stuff that's not really available on CD. He started buying very obscure prog-rock vinyl on the net."

"Every Thursday night we'd meet and listen to these (albums). Eventually, we thought, 'Why not try to write



PHOTO COURTESY/THE END RECORDS

Michel "Away" Langevin is pictured second from left.

music like that?' And we did."

The resulting songs were self-produced and compiled as a project, not initially intended to be released in any capacity.

Highly respected by the metal community for his work in Voivod, Langevin's label, The End Records, heard the recordings and immediately

See KOSMOS, 2L



Culture Shock
— Pat Douglas



MORE BAND INSIGHTS:
For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

Friday, October 12, 2007

LIFE

Michal "Away" Langevin
Voivod
Kosmos

Kosmos: 'The main concept ... is that there are no limits'

From 1L

understood what Kosmos was all about, quickly signing the group to a multi-record deal.

"We really didn't expect a deal or anything like that," Langevin said. "I had a very quick response from them saying that they would sign us to three albums."

Everything from an organ to a sitar is used on the album, which is primarily instrumental. Only two tracks feature any type of vocals.

A song like "Indu Kush" stands out from the rest as it features a highly Middle Eastern flavor, which fits into the diversity that Langevin was hoping for on this record.

"We had a friend who studies that type of music in India and he happened to be in town during that time that we were recording, so the song is improvised in the studio," Langevin said. "The guy plays this weird sitar type of thing with a strange flute. He does these chants in Hindu, so I was not going to put double bass drums behind that. I immediately thought 'OK, I should grab the mallets instead of the sticks and do something more Pink Floyd-ish.'"

Voivod was known for its early thrash music, which eventually evolved into a more



THE DETHKLOK SOUND:
Listen to tracks from the Kosmos at

www.myspace.com/kosmostheband

experimental metal style. The freedom that comes with Kosmos has enabled Langevin to explore more aspects to his songwriting and drumming he couldn't do with Voivod.

"The main concept of this project is that there are no limits," he said. "I can fool around with samplers and do little avant-garde interludes. I already did that with Voivod, but I can go further with Kosmos because we can build songs that are longer or I can experiment with sounds. We can stretch it for a little longer with Kosmos."

According to Langevin, Kosmos pays homage to the German prog-rock bands of the '70s, often referred to as Kraut-rock.

"They just experimented so much with a newer way of recording and a newer way of writing music. I don't know how relevant it is to write a Kraut-rock record nowadays. It's just music that I've been obsessed with since the '70s," he said.

There's even a punk song thrown into the mix with the Gong cover "Much Too Old," featuring the Montreal singer

Xavier Cafeine. While the tune has gotten a lot of attention, the band isn't planning on changing its style to punk or adding more lyrical content on the next album.

"I don't believe we're ever gonna have a whole album with vocals," Langevin said. "The main thing was that it was gonna be instrumental when we thought about it. But, we invited a couple friends. Cafeine ... is a well known punk rocker here so I've known him for many, many years."

The song "Americque Innavaouable," is layered with the French spoken-word style of Lucien Francoeur.

"(Francoeur) is an older beatnik from here that's like a street poet and he just rambles on top of the song," Langevin said with a heavy French-Canadian accent. "People from Montreal will love it ... except for that, people will find it weird that some French guy is doing spoken word on top of this rock song."

One of the biggest benefits of listening to a prog-rock album is not having to invest too much mental energy, Langevin said.

"That's the interesting thing," he said. "It's complex enough so that you can really listen to it and discover new

stuff every time, but it's also, some of the songs are a bit like '70s background music-ish. You can actually work on the computer while listening to the album without being invaded too much by the songs."

As for Voivod, the band is slowly beginning to close the book after guitarist Denis "Piggy" D'Amour passed away in 2005. Piggy left behind a plethora of usable riffs and songs, some of which were released as the album "Katorz" last year. The remaining tunes will be tweaked by the rest of the band before the group disbands for good.

"In the fall, we're gonna record 13 songs, which are the remaining songs from the 2004 sessions," Langevin said of Voivod. "That's gonna be it, I guess, after that. I believe it will be the last release from Voivod."

Langevin added that the band is planning on doing one last tour as a tribute to Piggy, with Sepultura guitarist Andreas Kisser stepping in to fill the void.

After that, Kosmos will be the main priority for Langevin.

"We're writing new stuff now and we really didn't expect that," he said.

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Comedy writer steps in front of the camera for "Til Death"



PHOTO COURTESY SWPR GROUP

Left to right are Eddie Kaye Thomas, Nick Bakay and Brad Garrett of Fox TV's "Til Death."

Nick Bakay's journey into the world of comedy has included everything from playing a cat to playing one of Elaine's many boyfriends on "Seinfeld."

He's also an astute football prophet who offers up his opinion on every platform from ESPN to NFL Network and

everywhere in between.

Number one on Bakay's plate is the hit Fox comedy, "Til Death." Bakay has been one of the show's writers since its inception. Stepping out from the shadows of weekly writer's meetings, Bakay has landed a



Culture Shock
—
Pat Douglas



MORE INSIGHTS: For previous Culture Shock columns, go to www.greatfalltribune.com/cultureshock

role on the show as the quirky teacher Carl for this, its second season.

"It seems devious and I sort

See COMEDY, 2L

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E-mail: tribfeatures@greatfalltribune.com

Comedy: From writer to actor

FROM 1L

of worked some behind-the-scenes magic, but I've worked with a lot of people on this show," Bakay said in an interview with the Tribune from Sony Studios in Los Angeles. "I really came onboard as a writer and that's what I did last year and I'm still doing that this year. As it turns out, (Carl) is a useful character. I'm doing more episodes than I could've imagined, so it's a thrill."

Bakay previously wrote and appeared sporadically on the show, "King of Queens," where he met "Til Death" creators Josh Goldsmith and Cathy Yuspa.

The catalyst that helped push Bakay in front of the camera was actor Brad Garrett, who plays Eddie on the show. Garrett became a Bakay fan during weekly script readings in which Bakay would read for actors who weren't able to attend.

"I know that Brad really always laughed and enjoyed what I was doing and Brad was on board," Bakay said of being given a part on the show. "He's one of, if not the one, who suggested it. He wanted to have some fun out there doing some scenes with me."

What resulted was a character who acts as a nonpartial buffer between Jeff Woodcock (Eddie Kaye Thomas) and Eddie Stark (Garrett) at the high school where they work as a vice principal and teacher respectively.

Bakay's portrayal of Carl comes off as a dry, witty individual who doesn't really care about what's going on around him.

"(He's) doltishly pompous," Bakay said of his character. "The teacher's lounge and scenes where I'm sort of between Brad and Eddie, they seem to be working out as sort of this 'guy's world' where the guys can sort of go into the clubhouse and gather

notes and regroup. You'll get a feeling that this guy doesn't give too much of a hoot about anyone."

Still, early in season two, Carl has just begun making small appearances, although he'll become a more vital part of the story later in the season.

"The role elevates from the earlier episodes," said Bakay. "The relationships seem to get a little more stepped out and a little more colorful. There's one episode where we'll go to my apartment. Whenever they build a set for your guy, that's always an interesting moment. It's like 'there's some furniture here so maybe I really will be around.'"

Bakay got his start in television comedy nearly 20 years ago with a fledgling cable channel called Comedy Central. He wrote for and made appearances in such shows as "In Living Color" and "King of Queens," played Elaine's boyfriend in the "Seinfeld" episode "The Smelly Car" and was the voice of Norbert on the cartoon "Angry Beavers." Perhaps his most notable voice-over work occurred as Salem the cat on the show "Sabrina, the Teenage Witch," which he reprised in an episode of "The Simpsons."

"Voice-overs are a very different thing," he said. "It's really fun. What I love about voice-overs is, you really don't have to spend any energy remembering anything. You've got the script and you're free to simply put all of your creation and your brain into that performance and I love that about it."

Bakay has appeared on NFL Network as part of a celebrity fantasy football team, writes a weekly column for NFL.com called "Nick Bakay's Manly House of Football," and recently published a book called "Tale of the Tape," which highlights some

of his more colorful columns. He also appears on ESPN's "Sportscenter" and occasionally writes for ESPN Magazine. An avid fan of the Buffalo Bills, Bakay has a knack for mixing comedy with football.

"When (Denver) had the soon-to-be-suspended Travis Henry ... I drafted him on so many fantasy teams," Bakay said of the Broncos running back who is facing a year-long suspension for marijuana use. "Then we find out about the nine children with nine different wives. This guy's not gonna stay off pot. He can't stay off anything."

Working in the sitcom field is a rewarding and complicated business, Bakay said, but one that he sees on the rise.

"It's harder all the time. It's always been hard, but if you're a half hour, four-camera, live-audience sitcom, it's never been harder," he said. "It wasn't hard for people to make a living writing sitcoms in the '80s and '90s because there were 100,000 of them every year. There are about three of these things on the air now, so a lot of people are scrambling."

"I think, paired with 'Back To You,' ... we have a really nice hour block of two funny half-hour shows," Bakay continued. "I think these two (shows) might be able to create another block where there's another night of TV that's all half-hour comedy. That'd be a nice thing."

Douglas can be reached at patjessdouglas@netscape.net. Find Nick Bakay's Web site at www.nickbakay.com.

Nick Bakay
"Til Death"

Sixx's 'Diaries' chronicle sick years

Motley Crue bassist sober, still having fun

If ever there was a band that epitomized a lifestyle of excess and mayhem, it was the aptly named Motley Crue. The band's exploits were famously featured in the 2002 book, "The Dirt," currently being adapted into a major motion picture.

The 24-hour-a-day party that Motley Crue lived for so many years was merely a reflection of its founder and primary songwriter, bassist Nikki Sixx.

Sixx's love affair with music was matched by his addiction to heroin, cocaine and women, and in 1987, he nearly lost his life because of it.

His new book, "The Heroin Diaries: A Year in the Life of a Shattered Rock Star," was released last month. It debuted at No. 7 on the New York Times best-seller list. The book includes daily entries from Sixx's diary, as well as comments from those who were close to him.

The sometimes graphic memoirs aren't intended to glamorize that lifestyle, but show how one man overcame insurmountable odds after being submerged in a dangerous addiction.

"We're pretty happy with it. We feel that we're reaching a lot of people," Sixx said in an interview with the Tribune from his home in Los Angeles. "A lot of people are feeling that it's not like it's just a book on the fall and rise and dysfunction of rock and roll. Literally, it's something that they can relate to on a personal level."

"People are saying to me that they didn't have an issue with their family that was the same as mine, but they were abused," Sixx continued. "Or, they didn't have a heroin or coke problem, but they had an alcohol problem and they were a CEO, they weren't a rock star."

"The Heroin Diaries" chronicles a year sandwiched between the Christmas holidays of 1986 and '87, although it also could be described as taking place between two overdose incidents in which Sixx was pronounced dead both times.

During that year, considered the lowest point in his life, Sixx kept a daily diary, one that detailed every bit of his addiction, paranoia and self-torture while the band was on tour promoting the



PHOTO COURTESY TENTH STREET ENTERTAINMENT

Nikki Sixx shares the story of his addiction and recovery in the recently released book, "The Heroin Diaries: A Year in the Life of a Shattered Rock Star."



Culture Shock
— Pat Douglas

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalls.tribune.com/cultureshock

album, "Girls, Girls, Girls." He's kept a diary for years, but felt that the entries used in the book needed to be shared with others.

"I keep journals every day," he said. "I did before (1986) and I still do. The reason for (sharing them) is not to say, 'look how wild it is,

bad it is,' or 'look how good it is.' It's to say 'this is my story.' This is what happened. I don't wanna be a preacher. I don't believe in telling people they can't do stuff."

Sixx has taken his crusade to Capitol Hill in Washington, D.C., where he spoke on behalf of the National Association for Addicted Professionals. He also made the rounds of major media outlets, speaking to CNN, Fox News and Howard Stern.

Sixx is donating 25 percent of the proceeds to the Covenant House California, which helps abused and abandoned youths.

"One of my goals is to give a million dollars a year to Covenant House to help runaway kids," he said. "I don't get anything out of it except

for a nice smile, a nice smirk."

In a rare move, Sixx also has formed a solo band, Sixx:AM. The group released the soundtrack to "The Heroin Diaries" which debuted at No. 7 on Billboard's Independent Album chart. The album's first single, "Life Is Beautiful," just entered the Top 10 on rock radio's most requested songs.

"What's interesting is we have a bigger hit single out now than Motley Crue's had in years," Sixx said. "It's different. It's a whole different energy."

Montana meth

Sixx grew up in the tiny town of Jerome, Idaho, not far from the Montana-Idaho

See SIXX, 2L

Sixx: Creative spark rekindled by sobriety

FROM 1L

border. He managed to get himself into trouble at an early age because of a volatile combination of boredom and a lack of parental supervision.

"We would have nothing to do," he said. "I was in a city of 4,000, so besides fishing and hunting and TV, there wasn't even MTV, there wasn't really a radio station, there wasn't anything unless you went to Boise and I was too young."

"We started out very young doing things to beat the boredom. When you're bored, you want to look for ways to have fun and I think that's how a lot of kids get into things that later turn out to be epidemics, like addiction."

THE LATEST: Hear selections by Nikki Sixx at www.myspace.com/sixxam

Sixx has his theories as to why Montana has such a bad meth problem, and boredom isn't the only reason. It's the parents who are ultimately responsible for keeping their kids out of trouble, he says.

"One of the most important things for parents is to talk to their kids about it and keep an eye on their kids," said Sixx, who's a single father of four. "I keep an eye on my kids and when I see 'em getting bored, we go into overdrive to make sure that they're not bored. We come up with (activities) that

are fun because in the end, we're supposed to be having fun on this planet. That's the idea."

Drug free fun

Drugs and alcohol played a dominant role in Sixx's life over the first decade or so of Motley Crue's existence. Today, he's substance free and finding new ways to motivate himself to be creative.

"The thing is, (Motley Crue) just got off of a two-year tour that was sold out and I had the best time of my life," said Sixx of his life today. "The band had don't drink or do drugs doesn't mean that I'm not having a better time than I was before. I'm able to be more focused as an

artist." Being sober has allowed Sixx to tap into creativity that wasn't there before. He's working on a sequel to "The Heroin Diaries," a book on photography and a new Motley Crue record.

"I still get to go have fun. Trust me, my life is not boring," he said with a laugh. "It's very exciting in ways that you might be able to imagine where you go 'wow.' I don't use drugs or alcohol to do it. I still get to go onstage and blow stuff up and play really loud and have a line of supermodels outside my dressing room. Life's good but it's because I set goals and I set standards of what I wanna do."

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Reggae-infused punk-indie rock band, State Radio, plays in Bozeman tonight

Like chapters in a book, Chad Stokes weaves his politically tinged thoughts through groove-laden songs, offering them to the listener in the form of State Radio.



MORE BAND INSIGHTS:
 For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

Montanans will get a chance to catch the promising young band when they make a stop at the Filling Station in Bozeman tonight.

While it's easy to see where Stokes stands on everything from the war in Iraq to the conflict in Darfur, his reasons for writing songs about life as he sees it are purely for his own sanity.

"I think any artist should be able to express what they feel, and I think it's important that they do that because so much of what art is, is the expression of the soul of the artist," Stokes said in an interview with the Tribune from Ohio. "I wouldn't say that I have an agenda, but this is what's inside. This is what moves me and this is what I wanna get on paper so it doesn't have to fester inside of me."

Stokes' voice sounds like is a cross between Dave Matthews and Eddie Vedder, while the music created by Stokes on gui-

tar, Mike Najarian on drums and bassist Chuck Fay is a Police-inspired and reggae-infused blend with a punk-indie rock groove.

The band's new album, "Year of the Crow," isn't available in stores until February, but can be purchased on iTunes and at the show.

"It's great to be able to get the music out to people without going through a bloated company," said Stokes.

Producer Tchad Blake, who has worked with the likes of Pearl Jam, Elvis Costello and Tom Waits, took the reins in recording "Year of the Crow."



PHOTO COURTESY MSO PR

Members of State Radio are, left to right, Chad Stokes, Mike Najarian and Chuck Fay.

Initially, Stokes was nervous about employing such a high-profile producer, but found right away that Blake was the man for the job.

"He's like a mad scientist. He's worked with such seasoned bands, and I felt like we were gonna be like a bunch of kids over there," Stokes said of Blake. "It turned out it was a great fit. He just wants energy and doesn't care if there's mistakes. He likes it raw and we're not all that polished ... so it was a good match."

The single, "Gang of Thieves," is gaining momentum as quickly as the band gains mileage tour-

ing, although Stokes didn't realize the song's power at first.

"I think we're so far inside of ourselves or inside of our heads that it's hard to ... get a huge feeling that (a particular song) is different from that song to the next song."

The band also is concerned about the civil conflict in Darfur. "Sudan" is inspired by that conflict, and the band occasionally puts on shows where a percentage of ticket sales are donated to Rock for Darfur which supports crisis relief in the region.

"We're excited to be involved

See STATE RADIO, 2L

State Radio

When: Tonight in the Filling Station in Bozeman
Cost: Tickets are \$10 at the door
To hear them:
www.myspace.com/stateradio

State Radio: 'We love getting in the van and heading west'

From 1L

in everything that's trying to raise awareness about the genocide (in Darfur)," Stokes said. "We're very happy to be involved in the Rock for Darfur. We'd like to do as much as we can to sort of further that cause."

Although he takes pride in helping out where he can, Stokes doesn't believe that musicians have a responsibility to speak out against things they oppose.

"I think a musician's responsibility is just to be honest with themselves and to create art in whichever way that suits them," he said.

As the threesome from Boston headed West, Stokes reveled in the fact that the band is playing its first gig in Big Sky country.

"We've never played Montana, so we're just excited," he said. "We love getting in the van and heading west and you know the mountains are coming and eventually the ocean. It's that feeling.

It's cool.

"It's exciting for us to go to new territory," he continued. "You look out the window and you're seeing something that you've never seen before. It always makes life in the van happier."

Reach Douglas by e-mail at patjessdouglas@netscape.net.

Chad Stokes
 State Radio
 Dispatch

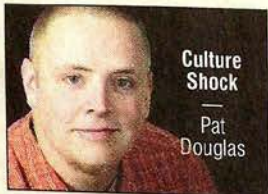
Judas Priest lead singer takes a solo turn on new release

Rob Halford has been blasting rock fans with his signature vibrato voice since the early '70s as lead singer for the metal monster known as Judas Priest.

Often given almost sole credit for introducing studded leather as a staple of heavy metal and coined a metal god by fans and industry professionals, Halford had a successful solo career with bands Fight and Halford in the '90s, being celebrated on the new release, "Metal God Essentials: Vol. 1."

Although he rejoined Judas Priest a few years back, Halford hopes by revisiting some of his classic solo work, fans will get another chance to get acquainted with that period of his career.

"It's like a little door to the four CDs if you wanna go further and investigate those four



Culture Shock
— Pat Douglas



MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalltribune.com/cultureshock

releases," Halford said in an interview with the Tribune from San Diego. "It's not only for the Halford/Priest fans in the world, it's for people that may or may not know of my solo experiences and just wanna check this out."

Now laying down tracks for a

Judas Priest release in 2008, Halford looks at "Metal Gods Essentials" as a resurrection of his favorite songs from Fight and Halford.

"What I wanted to do was just to keep that side of me alive," he said. "My solo activities, my adventures with different musicians, are as important to me as they ever were. 'Metal Gods Essentials: Vol. 1' is just a bit of an overview of some of the highlights."

Complete with three new tracks, a bonus DVD and hits from two different bands, the release is more than just your average greatest hits compilation.

"We've tried to mix it up 'cause normally an essentials release is like your greatest hits. This is not that by any stretch of

the imagination," Halford explained. "This is a very unusual collection of songs from two bands, Halford and Fight. It's only to present something that was different to the norm and it's turned out really well."

Judas Priest is widely considered to be one of the bands that brought heavy metal into the vernacular of music fans all over the globe. Most metal bands today are descendants of Black Sabbath, Led Zeppelin or Judas

See **BAND, 2L**



Rob Halford
PHOTO COURTESY CHIPSTER PR

Band: Halford believes his talent is sustainable

FROM 1L

Priest. Halford still looks back on his early days with Judas Priest as a time of excitement and optimism.

"That first record that we ever made was just one of the best days I can ever remember," he recalled in his signature Birmingham, U.K., accent. "To actually get that piece of vinyl through the post, we were given one copy each by the record company. To actually pick that up and look at it and hold it and think 'oh, my God, I've made a record,' that was a tremendous moment."

The group churned out such hits as "Breaking The Law," "You've Got Another Thing Comin'" and "Living After Midnight," while rolling through the late '70s, early '80s as one of the biggest rock bands in the world.

Halford left the group in the early '90s amid controversy and almost immediately formed Fight. The story of that time period for the band was loosely fictionalized in the Mark Wahlberg film "Rock Star."

In 2003, Halford rejoined the band and wasn't at all bitter about being out of the loop for more than a decade.

"I was yearning for that. A part of me was hoping that dream would become a reality," said Halford of reuniting with Judas Priest guitarists Glen Tipton and K.K. Downing. "It's like when you get back to the house and you open the door and you see those familiar faces, it's the best feeling in the world. Especially when you consider the great times that you had over your two decades together. It just feels great. Priest is like a family."

What makes Halford's solo work stand out is the timelessness of its sound, often shifting from a classic Judas Priest style to a more '90s appropriate, Alice In Chains-like grind.

"I've always believed that everything I've done in my career either as a solo artist or as with Priest, is sustainable," said Halford, who has also made an appearance on the big screen in the film "Spun." "It's got longevity. It's like great books or great movies."

It's a love for rock and roll and metal that has kept Halford continuously making music for more than 35 years.

"It just makes me feel alive. It really does," he said of his reverence for metal. "Metal is unique just because of its power, its volume. It's an aggression. It's a spectacular thing to listen to or to go see live. There's just something primordial about it. You look at the mosh pit and it looks extremely violent and it's not really. It's just very tribal."

"If you don't like metal, if you don't understand metal, you'll never get it," he continued. "You just won't grasp it. It's very difficult to convert somebody into metal if they don't understand what it means."

Halford and his Judas Priest

mates are in the process of writing and recording a new album based on the prophet Nostradamus, set for release sometime in 2008.

"(He's) a real man, not like a fantasy that you get in rock and roll and metal," Halford said of Nostradamus. "(We're) telling the story of this very controversial human being from 500 years ago, from France, who still resonates all these years later. It's a human story as well as one that you know about from his premo-

nitions."

"We're really pushing ourselves again," Halford said. "It would be very easy for Priest to stop recording music and just keep going out and doing shows, but that's not what we're about. The music is absolutely phenomenal. It's everything that you love about Priest and more 'cause we really stretched ourselves and we're doing some extraordinary things musically."

Reach Douglas by e-mail at patjessdouglas@netscape.net.

Wednesday, October 24, 2007

LIFE

Rob Halford
Judas Priest

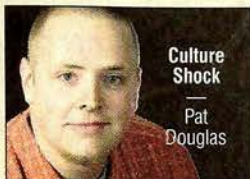
System of a Down metal artist goes solo with 'Elect the Dead'

Stepping out of the shadows of System of a Down, Serj Tankian is still writing music and displaying his trademark vocals although this time, it's all him.

His recently released solo album, "Elect The Dead," while very much in the same vein as a System of a Down record, was composed almost entirely by Tankian in his home studio.

Although he's worked on smaller projects in his home studio in the past, this is the first time he's done an entire metal album as a solo artist.

"I'm used to going in my studio and playing multiple instruments and building the tracks, so it's nothing new to me," Tankian said during an interview with the Tribune from a tour stop in Dallas. "Doing it



Culture Shock
— Pat Douglas



MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalltribune.com/cultureshock

with a rock record. That was different. It was exciting."

Tankian created the solo tunes by melding everything from piano, acoustic guitar and his vocals with bass, electric guitar and programmed drums. Then he brought in SOAD drummer John Dolmayan to play the final drum tracks, along

with current Guns N' Roses drummer Bryan "Brain" Mantia.

"(I even) brought in real string people to play some of the string parts," Tankian said. "It's great because I got to make a rock record without a rock band. There's fun in collaborating, but of course, there's a give and take like any partnership."

"That's fun in its own way, but it's also fun to do it on your own because it's so organic and you work at your own pace in your own studio and it's awesome," he continued.

Having the pressure of being in complete control of every aspect of the album was a welcome challenge for Tankian.

"The fact that I was producing it made me more critical of the material," he said. "When



PHOTO COURTESY WARNER

Formerly with System of a Down, Serj Tankian is enjoying success as a solo act. Hear the Serj Tankian album online at www.myspace.com/serjtankian.

See SOLO, 2L



Solo: CD

FROM 1L

you do a performance and when you're working on a part, you come out, you listen to the whole thing and you're like 'is this as strong as it could be?' What do we do to make this part or this song better? That was always in my mind."

After single-handedly creating the record, Tankian put together a live band, opting to give them the same respect as other artists like Tom Petty, Bruce Springsteen and Bob Marley by giving them their own name.

Live, the band is Serj Tankian and the FCC. While there's the connection to the Federal Communications Commission, the real name behind the acronym is unprintable. Originally wanting to call himself The FCC, Tankian opted to just use his own name on the album.

"I kind of wanted to be honest with the public in the sense that it wasn't a real band," Tankian explained. "It was mostly me doing this project, so I decided to call it by my name, which is the correct way of representing the record. Then the name got passed onto the backup band, which are a bunch of friends of mine that are playing with me."

Even though he's experienced his fair share of big album releases with SOAD, Tankian still gets excited knowing that an album release is just around the corner.

"I'm really excited about the release and all the work that we've been doing around it," he said. "With System, when it first started, it came in from the left. We never had giant expectations of popular success or selling millions of records. That was the last thing on our minds. We just wanted to get out there and make a living doing whatever our passion was."

Tankian isn't expecting sales of his solo effort to match sales with SOAD. It's the integrity of the music that matters most, according to the musician.

"My anticipation, although I'd like the record to do really well, is kind of like whatever it does is what it does as long as I'm doing what I'm supposed to do. As long as the record is completely of quality in the way that I wanted to make it."

Tankian's attitude toward music is intense and passionate.

"The way that I identify music is that it is a shared wave form that comes from the universe and what artists do or songwriters do is channel that and present it and if they're good artists then they're good presenters," he said. "I'm a firm believer in the universality of music. In that sense, it's a very special gift. It's a very intuitive gift that we share."

Tankian has been outspoken on a wide range of topics and about his work with SOAD, as a solo artist and in his collaboration with Rage Against The Machine's Tom Morello and their Axis of Justice organization. Tankian also wrote the controversial essay, "Understanding Oil," which was posted shortly after 9/11.

Wednesday, October 31, 2007

LIFE

"I think a lot of artists wanted to be critical, but waited until public opinion was on their side to be critical," said Tankian of the winds of change that have brought freedom of speech back into music. "It's a lot harder to do it when you have death threats and public opinion is against you, like I did at the beginning of the Iraq war or right after 9/11. I think it's critical to speak the truth when it's critical to speak the truth. Not when it's safe to do so."

Serj Tankian and the FCC are playing a few select promo dates in the country before heading to Europe, and Tankian hinted about a date with Montanas early in 2008.

"Early next year, probably in February or so, we'll be having a full U.S. tour that we're starting to plan now," Tankian said. "We'll definitely be coming through."

Serj Tankian
System of a Down

Friday, November 2, 2007.

LIFE

Mike Scalzi
Slough Feg

'Hardworlder' has inspiration in the past

Chugging along like a weary warrior on his faithful steed, Slough Feg brings a style of metal that conjures images of far away places and flavors of a distant and epic past.

Sowing the musical seeds planted by Iron Maiden and Judas Priest, Slough Feg is celebrating the release of its sixth album, "Hardworlder," and another dose of fantasy folk metal.

Heavy on the guitars, "Hardworlder" features songs inspired by science-fiction novels from the '50s, a Jack London book and everything in between.

It's no surprise to learn that



Culture Shock
—
Pat Douglas



MORE BAND INSIGHTS:
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frontman Mike Scalzi, or Mr. Scalzi to his students, has added philosophy teacher to his resume. His lyrical subjects mirror his interests perfectly.

"A lot of it is sort of spontaneous ideas that are a result of maybe a lifetime of being involved in different things like philosophy and science fiction," Scalzi said in an interview with the Tribune from his home in San Francisco. "They're real life, but they're infused with philosophical and sort of sci-fi ideas in the sort of imagery that's brought up."

On "Hardworlder," the song "Tiger! Tiger!" is based on the Alfred Bester novel, "The Star Is My Destination." "The Sea Wolf" was inspired by the Jack London book of the same name.

For Scalzi, his interest in things

See **CULTURE SHOCK, 2L**



PHOTO COURTESY CRUZ DEL SUR

Slough Feg members, left to right, are Antoine Reuben-Diavola, Mike Scalzi, Angelo Tringali and Adrian Maestas. Hear the band online at www.myspace.com/sloughfeg.

Culture Shock: Newest CD grows on you

FROM 1L

like science-fiction novels from the '50s sparks his creative output.

"I almost exclusively like ones from the '50s," Scalzi said of his love for old science-fiction novels. "Basically in the '50s, obviously a lot of stuff was censored and you couldn't get away with anything because of the red scare. Everybody was being blacklisted (but) they sort of left science and fantasy alone."

"They didn't bother investigating that much for communist ideas because it was sort of considered kid stuff. A lot of writers who maybe otherwise might not have even written that much science fiction wrote science fiction ... because they could get away with writing their radical ideas in the form of science fiction," Scalzi continued.

Musically, Slough Feg's "Hardworlder" sounds like a mixing of old Allman Brothers jams with some Iron Maiden and a little bit of Rush thrown in for the sake of progressive rock.

It might take a few spins to become hooked, but ultimately the music will begin to stick. That's a good thing, according to Scalzi, as opposed to an album that catches on right away and just as quickly becomes boring.

"People say our last one was more immediate, but a lot of people seem to like this one the more they listen to it," he

said. "I certainly didn't intend it that way and I don't know how one would go about intending a record to be that way. I'm glad that it's one that you can listen to back-to-back."

Mixing diverse range of guitar styles, Scalzi says that although he doesn't choose to, many other bands employ redundant and linear guitar patterns, producing one general style.

"Everything from industrial, new metal or whatever they call it these days, to doom, psychedelic stoner rock or death metal, it's usually ... one droning guitar sound the whole way through," Scalzi said. "They have one solid guitar sound the whole way through and then there's other ones that change a lot and it's quirky. People like quirkiness because it's not boring. It stands out."

"Not that we're considered a quirky band but a weird band that does silly things sometimes that catch your ear," he said.

The most important thing to writing a record and playing rock and roll is a sense of humor, according to Scalzi, who originally named the band The Lord Weird Slough Feg based on the comic "Slaine," before shortening it to just Slough Feg.

"We're not afraid to add a sense of humor into what we do, which is a very important element to any kind of entertainment," he explained. "A lot of bands,

especially metal bands, aren't willing to incorporate any kind of humor or quirkiness in their music, which is really ridiculous. First of all, heavy metal is one of the funniest things on the planet. The vocals are totally ridiculous most of the time (and) the lyrics are often silly."

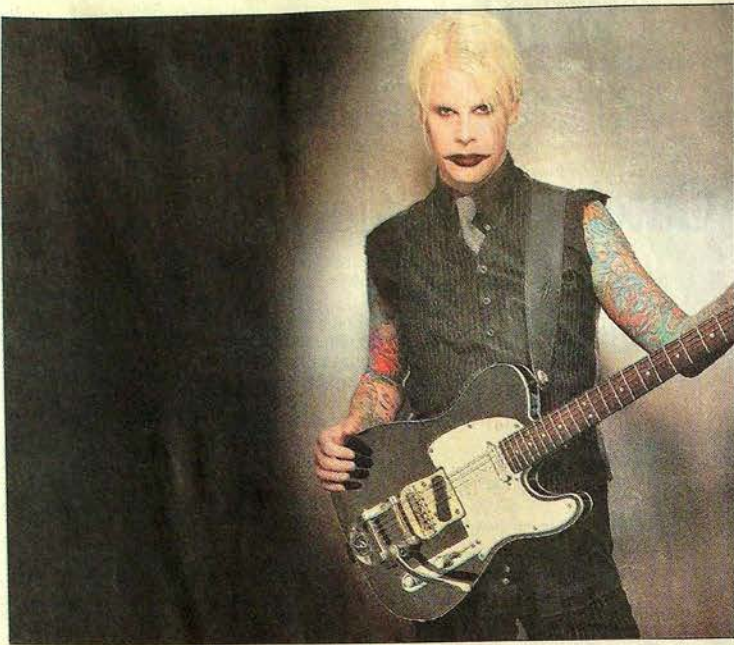
Even classic metal and rock bands have incorporated humor into their shtick, Scalzi pointed out.

"If you look at even early heavy metal bands in the '70s, they totally had a sense of humor. They were silly," Scalzi said. "Black Sabbath definitely had a sense of humor. Van Halen was the hugest band, at least when they had David Lee Roth (and) they were all about humor. They lost their sense of humor and started sucking."

Slough Feg is tentatively scheduled to play a date in Missoula Sunday, Nov. 11, although final details haven't been announced. It will be the second time the band has plugged in and jammed on the other side of the Divide as they played the Montana Metal Fest a few years ago.

"It was a big hall," Scalzi remembered. "There was hardly anyone there. It kind of flopped a little bit."

Reach Patrick Douglas by e-mail at patjessdouglas@netscape.net. Listen tonight to "The Culture Shock" on Montana public radio, KGPR 89.9 in Great Falls. The show begins at 11 p.m.



John 5, guitarist with Rob Zombie, promises a good show in Great Falls Thursday evening. "We have so much fire going on and we have so much video going on and we have the dancers and we have the huge nine-foot drum riser. Visually, it's an incredible experience," he said.

meant as a way of headlining out-of-the-way places without Ozzy while keeping busy at the same time. "We're doing so many of our own shows. I think we're doing more of our own shows than we're doing Ozzy shows," John 5 said. "We all just love playin' and we're not really into days off that much 'cause none of us really party. We just sit around and watch TV and we'd much rather be playing a show. We really like our schedule and it doesn't matter if we're in New York City or Montana."

The live show features an energetic and active band, according to John 5, who recalled attending shows as a kid and remembering the ones who stood out based on their energetic onstage performances.

"I used to go see concerts when I was a kid and I would see Rush or something and they would be incredible," he said. "But, then I would see another heavy metal band that wouldn't sound as good and I never really understood that. It was just them being very aware of not messing up or trying to sound as best as they could live instead of just going crazy onstage."

Having played guitar for Marilyn Manson for two albums, writing songs like "mOBSCENE," "Disposable Teens," and "The Nobodies" along the way, John 5 spoke of the big differences between playing live with Manson and playing with Zombie.

"Oh god, it's night and day because with Zombie, I get to run around as much as I want," said John 5, who has played on albums with David Lee Roth and Rob Halford. "I get to crosscriss the stage, jump on the riser, do solos, anything I want. With Manson it was kind of, 'don't go on that side of the stage,' and 'no guitar solos' and things like that. That was just a different band. It was a blast, but I really feel a lot of freedom here with Zombie."

There's also camaraderie between band members, according to John 5.

"We have a blast. We're always together," he said. "Even if we're not doing a show we try to go to the movies together or something. Everybody gets along and everybody's very funny in the band. It's friends playing really loud, cool music."

In between touring and writing and recording albums, Zombie has enjoyed recent success as a Hollywood director, specializing in the horror genre with such films as "House of 1000 Corpses" and "The Devil's Rejects."

Rob Zombie will perform Thursday at 8 p.m. in Montana ExpoPark in Great Falls. Tickets are \$32 and are available at the venue and at www.ticketmaster.com. Zombie also will play Friday with Ozzy Osbourne at Billings' MetraPark Arena. Tickets to that show are sold out.

His most recent remake of the classic "Halloween" series broke a Labor Day weekend sales record a few months ago, making \$31 million over the first few days of release.

The singer's passion for the horror genre goes back to his days as a child.

"I was pretty young when I got into it," Zombie said during a 2003 phone interview with the Tribune. "I guess when you're a kid those things stand out. You go to Disneyland when you're in kindergarten and the haunted mansion stands out."

Zombie is known as one of the hardest working men in the business, something that appealed to John 5 when he decided to join the band a few years ago.

"He works harder than anyone I've ever met in my life," John 5 said of Zombie. "The guy is always working. Movies, music, everything. It's inspiring and I like to be around people like that."

In addition to being a workaholic, Zombie is also a self-described perfectionist.

"There's really no other way to be," Zombie told the Tribune in 2003. "I know you can't have it perfect, it's not possible. You have to strive for perfect, that way, you get it in the ball park. I don't think anybody strives for mediocrity."

Known for his shredding style of guitar, John 5 thinks he's found a permanent home with

Rob Zombie and says he's grateful to be playing music for a living.

"Rewarding is just being able to play my instrument and make a living out of it," said the musician who has released three guitar-based solo albums. "The whole meaning of life for me is to do something you love and have that be your career."

The band looks forward to playing gigs in places like Great Falls that don't see many big-time metal shows.

"In L.A. or New York, they've seen it so many times and they don't have to travel far for it," John 5 said. "But, I think in Great Falls or something like that, it's such a pleasure for anybody. There's an event going on so you just go. That's what's really great. People really appreciate that we're there. It's gonna be awesome."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Zombie coming to town

On Thursday, Great Falls will be the host of one of the most spectacular and visually stunning live shows touring the nation today. What else would you expect from a guy named Rob Zombie who doubles as a horror magnate when he's not rocking the stage?



Culture Shock — Pat Douglas

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalls.com.

Zombie, who fronted the band White Zombie until the mid-'90s, is known for hit songs like "Dragula," "Thunder Kiss '65," "Black Sunshine," "Living Dead Girl" and "More Human Than Human."

Rob Zombie's show is bigger than ever, featuring pyrotechnics, video screens and a giant robot. Even though Halloween is over, the Rob Zombie spectacle will surely keep the ghoulish fervor alive in the Electric City well into November.

"We go as crazy as possible," said

Rob Zombie guitarist John 5 in an interview with the Tribune from a tour stop in Minneapolis. "We have so much fire going on and we have so much video going on and we have the dancers and we have the huge nine-foot drum riser. Visually, it's an incredible experience. We've got the robot coming out (too). On top of the music, you get the visual as well.

"It's just a complete crazy show, so if someone didn't even know Rob Zombie, it's gonna be an experience even if you don't like the music," he continued.

The Great Falls gig will be an "off date" for Rob Zombie as he tours the country with Ozzy Osbourne, where the two will play Friday in Billings. The off-date shows are

See ZOMBIE, 2L



PHOTOS COURTESY VOIPR

Rob Zombie will rock Great Falls with his fiery show Thursday at 8 p.m. in the Montana ExpoPark.

Zombie coming Thursday

Pat Douglas interviews John 5, guitarist with Rob Zombie, who says fans will be in for a good show Thursday at Four Seasons Arena




/1L

GREAT FALLS
TRIBUNE
MONTANA'S NEWSPAPER

John 5
Marilyn Manson
Rob Zombie

Credit unions seek approval of
Climate bill sweet deal for state's

LIFE

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ETID strives to stand out from crowd

Having helped write the chapter on metal-core music in the history book of rock and roll, Every Time I Die is experiencing what every groundbreaking group faces — copycats. Lots of copycats.

A decade into one long road trip on the highway of metal, the members of ETID are continuing to pave the way for many a band as is evidenced by its latest offering, "The Big Dirty."

On the album the band evolves lyrically, vocally and musically, as they strive to separate themselves from the pack of clones.

"They don't have the ambition



Culture Shock
— Pat Douglas



MORE BAND INSIGHTS:
For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

to write another record, like a different record," said guitarist Andy Williams during a recent

phone interview with the Tribune from San Diego. "They just write the same (song) over and over again. There's bands out there that have written the same song 27 times on three different records. It's like 'man, are you really doing this?' Give people something else. Try to do a different solo. Don't use the pentatonic scale. Use something else."

Vocalist Keith Buckley screams sound painful, for good reason. His efforts on every ETID album are so gut-wrenching that

See ETID, 2L



PHOTO COURTESY ADRENALINE PUBLIC RELATIONS

Every Tim I Die members are, left to right, Mike Novak, Andy Williams, Keith Buckley and Jordan Buckley.

ETID: Band hopes 'Big Dirty' will be the big deal

FROM 1L

his bandmates don't even enter the studio when he's recording his parts.

"He needs extreme concentration whereas for us, we need a million takes," Williams said of the recording process. "We don't really have to use our body that extremely. If we (mess) him up, he's gonna have to scream again ... so it's just kind of better to sit on the outside on that one."

"(Producer) Steve (Evetts) makes him throw up. The dude would seriously scream and scream and scream until he was puking sometimes," Williams said of Buckley's rigorous contributions to the record.

It's always a great thing when the final vocal tracks are presented to the band, according to Williams.

"I'm always blown away by him," Williams said of Buckley. "No matter what. On every single record. In 'Rendez-Voodoo' there's a part where it sounds like there's an orchestra playing and it's not. It's just him doing a ton of vocal layering."

With a reputation for being some of the goofiest guys in the business, ETID has used its humor to get through some of the harsher aspects of touring and writing records year-round. Liv-

ing life in a rock band isn't all it's made out to be, according to Williams, who pointed out a reality that many rock fans don't think about.

"This is gonna be our 10th year and obviously our lives changed," he said. "I didn't have my 20s. I grew up in a van basically. When I was supposed to become a man, I was in a van. I'm really bad with people. I don't have relationships. It's just weird. A lot of things change when you're in a van from 20 to 30."

Despite that, Williams wouldn't trade his experiences for anything.

"I don't have as much money as I possibly could have if I was working nine-to-five at a factory making \$25 an hour," he said. "But, at the same time, I can at least come home from a tour and be like 'I'm super happy.' I got to see the world and got paid for that. I'm in San Diego right now with seven of my best friends on a tour where every show is sold out."

The group played Jimmy Kimmel on Halloween, performing their new single "We're wolf," which also appears on the "Saw IV" soundtrack.

In an ever-changing industry, a lot has happened to the band from Buffalo since their early days of hitting the road in a crum-



MUSIC FROM ETID: Hear samples of Every Time I Die's music at

www.myspace.com/everytimeidie.

my rig.

"We never got handed anything," Williams said. "Our first tour we did in an Ultima. Like a Toyota Ultima with borrowed gear."

The hardest part about keeping the momentum of success going in rock and roll is dealing with the onslaught of bands that take your sound and dilute it, according to Williams.

"Our band is never gonna sell 500,000 copies of the same CD, but yet a band that we've paved the way for is gonna do that," he said. "All the bands that are big right now, are all bands that ripped off other bands."

That trend is nothing new and isn't exclusive to metal or ETID, but something that many bands deal with.

"What's going on now is ridiculous," Williams said of the state of

the music business. "Fall Out Boy's the biggest band in the world and there's 19 trillion other bands that sound just like them."

"You take a band like Soundgarden, they were unbelievable. You take a band like Pearl Jam ... it was still something you never heard before," he continued. "A lot of people ripped that off, or started to rip it off and that's why it died out because everything started to sound the same again. You had bands like Blind Melon that completely ripped every other band off."

The ETID members are excited about the new tunes.

"The Big Dirty' by any means, I think, is our best record," Williams said. "I'm not just saying it just because it's the new thing or anything like that. We literally brought out every piece of attitude that we had (and) our best songwriting."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Andy Williams
Every Time I Die

Bach: Collaboration with Axl Rose fuels intrigue in new album

FROM 1L



SAMPLE THE MUSIC:

To hear samples of Sebastian Bach's work, visit www.myspace.com/sebastianbach.

the studio Monday from noon to five in the morning." What the address? comes back at me. You've gotta be kidding me. I can't take this. The whole world has been waiting 15 years or longer for this guy to put out some new music and he's gonna put it out on my album?"

According to Bach, Rose arrived at the studio in his Enzo Ferrari and got down to business right away.

"We had to have guards and cones around his car because there's not too many Enzo's in that part of Hollywood," Bach said with a laugh.

The two collaborated on a remake of Aerosmith's "Back in the Saddle," and the tunes "Love is a Bitchslap," and "Stuck Inside." Rose's contributions to the album were more than appreciated by Bach who considers Rose a friend as well as master of his craft.

"He goes so ... demonic is the only word I can use," Bach said of Rose. "The sound that he goes to. He goes so high and piercing and he holds it so long. It's ridiculous."

The now 39-year-old Bach culled the musicians who make up his band from groups like Halford, Iced Earth and Testament, thanks in large part to a show he played with those bands a few years ago in Germany called the Bang Your Head Festival.

"I had a whole other band and these other dudes in the other bands I was playing with ... the more drinks we had, it was like ... 'Let me be in your band,'" Bach said. "I walked out of that festival with about 40 or 50 phone numbers and out of those guys I picked my band. The best guys in metal. I'm a really lucky dude."

Bach's father is the late renowned painter David Bierk whose work appeared on the cover of Skid Row's definitive record "Slave to the Grind." Bach chose another one of his father's paintings for the cover of "Angel Down," and even had it tattooed on his arm in a recent episode of "LA Ink." The deci-

sion to use "David Watching," which depicts the Statue of David looking over a group of men transporting a painting of Jesus, was an easy one according to Bach.

"His name was David (and when I did 'Jesus Christ Superstar' a month after he died ... I was doing it for him," Bach explained. "The name of the painting 'David Watching' looking down on Jesus. To have a song called 'Angel Down' and then look at that cover it's like, c'mon man. That is the cover. There is none other than that."

Bach also has appeared on television in numerous capacities including a stint on "Gilmore Girls," as well as reality shows "I Married ... Sebastian Bach," "SuperGroup" and the recently aired "Celebrity Rap Superstar." Although his schedule keeps him more than busy, Bach is thrilled to be in a position to have a lot on his plate.

"It never seems to stop and never seems to let up and I'm the one living it," he said. "I can barely keep up with me."

Few musicians are more passionate about rock music than Bach, who could not be more excited about his new release.

"I love rock music so much and I love this record and my whole intention is for you to press play and you to get goosebumps," he said. "I can't believe that I can go in with nothing and come out with this CD. It just makes me crazy ... because I captured that magic and that's what I'm always trying to do is capture rock magic."

Although it's ultimately up to concert promoters, Bach is ready to light up a stage anywhere in Montana should someone schedule it.

"I will play Montana tomorrow. Book it. Do it," he said excitedly. "I'll play anywhere."

Reach Pat Douglas at patjessdouglas@netscape.net.

Starting in 2000 and I a hundred percent credit the theater with improving every aspect of my singing," Bach said in a phone interview with the Tribune from his home in New Jersey. "After I did four Broadway shows doing all this theater, it did

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Pat Douglas
Culture Shock

the album arrives in stores next week. It is highly anticipated by the rock community, sparked in part by a buzz surrounding a legendary special guest vocalist. The album that has been in the works for nearly

See BACH: 2L

PHOTO/GENE AMARO COURTESY SEBASTIAN BACH
Sebastian Bach, at a concert in Chicago a year ago, is excited about the release of his new album, "Angel Down."



Metal rocker hones vocal skills on Broadway

The fountain of youth is an elusive myth, more so for those who spend the better part of their lives on the roller coaster of rock music. But, don't tell Sebastian Bach that.

Sounding as spry on his latest album, "Angel Down," as he did nearly 20 years ago when his band Skid Row burst on the scene, Bach attributes his youthful and wide-ranging vocals to work that he's done away from the back alleys of rock and roll in a place called Broadway, where he's appeared in "Rocky Horror Show," "Jekyll & Hyde" and as the lead role in "Jesus Christ Superstar."

improve, number one, my pitch, my tone, my stamina on the road, my breathing. Every aspect about my voice."

"When you're on Broadway and you're surrounded by the best singers in the world, you better sing," he continued. "Tickets were 120 bucks a spot. Back in 2000 that was nuts. It was really a high-pressure situation, but I definitely bring a lot of vocals that I learned in theater to 'Angel Down.'"

a decade was given a boost of intrigue when Guns 'N' Roses vocalist Axl Rose contributed vocals to three tunes. The seeds of this collaboration were sown when Bach layed down backing vocals on the Guns 'N' Roses song "Sorry," on the someday-to-be-released "Chinese Democracy."

"I was in LAX going to master the record and I texted Axl and I go, 'dude, when are you gonna sing on my record?' Totally joking. Just being silly," Bach recalled. "He texts me back one word, 'When?' I stopped right in the airport. That's nuts. I texted him back and I go, 'well, we're in

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Tuesday, November 13, 2007

Sebastian Bach, left, works with Axl Rose in his studio recording his newest album, "Angel Down."




PHOTO COURTESY SEBASTIAN BACH

Sebastian Bach
Skid Row

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Horses ride into Bozeman for shows Saturday

Humble is the best way to describe the voice behind the fast-rising group Band of Horses. Frontman Ben Bridwell's attributes the success to hard work, perseverance and determination, although you'd be hard-pressed to get an affirmation of his popularity by talking to him.

"I don't know if I'd actually be a fan of my band if I wasn't in it," Bridwell said during a phone interview with the Tribune from a tour stop in Massachusetts. "I don't even know if I'm a fan of the band while being in it."

The band Rolling Stone recently referred to as "the most promising young guitar group going," in a mid-October Hot Issue is coming to Bozeman for a double-duty performance Saturday. The band's initial show at the Filling Station sold out so quickly that



Culture Shock
— Pat Douglas



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they had to book another show the same day.

"I saw that show sold out pretty fast," Bridwell said. "I actually maybe didn't underscore the demand for people even knowing about us out there. During tours we've gone through Montana millions of times and I just love

Bozeman shows

Band of Horses will play two shows with Australian band, The Drones, at Bozeman's Filling Station Saturday. Shows start at 7 and 10 p.m. with the early show already sold out.

the vibe of that state. It's gorgeous."

Sounding like a cross between the Decemberists and My Morning Jacket, the band's music comes from Bridwell's subconscious creativity. As the artist puts it, he can't help what music comes out of him even if he isn't fond of it at times.

See **BAND, 2L**



PHOTO COURTESY DAVID BELISLE

Creighton Barrett, Ben Bridwell and Rob Hampton, left to right, are the members of Band of Horses.

Ben Bridwell Band of Horses

Band: Singer tries to keep music, show on positive side

FROM 1L

HEAR THE BAND:

Hear samples of Band of Horses music at www.myspace.com/bandofhorses

"It's just unfortunate that it's kind of my cross to bear that I can't help the songs that I'm gonna write. I won't deny them if that's the song that's trying to be written," Bridwell said of the creative process.

"It turns out sometimes maybe Phil (Ek) the producer really likes that one and forces me to record it, or the guys in the band also will say 'sorry, I really like that one. I think we should play it.' For me, the songs kind of write themselves and I'm a little vessel that sings 'em and tries to finish 'em."

Originally from South Carolina, Bridwell found himself in the Pacific Northwest a few years ago homeless and down on his luck. It was in Seattle where he discovered a passion for creating and performing music. He played in a few bands before forming Band of Horses and signing a deal with Sub Pop Records. His struggles to get to where he is today are a reminder of the work ethic required to make it.

"Because of that I have more of a fight for survival. ... I knew that I had to give it my all and still have to give it my all to really finish the deal," he said.

The band released its debut album, "Everything All the Time," in 2006 to critical acclaim on indie rock circuits. Their latest release, "Cease to Begin," has been touted as one of the year's best by Rolling Stone, Spin and Blender, among others.

It's Bridwell's unique voice that has people coming back for more.

"Even when I was in (my old band) 10 years ago at one point I tried to record a song and sang on it and it was exactly the same voice," he recalled. "It was still squirrely. I still had the same high-pitched girly nasal voice. I don't know if it was from my dad rocking to Neil Young at the time when I was a kid, but I was born to try to sing like a girl. I don't have the Leonard Cohen baritone or anything like that."

While the songs convey

mostly a positive vibe, Bridwell tends to write about positive and negative sides of life.

"I write from both perspectives. For us it is very important to stay positive and even trick yourself when things maybe seem to not be going so great. To trick yourself to be positive and be happy, you can sometimes trick yourself into being in a good mood."

"I think in the beginning of starting this band, I was a bit freaked out by the pressure," he continued. "It's helped me a lot just to try to stay positive because when you do that, it rubs off on other people and before you know it everyone's having a good time."

The biggest delight in being the frontman for this band is the ability to see people's reactions, Bridwell said.

"It's more therapeutic... that I see other people's joy in it," he said. "Even in my sappy, stupid love songs that I can't stand sometimes performing... usually the girls will gravitate towards those (and) the guys will sort of puff up their chests during those. It brings me the most ultimate joy that I never had experienced in my life until starting this band."

Although Bridwell has played Montana before in previous bands, this is the first time he will play here with Band of Horses.

"It's always nice to come to a place where maybe there's not so many shows going through all the time," he said of Montana. "It's exciting to get those kids out. It's hilarious. It's just a different atmosphere compared to playing same old 'insert city name here.' Maybe people get really excited and completely wasted and fall down. It's cute. I love it."

"Tell those freaks over there in Bozeman that we're gonna party down," he continued.

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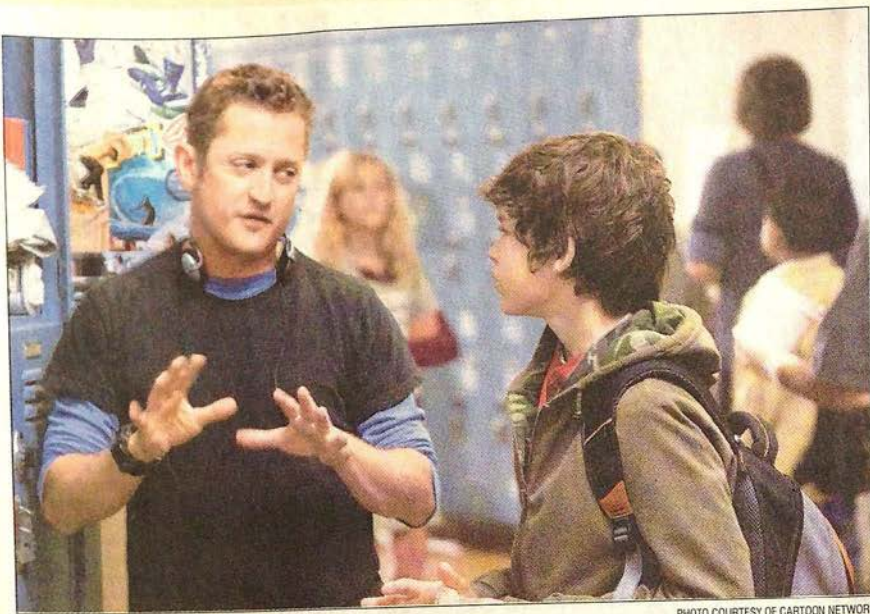


PHOTO COURTESY OF CARTOON NETWORK

Director Alex Winter (left) instructs Graham Phillips in a scene from "Ben 10: Race Against Time."

'Ben 10' coming to Cartoon Network as live-action movie

By PATRICK DOUGLAS
Tribune Staff Writer

Other than the fact that he can morph into a variety of alien aliases and is on a mission to save the world from evil, Ben Tennyson is your average, run-of-the-mill 10-year-old.

The focal point of the widely popular Cartoon Network "toon "Ben 10," Ben Tennyson is about to get a little less animated. Premiering Wednesday, Nov. 21, at 8 p.m., the live action movie "Ben 10: Race Against Time" will bring the characters of the show to life and give a computer-aided twist to the appearance of some familiar aliens.

Behind the camera for "Race Against Time" was director Alex Winter, a perfect fit for the job because of his vast appreciation for the series.

"I was a big fan of the show, and it's something my son and I watched a lot and really loved," Winter said during a phone interview with the Tribune from his home in Los Angeles. "I knew some people over at Cartoon Network and we all started talking about doing something together and being a big fan of 'Ben 10,' it seemed like a good fit."

Winter is widely recognized for his role as the goofy Bill S. Preston in the "Bill & Ted" movies as well as a role as Marko in "The Lost Boys." His career has since moved toward directing and special effects, two entities that were a perfect fit for a project like this.

"Something I was interested in doing was exploring (and) giving a longer form story for kids that involved heavy effects, which is something I do a lot in commercials," Winter said. "This was a really good opportunity to do that and to try to make something that looked really great and utilize a lot of pretty high end, sophis-



ticated special effects for a kids' show."

Winter began his acting career as a youngster, and his experiences as a youth have helped him relate to younger actors when having to direct them.

"I do a lot of commercials that involve kids," said Winter, whose kids' commercials include the recent series of Tony the Tiger Frosted Flakes ads.

"I really love sort of finding really great, talented child actors that still have a vulnerability and openness and authenticity which can get lost sometimes with show biz kids."

Surviving massive audition cuts, 14-year-old Graham Phillips was picked to play the role of Ben, while 15-year-old Haley Ramm landed the part of Gwen Tennyson. The two were perfect for the roles, according to Winter.

"We had real challenges with this to find kids to play Ben and Gwen specifi-



Culture Shock
Pat Douglas

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cally that would have depth and would be able to have humor and wit and to play action and to play drama and also to have a kind of realism as children," he said. "I wanted kids to watch Ben and Gwen and identify with them and feel like that could be them going through these adventures. I think we really were in good hands with both of the (actors) that we have."

In Winter's mind, the role of Grandpa Max already was filled before he even began talking to the network about making a live action "Ben 10."

"It was a wacky idea I had even before I signed on to do this. I remember pitching it to Cartoon Network and was like 'man, we've gotta use Lee Majors to play Max,'" Winter recalled. "It was a fun process actually finding him and getting him involved, and he was awesome. Lee knew of the network obviously but hadn't heard of the show. By the time he put on his Hawaiian shirt, he knew who Max was."

Adding an element of CGI to the film wasn't new for Winter, although it was a challenge to get everything wrapped up in time.

"It really was a blast. It wasn't a quick

See BEN 10, 2L

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Alex Winter
"Bill and Ted's Excellent Adventure"
"The Lost Boys"

Ben 10: Winter recognized by all ages for 'Bill & Ted' role

From 1L

process," he said. "Two days before we were delivering the movie, I think it was the Diamondhead transformation and everybody was just fried, man. People were just baked by then. We all sat around and looked at it and it was like 'wow, man, this is really, really cool.' Even after all that we'd been through it remained a fun and engaging, entertaining process all the way through the end."

Although it's been nearly 20 years since "Bill & Ted" first became a cultural phenomenon and thrust Winter and Keanu Reeves into the spotlight, Winter still gets approached by fans

because of that role.

"For whatever cockamamie reason that none of us can figure out, the 'Bill & Ted' movies have had a longevity and a resonance for a new generation and more specifically a new generation of kids," he said. "In terms of being recognized, I get approached as much by little, little kids as I do by adults and that's fantastic for me. It's a great thing."

"It's awesome and to be able to turn around and kind of fasten some stuff from behind the camera that's aimed squarely at a similar audience, it's great," he continued.

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TRIBUNE

Duane Denison
Jesus Lizard
Tomahawk - USSA

See BAND, 2L

USSA and 'The Spoils' just a little more easy on the nerves

Even though he was a key cog in not one, but two, major releases this year, guitarist Duane Denison is focusing all of his time and energy on one band in particular.

In June, Denison's band Tomahawk released its Native American-inspired album, "Anonymous." However, it's Denison's other group USSA that has the musician excited, more specifically, its new release, "The Spoils."

No tour plans were culled by Tomahawk or its frontman, former Faith No More singer Mike Patton, as Denison opted to focus solely on USSA.

"That's the idea. I feel like the time is right for a band that sounds like this and we all wanna do it," Denison said in an interview with the Tribune from Oregon where the band was on the road.

The biggest differences between playing for Tomahawk and USSA boils down to the consistency of the music, according to Denison.

"It's a little more focused and has a little more continuity," he said of USSA's sound. "With USSA it's a little more balanced and a little more relaxed. There's not quite as much neurosis and strict tension, frankly.



Culture Shock
— Pat Douglas



MORE BAND INSIGHTS:

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Hear a sample of music by USSA at www.myspace.com/ussaband.

Just a little more easy on the nerves."

The band will make a stop in Missoula Friday for a gig at the Badlander. Denison has played in Montana before and remembers a bizarre incident where someone serenaded him in a restroom in Missoula.

"I was playing in Missoula with the Denison/Kimball Trio and this weird ... guy brought a flute and he insisted on playing along with us," Denison recalled. "He followed me into the bathroom and is playing flute in the bathroom. (I'm like) 'lay off!'"

USSA features all of the trademark on-again, off-again,



PHOTO COURTESY SPEAKEASY PR

Members of the touring band, USSA, are, left to right, Johnny Rabb, Duane Denison, Paul Barker and Gary Call.

chugging guitar riffs that Denison is famous for from his days with Tomahawk and Jesus Lizard. Add to the mix, relative newcomer Gary Call who provides a rawness in his singing style and former Ministry bassist Paul Barker. What you end up with is a punk/grunge mixture that comes out sounding like a rock record should.

Denison discovered Call after hearing him play around his hometown in other bands.

"I had seen him play with a couple of different bands in Nashville where I live now and I always thought he was kind of

underused," Denison said. "I just got to know him and we started working on things and feeling things out and everything came into play."

Getting a chance to create music with a different group of musicians, Denison found a renewed energy that he translated into new songs.

"Every time you get a group of people together it creates a different situation. A different balance," he said. "Certain people bring out different aspects of your personality and some chemical mixes are more volatile than others. We're all

Hear them play

USSA plays Missoula's Badlander Friday, Nov. 23. Chernlab also plays. Tickets are \$8.

just sacks of chemicals and electricity and we kind of interact with each other."

"It's always good to get your ideas out and they become real," he continued. "You work and collaborate with people and the next thing you know, you've got a CD in your hand and there it is."

With songs like "Summer Endless Summer," USSA is also not afraid to tackle sensitive issues like global warming.

"Obviously it's a play on words. It's a play on the Beach Boys song 'Endless Summer,' which, 40 years ago, an endless summer seemed like a good idea, right?" Denison explained. "It seemed like a fun thing. Now that it's a reality, it's not so good is it? We're not fear mongers or anything like that (but) there's a certain poetic license in that song."

For Tomahawk's "Anonymous," Denison researched actual transcripts of traditional

Band: Sounding Native

FROM 1L

Native American songs added his own twist to them, motivated in part by seeing so many Native bands play unoriginal music.

"When prompted that was the fact that I'd seen Native bands play that didn't sound very Native to me," he recalled. "They sounded country or southern rock or something and I thought that's a drag. Why do they want to sound like that?"

His research brought him deep into Native culture and its music.

"All of those things are based on the actual songs that I found from transcripts. I don't know a hundred years or so ago. It was really just arranging it," he said. "Obviously, it's not going to be the exact when you've got electric guitars and samplers. We tweaked it to be interesting and unusual and open to interpretation, but we didn't want to pretend like we're mocking it either. We wanted to be respectful."

So far, Denison hasn't received many complaints about interpreting the sacred tunes, although he was prepared for it. "I'm sure there's some who feel like it's cultural misappropriation but I assure you, we meant nothing of the kind," said Denison. There was no hesitancy on our part because we meant well and we just wanted to do something different. We're Tomahawk and we're allowed to do that."

USSA to Missoula. "In the bigger cities, obviously there's more of a crowd for original music, but sometimes it's fun playing smaller places," he said. "People just aren't spoiled."

There's that, and sometimes you go to some unusual restaurants and meet colorful locals. Let's just hope this visit to Big Sky country doesn't again see him wooed by a flutist in the bathroom.

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Patrick Warburton flourishing in role on 'Rules of Engagement'

A decade after playing the bumbling, slow-witted David Puddy on "Seinfeld," Patrick Warburton is back starring in the comedy, "Rules of Engagement." He is married man Jeff, who is slightly more coherent than his "Seinfeld" predecessor.

"He's a little more responsible and refined. A little more full-bodied," said Warburton in a recent phone interview with the Tribune from his home in Los Angeles. "Puddy was something of a caricature. He was a bit of a freak. Freaky



Culture Shock
— Pat Douglas

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story line revolves around two sets of couples and a hopelessly single loser named Russell (Spade).

Although Warburton's portrayal of Jeff seems to come naturally, it's far removed from his actual life, according to the actor.

"I can definitely relate to this guy Jeff but we're definitely in

ON THE AIR

The CBS sitcom "Rules of Engagement" airs Monday nights at 8:30 on KRTV 3(11)

different stages," he said. "I've got four kids and four dogs, and I've been married longer than him, too. I think he's a guy everybody can relate to whether you're married or

See **WARBURTON, 2L**

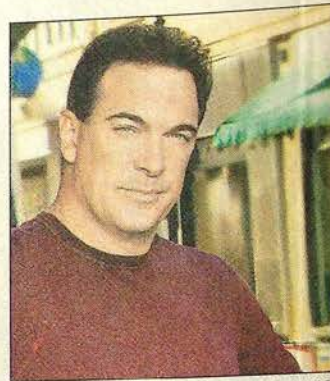


PHOTO COURTESY OF CBS
Patrick Warburton plays Jeff on "Rules of Engagement."

Patrick Warburton - "Seinfeld" - "Family Guy" - "Rules of Engagement"

Warburton: 'I was a huge fan of the show before I ever did it'

From 1L

you're not. His perception of things seems to be a real kind of guy's guy perception."

On the show, Jeff seems to tell it like it is, which often leads to trouble with his spouse, Audrey. While the character seems a bit dry and emotionless at times, he's certainly not a loathable individual.

"I think he's actually very likable because he's a responsible man," Warburton said of Jeff. "He takes care of business and all around, he's a good guy. But, there's other aspects to his personality in regards to saying exactly what he feels at the time, whether it be appropriate or not. You can't not like the guy."

Two of the show's biggest strengths are its writing and casting, Warburton said.

"It's really all about good dialogue and good conflict and that's what our writers seem to be able to accomplish for the most part," he said. "I think (the show) can be pretty smart for what it is, even though we're still finding ourselves."

Television shows are feeling the pinch because of the writer's strike.

"Networks don't seem to give any shows really much of a shot these days," Warburton explained. "If 'Seinfeld' came out in this climate, it might not have had the life that it did years ago. They had their own issues and problems with the network and numbers the first year or two so there may have never been a 'Seinfeld' if they'd tried to evolve in this day and age. It's tricky."

Although it's a stressful situation for people in the profession, Warburton doesn't lose much sleep over it.

"These days, you just gotta go out there and



PHOTO COURTESY OF CBS

Patrick Warburton in a scene with Megyn Price, who plays his wife Audrey on "Rules of Engagement."

do your job and have some fun and if things go really well with the show and you've got a life, then you should be appreciative of that and if they don't then you move on to the next," he said. "As an actor, you just focus on yourself."

Playing the role of Elaine's on-again, off-again boyfriend David Puddy, Warburton had several notable performances on "Seinfeld"

including being a face-painter at a Rangers-Devils NHL playoff game. He looks back on the series with pride.

"(I'm) just very fortunate that I had the opportunity," Warburton said of being on "Seinfeld." "I was a huge fan of the show before I ever did it. It's neat to look back and think that I got to be a little part of that."

Warburton's relationship with Jerry Seinfeld continues into the new Seinfeld-created animated film, "Bee Movie," in which Warburton voices the role of Ken the tennis player.

Warburton has done voices in dozens of films and TV shows, most notably on "Family Guy" playing Joe Swanson as well as Kronk from "The Emperor's New Groove." Warburton really enjoyed the atmosphere of working on "Bee Movie."

"It was an exceptional experience in terms of doing voiceover work 'cause for the most part when you do voiceover work you find yourself isolated in a sound booth. But, on 'Bee Movie' Jerry was in there and you'd work opposite of him so that was a great experience. It was a lot of fun," he said in his trademark stoic voice.

Firmly cemented in his new role of Jeff, the whacky husband, Warburton is excited about the future for "Rules of Engagement."

"I know that 'Rules' is a show that has tremendous potential and is a show that works well now and can continue to get sharper and better," he said. "As a participant you wanna see that happen and you wanna be there for it and experience that, but you don't always get that shot. Hopefully we do."

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Comic's killer impersonations pay off



TBS PHOTO

Frank Caliendo doing his impression of President Bush.

Frank Caliendo is a man of many faces with a knack for finding the essence of someone else's voice. In his new one-man sketch comedy television show, "Frank TV," the comedian is out to prove that a good impression can go a long way.

Known for his uncanny impersonation of John Madden, Caliendo is branching out from his normal routine as the guest prognosticator on Fox's NFL Sunday.

"It's more lighthearted. It's somewhere between 'SCTV,' 'Saturday Night Live' and 'The Mup-



Culture Shock
—
Pat Douglas



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member of the Fox series, "Mad TV," as well as a seasoned standup comedian.

"I was on 'Mad TV' for five years and some things I did, I really liked and other things, I'm like 'why am I doing this?'" he explained. "In this show I pretty much have complete say in whether we do a sketch or not.

pet Show,' Caliendo said about his series during a telephone interview with the Tribune.

"I'm not even kidding. It's a lot of singing. A lot of dancing and we play chess and it's fun."

No stranger to sketch comedy, Caliendo was a former cast

See 'FRANK TV', 2L

'Frank TV': Season shortened by strike

FROM 1L

"We're doing the kinds of things that I would like to do. It isn't mean-spirited and I'm not trying to attack anybody."

In promoting its new series, TBS offered a sneak preview of some of Caliendo's more notable impressions — George Bush, Dr. Phil, Robin Williams, Al Pacino, Robert DeNiro and Jack Nicholson. The series premiere featured a spoof of "Seinfeld" in which Caliendo impersonated all of the main characters.

Now that his range of impersonations has been displayed thoroughly, Caliendo has had a few instances where the people he mimicked shared their opinions.

"Actually last night, I did Charles Barkley with Charles Barkley on the NBA on TNT. I saw an e-mail today from one of the execs at Turner that said it was the first time they'd ever seen Charles Barkley speechless," Caliendo said.

"John Madden doesn't come anywhere near me. I've been on Letterman a few times and Dave has let me do the impression of him on his show and let me back after that. Terry Bradshaw and those guys like it when I do impressions of them.

"I think as long as a person has a good sense of humor, they'll get



TBS PHOTO

Frank Caliendo

it," he continued. "The sports people are usually the ones that are a little trickier 'cause it tends to be an ego thing."

Aside from Madden, Caliendo's most popular impression is of President George Bush, whom he's mimicked in front of one of the toughest crowds imaginable.

"I got to do a Congressional correspondence a few years ago with Vice President Cheney and I was doing Bush and had him falling off the chair," Caliendo recalled. "That was surreal to see Donald Rumsfeld laughing amidst everything that's going on. I guess it's pretty cool."

Coming up with the exact

facial expressions is sometimes more complicated than finding a similar voice, according to the comedian.

"I kind of see the people in front of me. It's weird," he said. "It's almost like looking in the mirror. I actually struggle. When I go back and watch myself, I'm like 'ah, that's awful.' When I do President Bush I look like he got stung by a bee and had an allergic reaction. I watch this guy and I think 'man, I stink.'"

Because he has been so good at impersonating Madden, it's become somewhat of a mission for Caliendo to show what else he can do.

"That's Hollywood," he said. "You pigeonhole yourself in something and for me, I pigeonholed myself in impressions of John Madden to get known. Then you fight the rest of your career trying to show people you do something else. It's just what everybody does in some way, shape or form. You have to be identifiable doing something and that's what that has been for me."

The recent writers' strike has put a damper on Caliendo's first

season with "Frank TV," especially since he's technically a writer for the show.

"I cannot write in advance is what I cannot do. I can improvise on the fly," he said of his restrictions. "I think the writers are right that they're not being treated fairly. They should get something. A lot of people can't go to work right now."

The strike instantly chopped season one of "Frank TV" in half.

"Our run has been shortened down to four or five episodes instead of the eight that we were given," Caliendo said. "That's how things had to be done. The strike is like war, nobody's winning."

For now, Caliendo just hopes to continue entertaining people with his impersonations, and he has his hopes set on his new show.

"I just wanna go out there and make people laugh," he said. "To create this stuff and make people laugh is my job, which is a pretty good job to have."

Reach Douglas by e-mail at pattjessdouglas@netscape.net.

Frank Caliendo



Culture
Shock
—
Pat
Douglas



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Shock columns, go to
[www.greatfalltribune.com/
cultureshock](http://www.greatfalltribune.com/cultureshock)

Drummer marches to busy beat

At the start of 2007, Jeff "Oly" Olson set forth a series of musical goals. He has successfully exemplified the term multi-tasking by working non-stop on his various projects.

The primary drummer for many Trouble albums for almost 30 years, Olson is celebrating the release of Trouble's latest album, "Simple Mind Condition," as well as his own solo project, "Retro Grave."

You'd think spearheading two different album releases at the same time would be enough for one musician. Olson also is remaking Trouble's 1987 album, "Run To The Light." He will bring in guest musicians to add their touch to the classic tracks.

It's a full schedule, one Olson welcomes with open arms.

"It's about a total of 42 songs," Olson said of his workload in a recent interview with the Tribune from Chicago. "When I get into a bind (with one track), I can get away from it. I can move to the next one. In a nutshell, it's really cool to work this way."

Perhaps the biggest change in the recording industry over the decades has been the addition of computerized recording software, something that Olson credits with aiding his efforts to lay down so many tracks at the same time.

"It's a lot easier," he said. "You can edit quickly and you can run your music as a music processor as opposed to a word processor or a graphics art tool and that was only beginning to be experimented

See TROUBLE, 2L



PHOTO COURTESY JEFF OLSON
Drummer Jeff "Oly" Olson

Trouble: Band seeing premium price for CDs

FROM 1L



LISTEN TO THE MUSIC:
Sample's of Trouble music
can be heard at

www.myspace.com/troublechicago.
Hear Retro Grave at www.myspace.com/retrogravetunes.

with 20 years ago. Twenty years ago you had to have a lot of money. You had to rely on a record labels' advances on contracts to pay them back because you had to go into a studio with analog tape and run it and get the tracks right each time you laid it."

"Now you can push the old 'save as' button. That's version one, all right. That's version two. It's quicker," Olson continued.

"You can mail sound files over the Internet on FTP servers. We can ship stuff without shipping it."

Trouble has some of the most expensive secondhand CDs on the market. Their 1990 self-titled album sells for anywhere between \$36 to \$130 used on Amazon.com, while CDs such as "The Skull" and "Psalm 9" will run you between \$21 and \$50. "Manic Frustration" goes between \$25 and \$44 and the brand new "Simple Mind Condition" is selling for between \$21 and \$65, having been released only in Europe so far.

The original recording of 1987's "Run To The Light" is available used for anywhere between \$27 and \$120 on Amazon. In a day in which illegal downloading has diminished the value of a simple CD, prices like that are almost unheard of.

"(Trouble) finally is getting some recognition where a lot of people didn't get to hear it when it first came out," said Olson of the recent fever surrounding the band.

"A lot of people didn't buy it and now that it's time has gone and some news has been talked about a little bit by certain people, it made (the albums something) you can't get."

Prices of the used albums may level off soon as Escapi Records has reissued albums like "Skull," "Plastic Green Head" and "Psalm 9" with bonus DVDs that include live shows from the '80s. Those titles and the new release, "Simple Mind Condition," are available at www.stonerrock.com for \$24.

"Escapi's trying to work a complete catalog of all the Trouble (albums)," Olson said. "I hope the best for them. I hope they can achieve that. I think it would put us to work for the next couple of years. Trouble

really wants to work at this time but we have to be able to have a product for the public in order to do that."

The band also offers rare releases on its Web site at www.newtrouble.com.

Even though he played for years with Trouble during the band's heyday, Olson has kept busy over the years attending Berklee College of Music, composing music for a theater in Chicago and producing an album for children as well as one called "Music To Cook By." The diverse range of his musical studies has helped him understand every aspect of the craft.

"In my reading phase of drumming, I learned a whole new concept called Linear Phrasing which is this number method of drumming," Olson explained of his studies on the instrument.

"I was only a rudimentary drummer who only brought the rudiment of marching music ... but this linear method makes time move around outside of the time signature. Film scoring taught me about ways to get rid of musical blocks. It taught methods."

"I also really enjoyed a deep study of orchestration," he added.

According to Olson, learning conducting techniques is part of the reason he's able to handle such a huge workload.

"It helped be frugal," he said.

Even though Trouble has evolved from its early days of doom lore, Olson appreciates the old fans and welcomes new faces.

"It really feels like there's a whole new fan base and there's new and old at the same time," he said. "They're coming with their kids and some of the people on the road ... have said things like 'we've been waiting 20 years to see you and this is my son and he loves you guys.'"

E-mail Patrick Douglas at patjessdouglas@netscape.net. Hear Douglas on "The Culture Shock" at 11 tonight on KGPR 89.9 public radio.



PHOTO COURTESY BIG MACHINE MEDIA

Lead singer Mark Wilkerson is pictured second from right with his band, Course of Nature.

Course of Nature goes its own way

Having enjoyed a hit debut album with a major label, Course of Nature frontman Mark Wilkerson has found a comfort zone suitable for making an equally successful follow-up.

The band's 2002 debut, "Superkala," produced the hit song "Caught In The Sun," and although the band has since moved on from Atlantic Records and their subsidiary Lava, they've learned a few vital lessons along the way. The most important — not everything is rosy when you're signed to a major label.

"This is definitely position A as far as a musician is concerned. It's such a night and day difference between what we had at Lava and what we're having now," explained Wilkerson in a recent phone interview with the Tribune from his home in Los Angeles. "On top of being surrounded by people who aren't just in the music business, but genuinely know music, it's such a big difference to be able to talk



Culture Shock

— Pat Douglas



MORE BAND INSIGHTS:

For previous Culture Shock columns, go to www.greatfalltribune.com/cultureshock. Hear Course of Nature at www.myspace.com/courseofnature.

to somebody and have them actually be able to understand what you're talking about."

"You trust what they're saying to be true, whereas in the past (with Lava) it was more 'why am I gonna listen to you when you don't even know the name of the band?'" he continued. "It's really the truth. Major labels like that, you get so lost because nobody

See BAND, 3L

Wednesday, December 19, 2007.

LIFE

Band: 'Damaged' self-produced

FROM 1L

really knows what's going on. It's businessmen trying to run the music world."

The band's latest album, "Damaged," was produced on the smaller Silent Majority label and already has yielded a radio hit in "Anger Cage."

While the band has stayed true to its radio rock style, Wilkerson admitted the group struggled without a proper producer on their first effort. This time around, they brought in producer David Bendeth.

"We kind of self-produced our first record with another guy that was mainly just an engineer," Wilkerson said. "It's amazing how much of a role the producer plays when he actually knows what he's doing."

"You think something's cool and you're in love with the part but it really has nothing to do with the song and it's not helping the song. He tells you to throw it out and you really need that



'cause I think your songs suffer when you don't have somebody from that perspective looking at it."

As "Anger Cage" is heating up on modern rock radio, Wilkerson acknowledged that for him it's not all about having a hit song.

"It's good, but ... you have to take it as three months from now, if you can't follow it up, then people forget about you really quick," he said. "It obviously feels great to be able to do something that gets to the masses. The real gratification comes from playing live and people singing along to your songs." Wilkerson has been focusing

on his family in the five years between albums, starting in the 2003 reality show "Tying the Knot" with his wife, actress Melissa Joan Hart. He also experienced the birth of his son two years ago and is expecting another addition in 2008.

Living in Los Angeles has put added pressures on the couple as they try to separate their personal lives from their entertainment careers. Joan Hart is best known for playing the title role in the TV series "Sabrina, The Teenage Witch."

"When we first started dating, my career was doing well and her career was doing well," said Wilkerson of being a celebrity couple. "We've really been spending a lot of time together, focusing on strengthening our family. I don't like people hanging out around my house, taking pictures and all that kind of stuff. That's a little nerve-racking. Neither one of us are big on the Hollywood lifestyle. We're both looking for a way to get out of

here."

The couple has a second home in Lake Tahoe and occasionally visits friends in Montana to get away from the glitz of Hollywood.

"When we're here, we don't go out. We don't do anything," he said. "When we're (in Tahoe) we can go out and do the normal thing and nothing Hollywood-y. You don't have to worry about people jumping out of bushes and taking pictures and that sort of stuff."

With a relatively new group of musicians surrounding him, Wilkerson is excited about his future with Course of Nature. "Everybody that's here now is in it for the long haul and the greater good of the band," he said. "Everybody just wants to be part of it. That's what I've wanted this whole time. It just took me four years to find it."

Reach Patrick Douglas by e-mail at patjdouglas@netscape.net.

Poster perfect

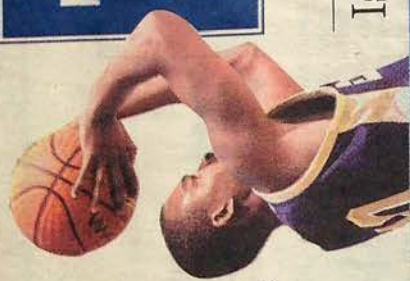
Pearl Jam bassist Jeff Ament not the only artistic brother from Big Sandy /LIFE



GREAT FALLS TRIBUNE

MONTANA'S NEWSPAPER

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Great Falls, Montana
Wednesday, December 5, 2007

KEEPING PEARL JAM POSTERED

The other talented Ament creates 'world's best rock posters'

Just less than 80 miles north of Great Falls sits the tiny town of Big Sandy, home to U.S. Sen. Jon Tester and the unlikely stomping grounds for two Montana rock and roll icons.

Jeff Ament has made a name for himself in the music business as one of the founders of Pearl Jam. His younger brother, Barry, is part owner of a graphics team called Ames Bros, known for producing some of the world's best rock posters, many of which are featured in the new book, "Pearl Jam vs. Ames Bros: 13 Years of Tour Posters."

Growing up in Big Sandy gave the brothers a safe place to incubate their creative energy, although they did follow different directions.

“What’s kind of neat about my job is that you can inject some of your personality into it and a big part of my personality is from being in Montana.”

— Poster artist Barry Ament

“Barry said it was tough to see his brother go, but they always stayed in touch.”

“He took off at an early age and our relationship from that point forward grew through the mail and summer visits to Seattle,” Barry recalled. “We had this kind of connection where he was sending music out to me on a regular basis. (For) 13 years, that’s how we related. He was poor and I was poor so it wasn’t flying out to hang out, it was taking the Greyhound bus and sending letters.”

Barry began working with Jeff artistically while he was still in high school, providing T-shirt and flier art for the band Mother Love Bone, an early incarnation of what would eventually become Pearl Jam.

Barry said growing up in such an isolated place actually helped him build confidence in everything he did, from being an artist to earning Class C All-State honors as a senior quarterback in 1990.

“One thing that was great about a small town in Montana ... is that you could be OK at something and still excel,” he said. “I was a good football player in Big Sandy. If I was in Seattle I never would’ve played football. I got to enjoy that and be really good at it. The same with art. I see so much talent here. I was kind of ‘the art guy’ in my class. If you’re out in Seattle maybe you’re one of 40 ‘art guys.’”



PHOTOS COURTESY BARRY AMENT

For this poster promoting Pearl Jam’s 2003 swing through Pennsylvania, Barry Ament was inspired by an event that occurred on the Hi-Line when he was young. “This poster was an attempt to make amends for the juvenile actions that my 9-year-old friends and I inflicted on the penguin mascot at Arctic Circle in Havre, Montana,” Barry writes in the book. “Not to make any excuses, but we just got out of a matinee of ‘Gymkata’ and were pretty hopped up on birthday cake. Mr. Penguin, please accept my heartfelt apology.”



Culture Shock
— Pat Douglas

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

“In Montana you can kind of be a kid and be interested in something,” Barry added. “In the city ... unless you’re great at something you’re not gonna do it.”

After high school, Barry attended Montana State University for two years then headed to Holland for a year in an exchange program before landing in Seattle. It was there that he

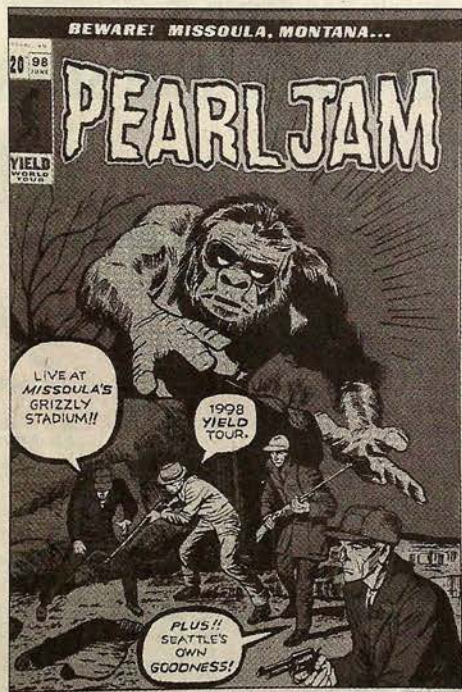


Artist Barry Ament grew up in Big Sandy playing football and skateboarding. A new book, “Pearl Jam vs. Ames Bros: 13 Years of Tour Posters,” highlights his work.

Wednesday, December 5, 2007.

LIFE

Barry Ament



Barry Ament's tour poster for the 1998 Pearl Jam show at Washington-Grizzly Stadium. "One of my favorite images for one of my all-time rock shows," wrote Jeff Ament of the poster in the book "Pearl Jam vs. Ames Bros: 13 Years of Tour Posters." "This is a great poster," added Pearl Jam's Eddie Vedder.

Ament: Montana roots show up in Big Sandy brothers' creative projects

FROM 1L

began working for Pearl Jam artistically, helping with album layouts, T-shirt designs and tour posters.

As the popularity of the tour posters grew, so did the value of prints to collectors. Some posters sell for more than \$150 on eBay.

"It's a strange phenomenon. It's cool to be a part of it,"

said Barry, who along with Brad Klausen and fellow Montana native and Ames Bros partner Coby Schultz, have designed most of the posters. "I can't say that it's necessarily the art. A lot of it has to do with the band. The intention certainly wasn't to get people to go crazy. It certainly wasn't to make them collectible or worth a lot of money. We started out doing it for fun."

"It was always like 'OK, we're going to make a couple hundred posters for people in Detroit.' There was never any intention beyond that other than there were a couple hundred people that were gonna buy this in Detroit and that's it," he said.

The artwork is so popular that the majority of prints have been compiled and presented in the new book "Pearl Jam vs. Ames Bros: 13 Years of Tour Posters," along with comments from the members of Pearl Jam as well as the artists who designed the posters.

There's even a chapter called "Big Sandy 1972-1981" in which Jeff and Barry Ament talk about their early days on the prairie. References to Montana are strewn throughout the book, Barry said, because of the lasting

effect the state had on him growing up.

"Montana is the source for a lot of stuff we do, especially for posters," said Barry, who has made Seattle his home for the past 15 years but still refers to Great Falls as "the city." "It's just kind of one of those nostalgic things that hopefully everyone can relate to that grew up where we grew up."

"What's kind of neat about my job is that you can inject some of your personality into it and a big part of my personality is from being in Montana," he continued.



His parents, George and Penny Ament, helped him along the way as well, Barry said.

"I had a family that never pushed us in any direction," said Barry, whose father George was the mayor of Big Sandy from 1981 to 1992. "If we were interested in (something), they never said 'oh, you shouldn't be doing that. You should be paying attention to your math courses.' My parents never did that. They allowed us to be whatever we wanted to be."

Being able to create art for one of the biggest rock bands in the world certainly has helped Barry Ament showcase his talents to the masses, and he's grateful for every bit of it.

"It's a very gratifying job where a lot of times when we do something, it's getting seen all over the place," he said. "It's pretty cool."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Visit Ames Bros at www.amesbros.com.



PHOTO COURTESY BARRY ARMENT

Barry Ament (on skateboard) and Jeff Ament (right) goofing off as kids in Big Sandy.

Wednesday, December 12, 2007

LIFE

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Four mystifying tracks make up band's new album

For a song to stick with OM's Al Cisneros, it must go through a series of rigorous trials, discarded time and time again until it takes shape.

For those familiar with Cisneros, that should come as no surprise.

"I'll hear a rhythm or a riff just anywhere at anytime. I'll intentionally try to not identify with it and see," Cisneros explained during an interview with the Tribune from San Francisco.

"You let 'em go away and if they come back really



Culture Shock
— Pat Douglas



MORE BAND

INSIGHTS: For previous Culture Shock columns, go to www.greatfalls-tribune.com/cultureshock

strong you do 'em again and maybe a third or fourth pass where (it becomes) insom-

nia. No food. It's just 'OK, I've gotta deal with you now. OK song. Now we know. Welcome.'"

You could say that Cisneros is the furthest thing from an impulsive musician. "I don't wanna talk myself into a part sticking with me," he said. "I don't feel good about sharing anything with any audience that doesn't first stick to the people in the band themselves."

On OM's latest release, "Pilgrimage," Cisneros once again collaborates with longtime musical partner

Chris Hakius. The album resulted in four mystifying tracks, held together by a consistent rhythm sometimes reminiscent of modern Tool.

Engineer Steve Albini was brought in to record "Pilgrimage." A native of Missoula, Albini has engineered albums for everyone from Nirvana to Page and Plant, The Pixies and The Stooges.

Cisneros and Hakius made up two-thirds of the



PHOTO COURTESY SOUTH-HEAN LORD

Al Cisneros (left) and Chris Hakius make up the band OM.

See BAND, 2L

Al Cisneros
OM - Sleep

WEDNESDAY, DECEMBER 12, 2007

GREAT FALLS TRIBUNE ■ WWW.GREATFALLSTRIBUNE.COM

PAGE 2, SECTION L

Band: No

FROM 1L

cult favorite, Sabbath-inspired band Sleep, rounded off by current High On Fire frontman Matt Pike. While it's been nearly 10 years since Sleep released its final album, the band's reputation has grown over the years. "It's really weird 'cause the band got more popular when we stopped playing," Cisneros said of the resurgence of Sleep. "It's like, do you sell more records by

never touring? It's just weird. To this day the three of us trip out on that. We were like best friends in high school. We loved it."

Although rumors of a bitter split have followed the former members of Sleep, Cisneros said that's not true.

"Our friendships have always continued to get better," Cisneros said of the relationship between the three artists. "They never were bad. We surrendered

(Sleep) because we didn't want it to be drug through the mud and put out those albums that no band ever needs to put out. It's better to stop than to do that."

Describing Hakius as "the brother I never had," Cisneros pointed out that without the breakup of Sleep the three OM albums and four High On Fire records would never have been made.

"The work that (Pike's) done, the works that we're doing. I

think they showed that it was a healthy thing for us," Cisneros explained. "I'm not talking about how it was received, I'm talking about for us finding out about our own processes."

As OM fans acquaint themselves with "Pilgrimage," Cisneros and Hakius are already looking toward the next record. According to Cisneros, every OM album is connected regardless of whether you're talking about their 2005 debut, "Variations on

a Theme," or music that hasn't been written yet. "What we do, there aren't really albums or songs," he said. "It's just one, long piece. It's broken up in different albums and different points in time, but it's one piece."

In the latest piece of the OM puzzle, listeners get a glimpse into the mind of someone who works hard at his craft. "I can't honestly tell you what I'm thinking 'cause there's this

other absorption," Cisneros said. "I don't even notice time. I don't notice anything. I can't choose to have that happen, but when it does happen, I know that I'm not me. There's something else that's going on and I've got to follow that."

Reach Patrick Douglas at patrickd@netscape.net. Hear samples of music by OM at www.myspace.com/omvibratory.com.

Tuesday, December 25, 2007

LIFE

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GREAT FALLS TRIBUNE WWW.GREATFALLSTribune.COM

The Hives change things up on fourth CD, 'The Black and White Album'

Not since the early days of AC/DC and Angus Young have the suit and tie been as cool on stage at a rock show. Enter The Hives and their matching white or black suits in every promo shot or live show.

The garage-punk rockers from Sweden are back with their fourth studio effort, "The Black and White Album," a diverse collection of songs meant to stray slightly from the formula fans have come to expect.

"They say the definition of madness is doing the same thing and expecting a different result," vocalist Howlin' Pelle Almqvist says in the tune "Try It Again." That's the mantra The Hives turned to when writing the new



Culture Shock
— Pat Douglas



MORE BAND INSIGHTS:
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album.

"We had a master plan of making three records and then quit the band," explained guitarist Vigilante Carlstroem in an interview with the Tribune from a tour stop in Wiesbaden, Germany.

"We had the thought that good people only make three good records and then they suck.

"When we decided to do the last record, we wanted to do it in a different way and make everything different from how it is in the past," he explained.

To do that, the band employed six different producers, including hip-hop mogul Pharrell Williams of N.E.R.D. fame, who helped record the tracks "Well All Right!" and "T.H.E.H.I.V.E.S." Working with Williams was a way to challenge the band, known for their hit song "Hate To Say I Told You So."

"It was very different from

See HIVES, 2L



PHOTO COURTESY: ANDY EARL

Pictured from left: Chris Dangerous, Howlin' Pelle Almqvist, Vigilante Carlstroem, Dr. Matt Destruction and Nicholaus Arson.

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Hives: 'We still have a lot of fun, everything is just going great'

From 1L

working with some other guys," Carlstroem said of bringing in Williams to produce the two tracks. "He worked very fast. He gets into the studio and then it was just bam, bam, bam. It was complete opposite of what we're used to doing. We wanted to see how it would end up. (Mixing) mostly R&B and very modern music to work with a regular rock and roll band to see what would happen."

The group recorded most of the new album in a studio in Oxford, Miss., behind the tutelage of producer Dennis Herring.

"We wanted to work with him and his studio was in Oxford so that's why we ended up in Mississippi," Carlstroem said of the collaboration.

The experience not only gave the guys from Sweden an appre-

ciation for the deep south, they also were awarded with the key to the city.

"It was a college town so it had a lot of good restaurants and bars. There was stuff to do, but we mostly spent all our time in the studio," Carlstroem said. "We kind of worked from 12 to 12 everyday and when you're done you pretty much just go to the hotel and sleep."

The band has gotten added exposure in unexpected areas including commercials, video games, NFL broadcasts and a seasonal spot on Cartoon Network although Carlstroem has paid little attention.

"It's good, I guess. I never see anything in America," he said.

The band was asked to put together a song about fall for Cartoon Network's seasonal promo. For that, The Hives hashed out the tune "Fall Is Just Something Grownups Invent-

ed," which appears as a bonus track on the UK album. It was a spontaneous recording where the whole band just played in the same room.

"The recording we did, that's actually the first time and I think the only time we ever played a song together live," Carlstroem said, referring to the process of recording a song with the whole band playing simultaneously. "We set up the gear in the studio and went through the song and then we said 'push record and see what happens.' We haven't played it since either. It turned out really, really good."

As major labels continue to send up red flags warning of a declining industry, the bands on those labels are feeling the pinch.

"The record labels are getting rid of people pretty much every day. It's a dark time for the record labels," Carlstroem explained. "It will affect us, too. The labels want

money from people touring. When the bands play, they wanna share of the money from T-shirts. Even the biggest bands don't sell near as much records as they did before."

Despite the turmoil surrounding labels and the uncertain future of the business, The Hives still are enjoying their craft as they did 15 years ago when they started.

"We still have a lot of fun. Everything is just going great. Every show is getting better, and more people are coming to the shows," Carlstroem said. "I guess that's why we're still around, still playing and still recording music, because it's still fun. We really love being The Hives."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Listen to The Hives at www.myspace.com/thehives.

Wednesday, December 26, 2007

LIFE

Opeth releases double live album spanning entire catalog

By PATRICK DOUGLAS
Tribune Staff Writer

Two years ago, one of the most groundbreaking releases in decades brought the metal world to its knees.

Opeth's "Ghost Reveries" was hailed by fans and critics alike, even being named as the 18th best album of the last 20 years in a recent issue of Metal Hammer magazine.

The brainchild of Mikael Akerfeldt, Opeth has been around for nearly 20 years and has returned with a double live album, "The Roundhouse Tapes," which spans the band's entire catalog.

"We wanted to make sure that we concentrated on playing stuff from as many albums as we possibly could," explained Akerfeldt in a recent interview with the Tribune from a studio in Orebro, Sweden, where the band currently is working on their next album. "There are songs from all of the albums, apart from 'Deliverance.' It was a pretty good



Culture Shock
Pat Douglas



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sestist." Having previously released a live DVD, Akerfeldt noted certain limitations on that recording. "They didn't have this time around."

"We wanted to play lots of the early stuff because we couldn't have any early songs on the last DVD because of re-recording restrictions," he explained. "I'm really happy about some of the versions, especially some of the older songs. I think they sound better on this album than they do on the original record."

The Roundhouse is a legendary venue in London chosen

specifically for the live Opeth record because of its history.

"I wasn't aware of this venue until they mentioned it to me, so I checked it out and it turns out it was used by many of my favorite bands in the '60s and '70s," Akerfeldt said. "It was a very good venue. Being in London, we had a good crowd there. I think it sounds awesome."

Going into a gig knowing that it is being filmed for a DVD and recorded for a live album can bring added pressures, but it doesn't last for too long, according to Akerfeldt.

"I guess initially through the first couple of minutes, you kind of go 'ooh, let's not (mess) up this song.' You kind of get over that after awhile," he said. "You try and enjoy yourself. Whatever (stuff) you say between the songs, you want that to be extra cool. After awhile, I didn't think about the cameras."

While the audio CD is already out, the DVD version of "The



PHOTOS COURTESY
ADRENALINE PR

Opeth performs at The Roundhouse in London for their double live album, "The Roundhouse Tapes." The work spans the band's entire, ground-breaking catalog.

Opeth: Album release slated for early 2008

FROM 1L

Roundhouse Tapes" is slated for release in early 2008.

Akerfeldt is known for his unique style of guitar along with his opposing mix of melodic and guttural vocals. Musically, each song is a long adventure as four of the six songs on the first disc clock in at more than 10 minutes apiece, while no song in the show was less than eight minutes.

For Akerfeldt, a live Opeth show is all about the music and doesn't necessarily center too much on video screens or props.

"The core of the show is the songs," he said. "We just wanna play the songs well and have a good time playing them and maybe some interaction with the crowd. It's nothing spectacular.

“The core of the show is the songs. We just wanna play the songs well and have a good time playing them and maybe some interaction with the crowd. It's nothing spectacular.
”

— Mikael Akerfeldt, Opeth founder

It's not like going to see Motley Crue. If you're a deaf guy, you can go see Motley Crue and you'd think it rocks (because) you can't hear anything."

"We've been talking about having a screen because we're not that animated on stage," he continued. "It's like we have lead boots on. It's like we stand in one place and headbang ... walk a few steps to the right and headbang there for awhile."

Currently in the studio wrapping up the finishing touches on an album scheduled for release sometime in early spring 2008, Akerfeldt is excited about the new tunes.

"I just listened to Fredrik's guitar solos. We've done four guitar solos for this album so far. Just 10 minutes before you called, I lis-

tened to the finished versions (and) I almost started crying. He's just amazing," Akerfeldt said of the contributions of new guitarist Fredrik Akkeson, formerly of Arch Enemy, who recently replaced Peter Lindgren in Opeth. "In comparison to him, I'm just a nobody. I'm just blown away by him. I love his style."

While Akerfeldt acknowledges Opeth's rise to international fame behind 2005's "Ghost Reveries," he realizes that the band probably won't become a household name because of their sophisticated style.

“I think our music is a bit too complex to appeal to a wider crowd," he said. "That's the way we like it and that's the way we're gonna continue. I wouldn't mind ... if everybody in the world

loved it. But, the bigger crowds seem to enjoy elevator music. Music that you don't have to listen to."

Following up an album as successful as "Ghost Reveries" is a challenge Akerfeldt feels the band has met.

"From my point of view, I think it's the best album we have ever done," Akerfeldt said of the new songs. "At the time I recorded ('Ghost Reveries') I felt the same as I do now about this album. The people I've played the demos to are like 'wow, this is really something special.' (But), it's not up to me to say."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Listen to Opeth online at www.myspace.com/opeth.

See PANTRY, 21

Mikael Akerfeldt
Opeth



PHOTO COURTESY MEGAN HOLMES

Left to right, the members of Portugal. The Man are drummer Jason Sechrist, bassist Zachary Scott Carothers and guitarist-vocalist John Baldwin Gourley.

Isolation helped shape Alaskan band

North of Montana, there's a state slightly more isolated when it comes to rock and roll exposure.

While beautiful, Alaska isn't the place you'd expect to find an up-and-coming rock group.

But that's not the case with Portugal. The Man. Fronted by John Baldwin Gourley, PTM credits its uniqueness to a lack of exposure to pop culture.

Gourley, who spent his formative years in various Alaskan towns, cites oldies radio and his parents with exposing him to music early and often.

"We always had long drives into town ... and would just listen to oldies radio with my parents," Gourley explained during a recent phone interview with the Tribune from the band's new home town of Portland, Ore.



MORE BAND INSIGHTS:
For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

"It's really funny now looking back on it."

The band is riding high on the success of its release, "Church Mouth," a collection of tunes that sound like a cross between the White Stripes, Kings of Leon and Led Zeppelin, although Gourley admits the latter is purely by accident.

"You know Led Zeppelin was one of those bands I never got super into," Gourley said. "All my friends love Led Zeppelin and it's so weird that our band gets compared to Led Zeppelin."

The comparisons to the patriarchs of modern rock surround PTM because of Gourley's Robert Plant-like vocals mixed with groovy guitar riffs.

Lyrical, Gourley's repetitive style gives the band a distinctive message, with such song titles as "Sleeping Sleepers Sleep" and "Telling Tellers Tell Me." Other lyrics embedded in songs on the album include bits like "floating floats," and "messy mess."

Gourley has been attracted to the writing style for awhile.

See PTM, 2L

PTM: Greeted with little fanfare in Montana

FROM 1L

"It's just kind of the way I've always written," he said. "I just really like how the words flow together. It's obviously the same word. When I'm writing the lyrics more of a thought is put on the rhythm and how many syllables are there. It just feels so much better to have something that blows (you) away. I feel like if you use the same word three times, you can't go wrong."

As a youngster growing up in Alaska, Gourley once spent a year in the wilderness with his family, isolated from even nearby towns. It was an experience he remembers vividly.

"I was 5 at the time," he recalled. "It was all I had known really up until that point. I was at least old enough to understand what we were doing. It was just so silent. So quiet. I think I only went to school a handful of times for kindergarten that year. We lived so far out, we could only get to town with a snowmobile or the dog sled."

Being cut off from society, Gourley felt the pinch that came with having to coexist with others once he started being exposed to other kids.

"I'd obviously been playing with friends, like my Dad's friend's kids or whatever, but



SAMPLE THE MUSIC:

To hear a sampling of songs by PTM, visit www.myspace.com/portugalthemanager

having grown up out there and just always been away from everything, it just made me this horribly shy, scared of everything kid," Gourley said with a laugh. "Honestly ... I still am if I'm in the right situation, or the wrong situation, I suppose. Anything outside of music, I just tense up and have panic attacks. It's crazy."

Although it might sound like he was adversely affected by such an upbringing, Gourley is grateful for his childhood.

"It's totally cool because I'm happy with everything that my Dad taught me," he said. "Everything we did growing up was really cool. Like rafting trips and camping and being out in the woods and going on the dog sled, just out for a couple days and things like that."

Gourley originally moved to Portland to become the lead vocalist for another band, and

while there decided to get together with a couple of fellow Alaskans to form PTM.

"I had no intent on moving to Portland," he said. "Nothing against Portland. It's probably the best music scene in the country. Bands don't make any money in (Alaska). If they wanna get back home to Alaska, I think either Portland or Seattle are the closest place, Portland being the cheapest to live."

Gourley recalled a 2006 gig in Montana with little fanfare, but promised not to give up on the state.

"We played out there one time last year and there were like 10 people there," he said with a chuckle. "We'll probably just come out (again) and play a 21 and over (club), like a bar thing. Those are fun. I imagine it's much like Alaska where the bar shows are normally cooler and more of a setting to be playing in. Let's play some rock and roll and get drunk."

Reach Patrick Douglas by e-mail at patjessdouglas@net scape.net

Tuesday, January 1, 2008

LIFE

John Baldwin Gourley
Portugal. The Man

Friday, January 4, 2008.

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LIFE

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GREAT FALLS TRIBUNE WWW.GREATFALLSTRIUNE.COM

Weedeater thrives with Southern rock revival

A southern rock revival is in progress and that's a good thing for North Carolina's Weedeater, a trio that knows how to tune down a guitar and play some of the bluest riffs in rock.

Weedeater mixes the guitar sound of Corrosion of Conformity and Down with vocals reminiscent of Motorhead. That volatile cocktail of metal magic has boosted the popularity of the veteran doom rockers in recent years. Their 2007 album, "God Luck and Good Speed," is enjoying robust sales.

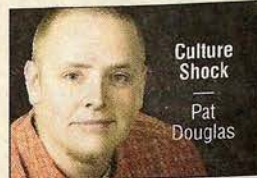
"I guess a lot of things come full circle in music or any kind of art," said vocalist Dave "Dixie" Collins in an interview with the Tribune from Charlotte, N.C.

"I've been playing this kind of stuff since I was in Buzzoven years ago. I'm glad of the resurgence of it. We're definitely happy people are digging this kind of stuff right now."

For the new record, the band brought in producer and Mis-

“ His skills recording bands like us ... that get their point across better live, I think he's one of the best in the world at that. **”**

— Dixie Collins about Missoula native Steve Albini, producer of the Weedeater album



Culture Shock
— Pat Douglas



MORE BAND INSIGHTS:
For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

soula native Steve Albini. It was a match made in heaven according to Collins, who was grateful for more than just Albini's musical tastes.

"He brought some of the best gourmet hot dogs in Chicago to the table," he said. "His skills recording bands like us (and bands that get their point across better live, I think he's one of the best in the world at that. At capturing that live feeling. The way

he recorded us with our amps in the same room and we tracked everything live, other than the vocals, it really works well for us."

"We really enjoyed working with him," he continued, adding that the band was so efficient that they got done with the studio earlier than scheduled and got money back. "Hats off to Steve."

The band doesn't make a habit of rehearsing the music before a

tour, despite the difficulty of the music.

"We haven't practiced since we wrote that record," Collins said. "We just get all of our practicing done on the road. If you're looking to see a Weedeater show, I would come out after the first couple of dates because they're practice shows. It's unfortunate if you see the first show (but) that's

See **BAND**, 2L

Dave "Dixie" Collins Weedeater - Buzzoven

Initially concerned about legalities of doing the cover, the band decided to go ahead and record something at the urging of their label, Southern Lord Records. "We just did it anyway," Collins said. "I talked to the guys at Southern Lord and they're like 'we'll just deal with that if it ever comes down to it. Just do it if you wanna do it.' So we did."

Collins even separately recorded a tune called "Alone" on four-track with nothing but a banjo, acoustic bass and his voice. The song was added to the middle of the album. "It was done on four-track in my old garage. The 'Garage-Mahai' may it rest in peace," Collins recalled. "We just liked it a lot. We took the recording (and) Mike Dean from COC took it on their bus and did some mobile home mastering."

Weedeater is headed for Europe early in 2008, and a U.S. tour is planned for spring/summer. Collins says they hope to play in Big Sky country again. "We'll be back there probably when we get back from Europe sometime early summer," Collins said. "We've played in Billings and Missoula a couple of times and I'm kind of familiar with (Montana)."

Reach Patrick Douglas at patrick.douglas@newscape.net. Hear The Culture Shock at 10 tonight on KGPR Radio, 89.9 FM.

Band: Weedeater eyes Big Sky for U.S. tour later this summer

FROM 1L

pretty much the way we do it."

Included on "God Luck and Good Speed" is a cover of Lynyrd Skynyrd's "Give Me Back My Bullets," which was meant as a tribute to the veteran southern rockers.

"People used to yell (play some Skynyrd) all the time," Collins recalled. "Our guitar player was born in Alabama and we used to do 'Sweet Home Alabama' and we've always done a Skynyrd song live just for the hell of it. This time somebody asked 'why don't you put it on the record?'"

Weedeater is headed for Europe early in 2008, and a U.S. tour is planned for spring/summer. Collins says they hope to play in Big Sky country again. "We'll be back there probably when we get back from Europe sometime early summer," Collins said. "We've played in Billings and Missoula a couple of times and I'm kind of familiar with (Montana)."

Reach Patrick Douglas at patrick.douglas@newscape.net. Hear The Culture Shock at 10 tonight on KGPR Radio, 89.9 FM.



PHOTO COURTESY SOUTHERN LORD
Guitarist, Shep, left, and vocalist-bassist Dave "Dixie" Collins, right, of Weedeater.



SAMPLE BAND'S MUSIC:
To hear Southern rock band Weedeater, visit www.myspace.com/weedeater.

Wednesday, January 9, 2008

LIFE

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This Moment is a real scream

The mostly man-filled world of metal is the last place you might expect to find a petite woman whose voice is as piercing and powerful as In This Moment's Maria Brink.

Great Falls metal fans were personally introduced to Brink's amazingly shrill vocal style when the band opened for Rob Zombie at the Four Seasons Arena in early November. "The band has spent the better part of the past three months opening shows for Rob Zombie and Ozzy Osbourne and has been on the road for a



Culture Shock
— Pat Douglas

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfallstrribune.com/culture shock

voice in shape, according to the singer.

"I just have been doing it for so long now that I've built up big calluses in my voice, knock on wood," Brink said during a recent interview with the Tribune from a tour stop in Indianapolis. "I've never lost my voice. I guess there is a correct way (to scream) and I guess I have just figured out how to do it without hurting myself."

The members of In This Moment are still pinching themselves at being on tour.



PHOTO COURTESY CENTURY MEDIA

Left to right, Jeff Fabb, Chris Howorth, Maria Brink, Jesse Landry and Blake Bunzel are the members of In This Moment.

Maria Brink In This Moment

See BAND, 2L

Band: A real scream

FROM 1L

"We still are a new band. It's done really great on radio and now we have an opportunity to be playing arenas with Ozzy," Brink said. "It really is kind of what you'd hope for. You kind of think that eventually somebody we can play arenas. You don't think on your first album that's gonna be happening. It's definitely a dream come true, sure."

While many metal fans are just starting to discover In This Moment, the band has been playing songs from its debut album, "Beautiful Tragedy," for the past two-and-a-half years. The band has been able to stay fresh on the road because of the personality of each song, according to Brink.

It's so important for me when I'm really moved by a singer that I can really feel something about," what people are feeling about," she explained. "Sometimes they won't even be the most beautiful or allegorical for instance Johnny Cash, but you can feel so much emotion in it. That's what I liked to do personally. That's what really moves me. I like to write about things that are really personal to me."

"Whether it's happy or sad or (fished) off, people can really feel what I'm singing," she said. "I try to really connect with the song... so that I still can do that song with conviction on stage and be real with it."

Mixing double-bass drum beats, blistering guitar solos and Brink's combination of melodic and scream vocals. In This Moment sounds like a cross between Otep, Killswitch Engage and Lannon. It's a dichotomy sparked by the conflicting interests of Brink and driving head guitarists Chris Howorth and Blake Bunzel.

"The cool thing about what it is with us is that everybody kind of has their own influences and we're really different," Brink said. "Chris is kind of the heavy music guy, Blake is really Pink Floyd, Chris says down the cake and then Blake says down the magical frasing and the sparkles."

"I love heavy stuff but I love beautiful stuff, melodic stuff. I'm pretty sure," she continued. "So I think the lighting, especially with me and Chris, was right. It was heavy, I was pretty, kind of creative. The band is looking forward to writing the next record, something they plan on doing as soon

the four ends in mid-February. While they had a long time to write the debut record, they will have only a couple of months to write the follow-up.

"A lot of times, the second album makes or breaks, so it's definitely pressure," Brink said. "We really wanna grow on our next album. Just write better songs in general. We're already starting a bunch of skeletons for a bunch of new songs. It's definitely exciting."

When writing music, Brink chooses to add her lyrics when the songs are complete musically. "I usually don't do my lyrics until last. It's weird," she said. "We'll write the songs and I'll write my melodies, but I'm just singing random words and until the song's kind of done and I get a feel of what the song feels like is when I usually put lyrics to it."

The next record might see changes in Brink's vocal style, a more melodic emphasis. "I really love singing. I'm a little tired of screaming. Cause I'm not always (angry)," said Brink whose right arm is sleeved in tattoos and has the word "BELIEVE" tattooed across her fingers on both hands. "I love to let it out and I love to scream when the emotion of the song really calls for it and I guess I was just emotionally intense this last album."

Being one of a few female metal singers, Brink is excited to see a resurgence of the female rock scene in rock. "There was Janis Joplin and Stevie Nicks and there were so many rock and roll queens back when I was a little bit," she said. "Now it's kind of coming back. I just gotta be myself and do what I do and if somebody accepts me (and) likes what I do, then great. I love it. It scares me, doesn't think I'm metal enough. I don't care either. I don't need that person to be our fan anyway."

Known for taking stage in various forms of dress, mostly a baby blue Alice in Wonderland style outfit, Brink loves getting into costume for a show. "I'm just in love with dresses and I love fairy tale things and I love doll dresses," she said. "It feels good for me to step into that before I go onstage. It makes me feel strong and beautiful and that's all that matters."

Reagan Patrick Douglas by e-mail at patrickdouglas@mtscenepi.net.

Friday, January 18, 2008

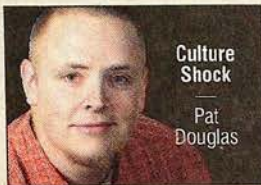
LIFE

Boss is grunge with English attitude

In the Golden Globe nominated film "Juno," Jason Bateman's character Mark proclaims 1993 to be the best year in rock and roll. Whether you agree with him or not, there's no debating that just mentioning the year in a rock context brings up ideas of a specific genre.

Picture Soundgarden, Alice In Chains, Nirvana and Pearl Jam in their prime. That's the 1993 sound.

Now, take that Seattle-born sound and add a bit of English



Culture Shock

Pat Douglas

attitude and you've got an idea of where the United Kingdom's End of Level Boss is coming from.

"It was kind of accidental to the grunge era, but I think it's a good



MORE BAND INSIGHTS:
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thing 'cause I love the early Soundgarden stuff," vocalist and guitarist Harry Armstrong said of the comparisons in a recent interview with the Tribune from his home in Petersfield, Hampshire, United Kingdom. "It wasn't

See **BAND, 2L**



PHOTO COURTESY EXILE ON MAINSTREAM RECORDS

Harry Armstrong is pictured at right with other members of Even of Level Boss.

Band: The riff rules for EOLB frontman guitarist

FROM 1L

intentional to have a mid-90s thing. I was going for a mid-80s thing actually (but) that's how it comes out."

With riffs that conjure images of Soundgarden, it's no surprise to find out that Armstrong is a fan of that guitar sound. The frontman noted a lack of solid riffs in many of today's more popular metal bands.

"It kind of awes me. There always used to be a few doing something really melodic or something more interesting and not just playing power chords the whole time and going chug, chug, chug," he explained. "Now, it seems like it's more about the singer and his haircut in a lot of bands, and I think that's the really sad thing.

"Rock music and metal has

always been, for me, about what the guitars are doing and the groove that happens in the rhythm section and the vocals are over the top of it," he continued. "The riff is king and that's the way it should be in music."

EOLB released its second record, "Inside the Difference Engine," late last year, resulting in one of the best pure rock records to come from 2007. While Armstrong is responsible for writing most of the material on that album as well as the group's debut album, it's now a matter of everyone in the band sticking to a particular beat or riff that makes a song work as they move onto the next record.

"I'd kind of bring in an almost complete song to the rehearsal room, and then we'd just jam around it and knock it into shape and work out how long each bit

should go," said Armstrong of the songwriting process through the first two albums. "Lately, we'd just started working on the third album and it's an almost stable lineup now and it's a lot more of everyone's influence and there's a lot more 'hey, I've got a riff' and (we) crank it out and jam it for an hour and see how it goes."

"And, if you're not bored after an hour playing the same riff then it's a good riff," he said with a laugh.

"It's the reason for living," Armstrong said of the band's

music. "It's what keeps us going. All of us have day jobs (and) for me and the guys that we've assembled in this band, we live to get in that groove or on the stage or just get together and talk about making music. When you finally finish a song and sit back and listen to either the rehearsal copy or the finished version on the record, it's just the best feeling in the world."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Harry Armstrong
End of Level Boss

Texas rock fans feel the pull of Magnet School



PHOTO COURTESY CORY FLAHERTY

Members of the alternative rock band, Magnet School, are, left to right, Brandon Tucker, Jason Ferguson, Michael J. Wane and Mark Ford. Hear a sample of music by Magnet School at www.myspace.com/themagnetschool.

Besides hosting one of the most important rock gatherings around in the South By Southwest festival, Austin, Texas, also boasts one of the most vibrant rock scenes in the country.

One band in particular making waves in the city just northwest of Houston is Magnet School. Alternative at heart, Magnet School is all about the rock melody and the band's stellar debut album, "Tonight We Drink ... Tomorrow We Battle The Evil At Hand," showcases its strong rhythm section as well as the echoing-influenced vocal style of Michael J. Wane.

Sharing similar interests in alternative bands of the past like the Jesus Lizard, Swervedriver, Dinosaur Jr., the Catherine Wheel and Tripping



Culture Shock
—
Pat Douglas



MORE INSIGHTS: For previous Culture Shock columns, go to www.greatfallstribune

bune

Daisy, the musicians who make up Magnet School were drawn to each other from the beginning.

"Mark (Ford) the guitarist and I became friends and we were into a lot of the same stuff," explained bassist Bran-

See **BAND**, 2L

Wednesday, January 23, 2008

LIFE

Brandon Tucker
Magnet School

Band: Rockin' Austin

FROM 1L

don Tucker in a phone interview with the Tribune from Austin. "I think in the back of his mind he wanted to start a new band and play guitar and write songs, but I think we were drawn together through our similar interests in music at the time."

The two musicians brought Wane and drummer Jason Ferguson into the mix through the same shared musical goals.

"We all had pretty similar tastes and grew up around the same kind of stuff and so I think that's why we were sort of attracted to each other and wanted to try to do something different," Tucker continued.

The resulting sound became a mixture of old Foo Fighters and Nada Surf with groovy bass lines, Wane's soft vocals, crunching guitar riffs and solid drumming. "Tonight We Drink" is certainly one of the most surprisingly good albums to come out of 2007 and is sure to give Magnet School a push as one of the fledgling stars of the indie rock circuit.

The band received interest from labels across the country, but chose to sign with Austin-based Arclight Records, a label known for heavier bands. Keeping it local means that Magnet School won't have to deal with a

long-distance relationship with its label.

"A couple other labels who were interested were in Minneapolis and here and there, which is cool 'cause you have somewhere to go, but it's kind of nice that we can just walk down the street and see Mauro," Tucker said, referring to Mauro Arrambide, the head of Arclight Records.

Austin's thriving independent rock scene has given Magnet School the ideal place to have its music heard because of the challenge in not only standing out nationally, but locally as well.

"There are a lot of perks in a sense that there's so much action here all the time with Austin being the so-called 'live music capitol' and there are a lot of musicians out here," Tucker said of his hometown, which is also home to the University of Texas Longhorns. "I think it helps. You can spread the word pretty quickly if you want to follow what we're doing."

"The downside is that it can be oversaturated sometimes because of the amount of people who are trying to do the same thing," he continued. "It's like being in L.A. in the movie business. If you wanna be heard locally you have to turn it up a little bit."

Home to the South By South-

west festival for more than 20 years, Austin has welcomed up-and-coming bands as well as veteran rockers to the area annually. Last year's lineup included 1,400 bands in just four days as well as an accompanying film festival.

It's a local event that has helped add to the artistic attraction of Austin from a rock and roll standpoint.

"I think that really did a lot for letting people become aware of the music scene and the music business here," Tucker said. "It's become a hot spot. I remember coming down from Oklahoma in college and thinking 'wow.' It was like \$20 for a wristband. Now, it's like \$120. It's money well spent if you have an itinerary and make it around to see all the bands."

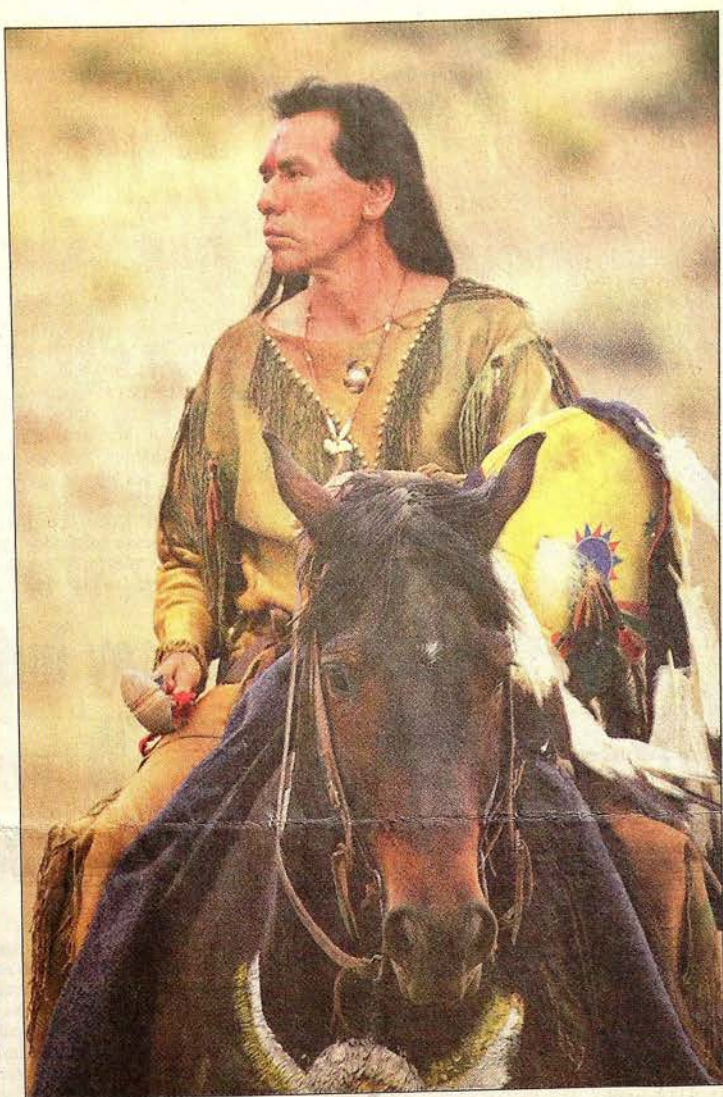
Having conquered the Austin music scene, Magnet School is primed to take its music and debut album on the road. Already planning an east coast tour this year, Magnet School couldn't be more prepared for life outside of Texas. As for a trip to Montana, it's not in the works just yet, but could be when the band makes its way to the mountain states.

"I hope we get to play out there soon," Tucker said. Reach Pat Douglas at patjess-douglas@netscape.net.

“
Other filmmakers
follow in the
footsteps of any
success ... ‘Dances
With Wolves’ was
a success. A
number of other
Western-themed
films and miniseries
were put together
after that.
”



CBS PHOTOS/MONTY BRINTON
ABOVE: Actor Wes Studi is filming a scene for the CBS miniseries, “Comanche Moon.” **LEFT:** The actor is shown in a scene from the miniseries.



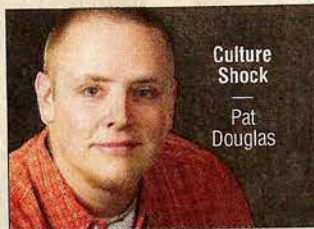
McMurtry's Rangers return

► Native American actor, Studi, back with whole host of colorful characters for ‘Dove’ prequel

It's been nearly 20 years since Robert Duvall and Tommy Lee Jones introduced television viewers to the charismatic Texas Rangers Augustus “Gus” McCrae and Woodrow F. Call.

Based on the characters featured in the Larry McMurtry novel of the same name, 1989's “Lonesome Dove” set the standard for the TV miniseries. His prequel to that classic tale is “Comanche Moon.” It promises to spark a similar reaction from viewers when the first of three parts airs Sunday on CBS.

With an all-star cast that includes Val Kilmer, Karl Urban and Steve Zahn, “Comanche Moon” also features the



Culture Shock
— Pat Douglas

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superb acting talent of Wes Studi, who plays the role of Comanche leader Buffalo Hump.

Originally, Studi was offered a different part, with the role of Buffalo Hump going to seasoned actor Graham Greene. After Greene bowed out, Studi stepped in to play the fierce warrior.

“I think something happened with Graham's health and I was offered that

ON TV

- **WHAT:** CBS miniseries, “Comanche Moon”
- **WHEN:** 8 p.m. Sunday, Jan. 13, and 8 p.m. Tuesday and Wednesday, Jan. 15 and 16
- **WHERE:** KRTV, 3(11)

part afterwards,” Studi said from his home in Santa Fe, N.M. “I wanted to do it. It was the best part that I could get on that particular miniseries.”

Studi, who has appeared in more than 50 films, is known for playing strong characters in “Dances With Wolves,” “The Last of the Mohicans,” “Geronimo” and “The New World.” He spent time in Choteau in 2005 filming the yet-to-be-released independent movie, “Three Priests.”

See STUDI, 2L

Studi: Actor hopes TV miniseries inspires more Western productions

FROM 1L

This wasn't Studi's first appearance in the "Lonesome Dove" saga as he played the Kickapoo tracker Famous Shoes in the 1995 sequel, "Streets of Laredo."

"Once this airs, I will have been in the prequel and the sequel (to 'Lonesome Dove')," said Studi, who chuckled when he revealed that the character he was originally offered to play in "Comanche Moon" converses with the younger version of Famous Shoes. "I thought that would have been an odd one had I done that. I would be having a conversation with myself. My younger self."

Urban plays a younger version of Jones' Woodrow Call, but it's Zahn who steals the show as Gus McCrae, played in the earlier miniseries by Duvall.

Gus and Call spend most of the film trying to rescue the brilliant Capt. Inish Scull (Kilmer), Yankee aristocrat and hero of the Mexican War, who is being held captive by a Mexican criminal named Ahumado. They also are on the trail of the Comanche leaders.

Buffalo Hump and his son Blue Duck, played by Adam Beach, provide a dramatic twist to the story as a disagreeing father and son who eventually butt heads.

"That was extremely intense," recalled Studi of the scene in which Blue Duck and Buffalo Hump square off. "(Buffalo Hump) knows that his own son is definitely off his rocker more or less to put it as nicely as possible. Blue Duck was pretty nuts."

Adding an element of realism to the miniseries was the inclusion of subtitles and the Comanche language, something that, according to Studi, everyone took very seriously when it came to learning their lines.

"I think it's a matter of studying hard," Studi said. "As long as you know what particular words actually mean, you can punch it out and translate that emphasis pretty much like you would do it in English 'cause that's our understanding in the mind's eye."

"It's a matter of knowing key words and understanding more or less what you're actually saying," he continued. "It's really not that difficult except for long passages (and) the flow isn't always as you would expect it to be in English."

It's important to relay the core of the original language, but it's also vital to add to the lingo and keep it modern in order for it to survive, according to Studi.

"Languages do change over a

Show features Blackfeet riders

Val Kilmer and Steve Zahn won't be the only familiar faces in "Comanche Moon," which airs Sunday on CBS. Some 60 or so experienced riders from the Blackfeet Reservation appear in the "Lonesome Dove" prequel.

When the producers had trouble finding riders in the Santa Fe, N.M., area, where the miniseries was filmed in 2006, they contacted Alvin "Dutch" Lunak, who owns a Valier-based horse-wrangling company for Hollywood movies. Lunak became known for rounding up Indian riders and stuntmen after "Dances with Wolves" was filmed in the late 1980s.

period of time because they have to, to be viable," said Studi, who exclusively spoke his native Cherokee until he entered grade school. "They have to be able to invent new words and concepts and grow, otherwise they become fairly, not totally dead, but ... for a lack of a better word, ill. It's not developing and describing the world around it. A language has to be present in order to function in this world. It has to."

Studi hopes "Comanche Moon" will ignite a similar spark as "Dances With Wolves" and fire up the stagnant Western genre.

"Other filmmakers follow in the footsteps of any success that happens and I think 'Dances With Wolves' was a success," said Studi, who played the role of the Pawnee leader in the Oscar-winning film. "A number of other Western-themed films and miniseries were put together after that. With the success of this one, I think that will happen again and get a lot of Indians more work."

While there was a great Comanche named Buffalo Hump, the character in McMurtry's story is fictionalized. Studi prefers to think of it as a semi-historical portrayal of the real warrior.

"A lot of (Comanches) say at one point, the guy had kind of a hump on his back which caused that, but others tell you that his name really was in reference to his sexual prowess," Studi said with a laugh. "You know what my pick would be."

Reach Patrick Douglas by e-mail at patjessdouglas@netscape.net.

Wes Studi
"Dances With Wolves" - "Last of the Mohicans"

Bison girls pull off upset of fifth-ranked Rustlers / Sports

Crosstown rivalry



Friday, January 11, 2008

Snowpack shaping up ahead of last year / 1M
Climate change alters Iditarod start / 3M

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TRIBE



'Comanche Moon

Interview with Native American actor Wes Studi offers insights into the new miniseries / Life

50 cents

Jason Darr
Neurosonic



PHOTO COURTESY OF JUSTIN BORUCKI

Members of the band Neurosonic pictured from left to right are Shane Smith, Jacen Ekstrom, Jason Darr and Troy Healy.

Culture: Group a mix of The Beatles and Nine Inch Nails

FROM 1L

crash and burn lip-syncing then you really know you're in big trouble."

"So Many People" became the hit single on the band's debut album "Drama Queen," released a year ago on Bodog Music. Darr likens the band's sound to a mix between The Beatles and Nine Inch Nails.

Lyrically, the album offers a variety of moods from serious to sarcastic, but they all are true to their form.

"When I was making 'Drama Queen' my only prerequisite for a lyric was to be as honest as possible and as long as I was being honest with myself and honest with the songs and the intent of the songs, I was pretty satisfied as a writer," Darr said. "I always revert back to The Beatles because they are the gods of everything we hope to do, as far as culturally, at least. They weren't all singing about life experiences. Look at 'I Am The Walrus.' There's not a lot that makes sense in that song but it's so cool 'cause of all the imagery."

Things really came to a head in December when Darr jokingly told a New York City crowd that Simpson's boyfriend and Fall Out Boy bassist Pete Wentz had filed a "cease and desist" order against Neurosonic playing the song live.

"Sometimes I'm a bit of a smart (alec) on stage and I blurted out this thing and it just happened to be the night when someone from Page Six of the New York Post (was there) and they took me seriously. I don't know how. And, they ran with it. Within 24 hours, there was all this media attention. We were just laughing about it."

In addition to the New York Post story, People Magazine, Newsday and AOL reported the story as fact, giving a boost to Neurosonic's image.

"I honestly believe this to my bones. I don't think there's such a thing as bad press and Ashlee Simpson is living proof," Darr said. "If she can go up there and make a complete (fool) of herself and still sell millions of albums and get a Billboard award for being a dummy, then that's living proof that no matter how bad the press is, it must be pretty good."

In mid-January Darr found himself in a scary situation in his

hometown of Vancouver while eating at Gotham Steakhouse, an upscale restaurant that turned out to be the site of a drive-by shooting.

"I don't know what it's like in Montana, but a broad daylight shooting in downtown Vancouver is definitely front page material here," said Darr of the shooting that involved local mobsters. "(The gunman) was literally 25, maybe 30 steps from where I was sitting (but) he was on the outside of the glass."

"We're being held hostage in this restaurant where cops won't let anybody leave and they let (Keanu Reeves) out," Darr continued, adding that the actor was sitting at a table next to him while in town shooting a film. "I talked to the waiter and I'm like 'what is going on here? They're letting Neo go?' and he says 'yeah, he knows kung fu.' We had a really good laugh about it."

There's a good chance that the experience will end up as a song on the next album, Darr said.

"As far as having something to write about, that's definitely up there," he said. "I haven't decided if it's gonna be about Keanu Reeves or the killing, but it's definitely gonna be on the next record."

Behind strong road trips that included the Family Values Tour, and opening slots with Hellyeah and Army of Anyone, Neurosonic had a pretty good 2007.

"I've accomplished more in the last year than I've ever expected to accomplish," he said. "With the traveling and just everything we've seen has just been so exciting, and to see the band become the caliber of band that we've become is probably the biggest thing."

Neurosonic makes a return to Darr's childhood hometown of Calgary on Thursday, Feb. 7, at The Back Alley Nightclub and also plays Spokane's Big Easy Concert House today. Both shows are in support of Puddle of Mudd.

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Listen to Neurosonic and the single "So Many People" at www.myspace.com/neurosonic. Listen to The Culture Shock this Friday at 10 p.m. on 89.9 KGPR Public Radio.

Friday, February 1, 2008
LIFE

Neurosonic's song about lip-syncing puts group on map



Culture Shock — Pat Douglas

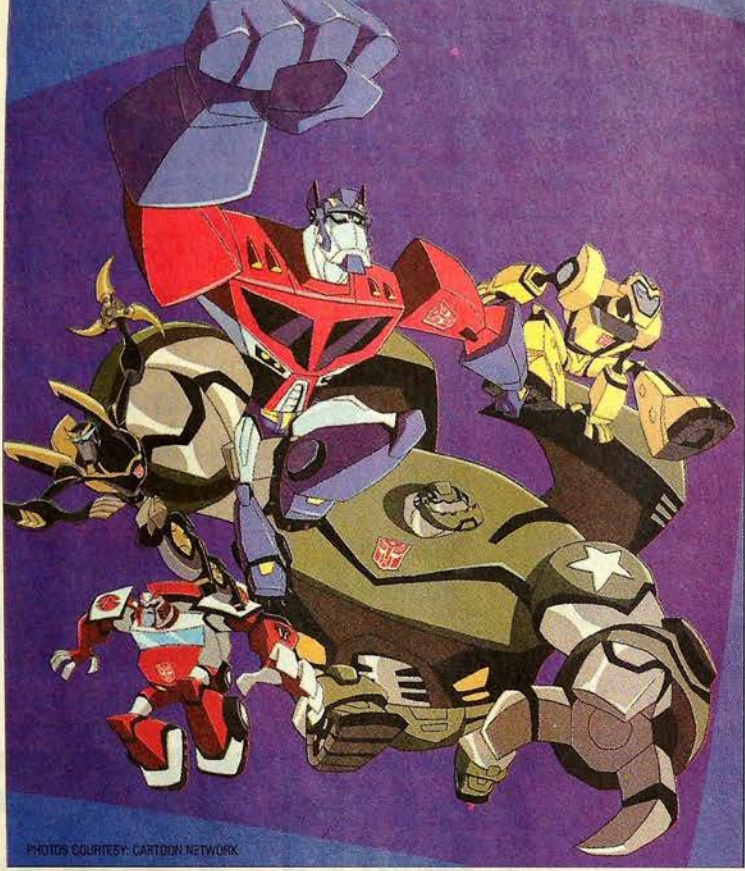
There's no such thing as bad publicity at least that's the opinion of musician Jason Darr, whose band Neurosonic made waves behind a song that pokes fun at a particular celebrity mishap. Pop singer Ashlee Simpson became the target of Neurosonic's hit single, "So Many People," after experiencing her now-legendary lip-syncing melt-

down on Saturday Night Live in 2004 in which she started singing one song while the tape

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfallsradio.com/culture shock

ran another. With lyrics like "Everything under the sun going to hell in an episode of SNV, Busted on the cover," B.C. "It was very TV you ugly girl you cannot sing! Can't even lip sync," you know you're going to rattle some feathers. And that's the juice part of the song together. "When I put that song together, it was a very organic thing. I re-ran phone interview with the Tribune from his tone in the tongue-in-cheek. How bad do you gotta be at it? When you

See CULTURE, 2L



PHOTOS COURTESY: CARTOON NETWORK

TRANSFORMERS ANIMATED



'Transformers' sports new character, voice

Voice actor Bill Fagerbakke takes role of Bulkhead

Sporting one of the most recognizable voices in television history, Bill Fagerbakke has made a career out of voicing memorable cartoon characters.

The voice behind the lovable yet slightly moronic Patrick Starfish on "SpongeBob Squarepants," Fagerbakke also is widely known for playing Dauber Dybinski on the show "Coach," which aired nearly 200 episodes over the span of a decade.

Today, he's joined yet another extremely successful franchise, voicing the character Bulkhead on the new Cartoon Network show "Transformers: Animated."

"It's interesting being involved with something that was starting out like so many pilots do but with this back story already," Fagerbakke said in a recent phone interview with the Tribune from his home in Los Angeles. "It's got such a great



Culture Shock
— Pat Douglas

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalltribune.com/cultureshock

ture that is quite loyal and is quite passionate." Behind the success of 2007's feature film, "Transformers," and the passion for the story shared by hoards of fans, those involved with the animated series feel a certain accountability.

"Apart from your typical job where you're just trying to fulfill your creative and performing desires, aside from that, there's a sense of responsibility of car-

that was established a generation ago," he said. Bulkhead is an Autobot — that's the good guys for those not yet in the loop. His responsibilities include being the heavy lifter and strong arm of the Autobots, although he's described on the show as being "a softy at heart."

Even though the massive Bulkhead didn't appear in the live-action film, Fagerbakke made a point of seeing it in theaters, in part to see what the buzz was all about.

"I wanted to see what was going to happen with the

Transformers: Animated

Pat Douglas interviews seasoned voice actor Bill Fagerbakke on new character /Class Act



Guard r
A primer

Monday, February 4, 2008

Great

Bill Fagerbakke - "SpongeBob" "Coach"

Transformers: Voiced Patrick Starfish on 'SpongeBob Squarepants'

From 11

movie," he said. "I knew it was going to be a big time CGI festival and it was. I thought they did a nice job. Obviously, I was excited at the prospect of that kind of success (with the cartoon). It's always nice to have everyone excited about the product."

Fagerbakke is no stranger to Montana or even Great Falls. In fact, the actor makes the trek to the Electric City every now and then to see his cousin, Rocky Tveit. "I've been to Great Falls a few times," he said. "You usually have some pretty stiff winters there as I recall. I have cousins there and, of course, it's the home of Ryan Leaf."



Fagerbakke

my high school reunion (and) rode up the length of Idaho and then across Montana ... through Glacier," he said. "My mother got angry and ... she met me in Shelby. I was looking forward to a nice flat ride with a tail wind for a while, but she came over and met me in Shelby."

"I love Montana," he continued. "I'm yet another Californian who'd love to live up there." There's no mistaking Fagerbakke's voice as that of Patrick Starfish, something the father of two teenage daughters has fun with. "It's a currency with young people that I try not to exploit for evil," Fagerbakke said of his

famously pink alter ego. "But, it's been really fun. I would go to pick up my daughter from school and there'd be this mob from school going, 'say something like Patrick.' Fortunately I love children so I enjoy that."

He's even joked with good friend Tom Kenny, who supplies the voice for SpongeBob, about their place in cartoon history. "Last year ... on the front page of the L.A. Times, down in the corner, was a picture of the Lolly Green Grant and it said 'Section B, so and so actor, voice over actor passes away,'" he said. "I immediately called Tom Kenny and told him 'well, it's nice to know that when you die,

ON TV

"Transformers: Animated" airs Saturday mornings on Cartoon Network, cable 39, at 11:30 a.m.

Douglas can be reached by e-mail at patdoug@netescape.net. Check out "Transformers: Animated" online at www.cartoon-network.com.

LIFE

GREAT FALLS TRIBUNE WWW.GREATFALLSTRIBUNE.COM

Whew! 'Old Christine' has broken the curse of 'Seinfeld'

As the new season of "The New Adventures of Old Christine" looms on the horizon, it's safe to say a famous television curse has been broken.

Best known for her role as Elaine on "Seinfeld," Julia Louis-Dreyfus has found another successful venture as Christine, the single mom with a penchant for dating problems.

The Feb. 3 season premiere was technically the start of season three. Season one was a 13-episode



Culture Shock
Pat Douglas



For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

midseason replacement, and season two consisted of a full 22 episodes. The show's success can be

On TV

"The New Adventures of Old Christine" airs Mondays at 8:30 p.m. on KRTV 3(11).

attributed to Louis-Dreyfus and the admiration and support her fellow cast members have for her work.

"We're really excited because it means people recognize how great Julia is," said Hamish Linklater while at home in Los Angeles. Linklater plays

Christine's brother Matthew. Wanda Sykes and Clark Gregg also star.

"She broke the so-called curse. It's really gratifying to know that people saw how great she is and they want more of her 'cause she's such a great lady and such an unbelievable artist and comedian," Linklater said.

The success of "Christine" means that at least one of the main actors on



PHOTOS COURTESY CBS
Julia Louis-Dreyfus and Hamish Linklater in "The New Adventures of Old Christine."

See DOUGLAS, 2L

Douglas: 'Christine' a hit

FROM 1L

"Seinfeld" was able to steer of another hit show. While Louis-Dreyfus, Michael White, Richard and Jason Alexander all have tried launching other sitcoms, they have had trouble succeeding, thus "the Seinfeld curse."

"Christine" features adult-themed topics cleverly thrown into "Seinfeld," no-so-offensive-way a tactic used often in "Seinfeld."

Whatever (the writers) give us as long as it's funny and not sentimental, we're happy to do it," Linklater said.

Linklater is feeling the pinch caused by the recent writers' strike. The new season of "Christine" is only eight episodes instead of the initial plan for 13.

"We've got basically two months and hopefully the episodes will wrap up and we can go back to work and we'll see," he said. "It's not working and I'm under contract because I can't really take anything else because if the strike wrapped up I have to go back to the show right away."

"It's a dicey no man's land and I'm really excited about my thumbs so far. I'm levitating off the ground just from the propulsion."

Even though the strike is affecting Linklater's job, he's supporting, mostly because his wife, Jessica, is a screenwriter.

"My wife is a member of the Writer's Guild ... and so you are supportive of the union," he said. "But, I also don't want to cause violence to myself through all these

suicidal tendencies that unemployment brings up in me." Linklater is no stranger to Montana. He and his wife regularly attend the Montana Repertory's Colony playwriting gathering in Missoula each year. His latest film, "A Violent Kind," was partially filmed in Linklater's parts took place here.

While the future of "Christine" looks bright, Linklater is happy to have been a part of the success that Louis-Dreyfus has garnered through the show.

"If she wasn't as giving of a star and friendly of a person, then go curse, but she sacrifices necessary to get you wanna do all the blood that (curse) lifted cause she's a really great lady and you want the best for her."

It's the camaraderie and professionalism of the actors that make for a special working environment, Linklater said.

"It's nice that nobody's get on the cover of a magazine or need to get in the front of the park, he said. "Everyone's sort of doing it and they want the lining to work. It's like everyone's been around the block a couple times."

"We're like a bunch of old salty veterans sitting back at the VFW tossing back a few flat suds in dirty glasses. We're crunchy and salty but it's nice."

Douglas can be reached by e-mail at Pat@patsdouglass.com or at www.greatfallstribune.com about "The New Adventures of Old Christine" online at www.cbs.com.

Hamish Linklater
"New Adventures of Old Christine"

Ocean is awash in tumultuous sound

The Earth was in a youthful and tumultuous stage and was just starting to come together during the Precambrian period.

In rock music terms, "Precambrian" is the title of The Ocean's new release on Metal Blade Records. Broken into two CDs, each representing different eras of the Precambrian period, "Hadean/Archaean" and "Proterozoic," could be described as a soundtrack to the birth of our planet.

"We wanted to make a concept double album with two discs that had their own identity and were very different from one another," explained guitarist Robin Staps in an interview with the Tribune from his home in Berlin, Germany.

"We always had these two different sides, these two different approaches to music as a characteristic of our band. One side being epic (and) esoteric and the second one being the more heavy tunes produced with the basic rock lineup of drums, bass, guitar."

The album also features two separate inserts, each with



Culture Shock
— Pat Douglas



MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

Hear a sample of music by The Ocean at www.myspace.com/theoceancollective.

lyrics that include musings by 19th century French poet Comte de Lautreamont.

On the disc titled "Hadean/Archaean," the band delves into a more straight-up rock approach signifying the era in Earth's history during which things were a bit more elementary according to Staps.

"Hadean/Archaean was the

See **BAND, 2L**



PHOTO COURTESY METAL BLADE RECORDS

Members of The Ocean, left to right excluding masked men, are Jan Oberg, Hannes Huefken, Torge Liessmann, Gerd Kornmann, Nico Webers, Robin Staps, Mike Pilat, Walid Furrurque and Meta.

Band: 'Heavy, simple'

FROM 1L

time when the Earth was ruled by fire and erupting volcanoes," he explained. "There was no atmosphere, no oxygen on Earth. No life, of course, and it was reflected in the music. (That) part of the disc is really heavy and simple. Really short and heavy songs."

The second disc, "Proterozoic," is a bit more complex, featuring everything from violin, cello, and saxophone to piano and glockenspiel.

"During the Proterozoic, the next consecutive step in the evolution of Earth, simple forms of life started to pop up, it cooled down and the atmosphere was formed," Staps said. "All of that is again reflected in the music which is a lot more textured with the classical instruments coming in. Longer songs and a lot of instrumental passages."

The term "thinking man's band" often refers to a group whose music appeals to those who enjoy digging deeper into the meaning of lyrics or the complexity of the musicianship. Although both of those could be applied to The Ocean, Staps doesn't necessarily want the band to be considered as such.

"I don't have a problem with the term as long as 'thinking' is not opposed to feeling," he said. "Our music is very emotional. Sometimes when I hear the term (thinking man's band) it has a connotation of being very intellectual and doesn't have much to do with Earthly feelings."

With song titles like "Palaeoarchaen," "Rhyacian," "Statherian," and "Cryogenian," it's expected that The Ocean would get attention from those metal fans who want more than your basic three-chord progression in their rock and roll.

"We try to offer a little more to people that want it a little deeper in terms of a concept and in terms of lyrics," he continued. "I think you can always go back and listen to the music without

knowing anything about ... the Precambrian and still be able to appreciate them and actually be able to feel the music, and that's important to us."

Today's average listener is evolving with the times and technology as the days of LPs have faded, replaced by mp3s and .wav files.

Staps hopes to do his part in changing people's "perception of music in terms of how much space it takes up on your hard drive," by providing an album that fans will want to buy, study and hold in their possession.

"When I really dig a CD or an album by a band, I wanna have artwork that supports the atmosphere of the album. I wanna have lyrics and liner notes," he said. "It seems like most people just don't care about that much anymore and that's largely due to MySpace and electronic downloading."

The modern rock and metal scene features so many talented bands and musicians and with new ones popping up daily, it makes it difficult for groups to stand out from the rest, although Staps finds The Ocean as a one-of-a-kind commodity.

"Everything that is new today is new in a way that it combines elements that have been there before," he said.

"That's what we're trying to do and that's also what makes us bring in all these elements from a nonmetal context, like strings or electronic soundscapes that have become a part of progressive metal over the last couple of years."

The Ocean hopes to get to the United States in a few months for a string of tour dates.

"It's very difficult for European bands to get over there 'cause costs are really high not only for flights," said Staps. "But, we're working on it and hopefully we'll make it happen this May or June."

Reach Douglas by e-mail at patjessdouglas@netscape.net.

Wednesday, February 13, 2008

LIFE

Robin Staps
The Ocean

Dub Trio mixes it up without benefit of vocals

There's something about the vocals in bands that define and categorize a group. So, what do you do when a band has no vocalist? You stop looking for a category and simply listen to the music.

For the Brooklyn-based group Dub Trio, there has never been a need to become pigeonholed by a particular vocal style.

"It kind of started out as a side project," bassist Stu Brooks explained during a phone interview with the Tribune from his home in Brooklyn. "We were a rhythm section years before Dub Trio came into existence and we just did it as a medium for us to be creative and do whatever music without adhering to genre restrictions. I think sometimes vocals will restrict you stylistically because you try to cater to the song."



Culture Shock
— Pat Douglas



MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalls.tribune.com/cultureshock

The band's latest Ipecac release, "Another Sound Is Dying," is a collection of 14 songs, ranging from funk and ska to metal, performed by guitarist Dave Holmes, bassist Brooks and drummer Joe Tomino.

"It's along the same progression ... a

little bit harder," said Brooks of the new album. "A little bit more aggressive, but it definitely spans all the musical flavors we've explored in the past and (we've) kind of expanded the envelope a little bit in both directions."

After appearing as guests on former Faith No More vocalist Mike Patton's Peeping Tom album on the song, "We're Not Alone," Dub Trio became Patton's backup band when Peeping Tom went on tour.

"We've all played with different artists and we click really well with Mike and the rest of our band and it was very natural, especially having the band within the band being Dub Trio," he said.

Patton even lent his voice to the Dub Trio song, "No Flag," marking the only

See TRIO, 3L

Trio: Reggae's 'dub' ties genres together

FROM 1L

track with vocals on the new record.

"We thought it made sense to do it again just to do something different with him," Brooks said of Patton's contribution. " 'No Flag' is a little eerie and a little bit more aggressive. We absolutely trust that what he does is going to be great."

The friendship shared by the three members of Dub Trio makes the sound work, according to Brooks.

"The chemistry of the band is very special," he said. "If we have any level of success, I think that it's due to that. The integrity of the friendships that we have going on and the common ground that we have."

The trio often works with other artists, sometimes in other genres. Brooks is a well-received session bassist in hip-hop circles, having lent his services to 50 Cent, Ludacris, Mary J. Blige, The Fugees and Slick Rick among others. He even appeared on three tracks of Tupac Shakur's posthumously released 2006 album, "Pac's Life."

He was made aware of his inclusion on Tupac's album after receiving a call while on tour with Peeping Tom.

"We were just about to get on the plane back to New York and it was like three in the morning Australian time, where I was at, and I got a phone call," he recalled. "Somebody was trying to get me paid regarding the



PHOTO COURTESY DENNIS KLEIMAN

Dub Trio is made up of, left to right, Joe Tomino, Stu Brooks and D.P. Holmes.



DUB TRIO'S MUSIC:

To hear a sample of work by the Dub Trio, visit www.myspace.com/dubtrio.

Tupac record and I was like 'what the (neck) are you talking about?' I thought it was a crank call. It was Pac's wife."

According to Brooks, the element that connects bass guitar to both metal and hip-hop is dub, a term used to describe a sound that originated in reggae.

"Reggae can be the common denominator," he said. "I know the hip-hop guys love dub bass. Heavy bass. Then the connection between dub and reggae and punk rock. I think it's a matter of

adjusting your tone and texture."

Although the band is going to be driving by Montana next week in between gigs in Utah and Colorado, there are no plans to play under the Big Sky. It's something they'd like to do down the road, however.

"We wanna go to Missoula," Brooks said. "Ever since our first record, I remember we were number one on CMJ in Missoula for a little while and we're like 'we gotta go to Missoula.' We really wanna return the love, but, you know, logistics. Two of us are Canadian (so) we're very familiar with the great white open."

Reach Douglas by e-mail at patjessdouglas@netscape.net.



Stu Brooks
Dub Trio

Exodus thrashing it out with riffs, killer vocals

If there was an encyclopedia of metal, chronologically categorizing every major change and innovative sound, there'd no doubt be a chapter dedicated to a style that began a quarter of a century ago in California.

Home to a thrash movement that included upstart bands like Metallica, Megadeth, Exodus and Slayer, the Bay Area scene of the early 1980s helped emphasize the advantage of having two shredding guitar players in one metal group.

For those who lived through it, the sound was a reflection of the young musicians from the area who simply enjoyed playing music with friends.

"If you weren't playing a show, you were out at someone else's show and that was virtually every night, barring the occasional case of the flu or something," recalled Exodus guitarist Gary Holt in a phone interview with the Tribune from a tour stop in Allentown, Pa. "That's all we ever did. We just went to each other's shows and supported each other. It was awesome."

Keeping the torch of true thrash metal lit, Exodus released "The Atrocity Exhibition: Exhibit A" on Nuclear Blast



Culture Shock
—
Pat Douglas



MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalltribune.com/cultureshock

Exodus in concert

Exodus is scheduled to perform 7 p.m. Thursday in the Big Easy Concert House in Spokane. Tickets cost \$15. Visit www.bigeasyconcerts.com.

Records, an hour-long demonstration of classic Exodus riffs and killer vocals by relative newcomer Rob Duker.

"Aside from his vocal abilities, live, he's a ... maniac," said Holt of Duker. "He's one of the most dynamic frontmen in the

See BAND, 3L



PHOTO COURTESY NUCLEAR BLAST

Left to right are Jack Gibson, Lee Altus, Rob Duker, Tom Hunting and Gary Holt of Exodus.

Band: Dueling guitars rock

FROM 1L

world. The guys' absolutely in his own world out there. Vocally, he's just getting better with every album. This guy is still only two albums into his singing career (and) is only gonna get better."

You can't have a true thrash album without the exchange of guitar solos and the constant chug coming from the rhythm section. For "Exhibit A," Exodus enlisted the services of former Heathen guitarist Lee Altus to compliment Holt's playing. Although Altus is new to the Exodus lineup, he's no stranger to longtime friend Holt.

"Lee's been one of my best friends for like 20-plus years," Holt said. "I've known him forever ... since (Metallica guitarist) Kirk Hammett was still in the band. We grew up on the same music."

The people who win, he continued, "Aren't myself or Lee, it's the fans because they get two guitar players just trying to outdo each other."

Once "Exhibit A" began to take shape, Holt knew that there was more music than one album could hold, so it was decided to break it up into two releases.

"We had physically more material than one disc could hold and so the alternative was to either remove some songs or save them and do a double album," Holt said. "As far as record deals go, you sign a single album deal, you don't get more money for giving 'em two albums worth of material."

"It's not that our label did anything wrong, but we wanted to get this album out. ... This gives us a head start on the next one. It was only then that we decided to make it 'Exhibit A' and 'Exhibit B.'"

The resulting 'Exhibit A' features all of the fast guitars and furious drum you'd expect from a thrash album. If 'Exhibit B' keeps that attitude, Exodus will maintain its reputation as one of the most important thrash bands of the early millennium.

Sharing the early thrash spotlight with such bands as Slayer, Megadeth and Metallica, it was Exodus that was known for having the most brutal and diehard fans back in the day.

"They were pretty merciless," Holt recalled.

There's certainly a historical legacy left by bands like Exodus, although Holt is more proud of what the band has accomplished in recent years, overcoming the departure of band members, including the death of former vocalist Paul Baloff.

"I'm pretty proud of the fact that the band's managed to take ourselves into this next thrash metal century and managed to stay current and on top of it and not sound dated," he said. "It's kind of like being trailblazers if you will. I'm really happy about that."

Reach Patrick Douglas by e-mail at patjessdouglas@netscape.net.

Wednesday, February 20, 2008
LIFE

Gary Holt
Exodus

Mudvayne comes clean about new CD

It's not uncommon for a band to start a fan club or make rare items available to its most ardent followers. It is, however, somewhat rare to see a band go to the extent that Mudvayne has gone for its latest release, "By The People, For The People."

The allowed fans to vote on their all-time favorite Mudvayne tracks, which then were compiled and presented, not in a greatest hits package, but a collection of rarities including live tracks and demos.

"This is stuff that you can't get online," said Mudvayne guitarist Greg Tribbett in an interview with the Tribune from a tour stop with Hellyeah in Allentown, Pa.

"This was in a vault. ... I'm sure



Culture Shock
—
Pat Douglas



MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalltribune.com/cultureshock

you can get it online now after the record has been put out. It was something that nobody had ever heard and was an opportunity for our fans to hear how we wrote (songs), how certain songs came

together at first before they made it onto a record."

Included in the record was a collection of fan-provided photos illustrating everything from Mudvayne tattoos to drawings of the band. It was a treat for those whose devotion to the group exceeds simply buying an album or a ticket to a show.

"We were totally stoked (for) the fans," Tribbett said of adding the artwork to the liner notes. "They get the record and open it and they see their artwork. (We're) just stoked that they're stoked to have involvement in our record. Not everybody's doing that nowadays."

"By The People" also features two

See **BAND, 2L**



PHOTO COURTESY MSOPR

Greg Tribbett, Ryan Martinie, Chad Gray and Matthew McDonough, left to right, are the members of Mudvayne.

Band: New concept and a new record

FROM 1L

new songs, including the radio hit "Dull Boy" and a cover of the Police's "King of Pain."

Along with Mudvayne vocalist Chad Gray, Tribbett pulls double duty with his other band, Hellyeah. As the two think ahead to the next Mudvayne record, they have been keeping busy touring with Hellyeah.

"Hellyeah has definitely given me another outlet of music that I needed," Tribbett explained. "I needed some time away from Mudvayne to do another project. It's definitely gotten me wanting to go back and do some more writing with Mudvayne."

Working with both bands has kept the guitarist busy and promises to keep him working for quite a while.

"I'm grateful that I've had the opportunity to be in both bands. It's a lot of hard work, man," he said. "It's going to pay off in the end and we're going to continue to do it. We're definitely going to do another Hellyeah record and we're doing another Mudvayne



LISTEN TO MUDVAYNE
www.myspace.com/mudvayne

record. I don't think I'm gonna get too much time off in the next five years."

The past 18 months or so have been a blur to Tribbett.

"It's been like a roller coaster ride, man," he said. "We started writing the Hellyeah record after Mudvayne got done touring 'Lost and Found' and pretty much haven't had a break. We put the record out and started touring it nonstop. In between that we started working on ... 'By The People, For The People.' It's been pretty insane."

Tribbett has learned to embrace the road and has become a veteran of nonstop touring.

"A lot of people can do it and a lot of people can't," he said of

the constant travel. "The road's a hard life but we've been touring nonstop for seven, eight years now. I think that's the biggest change is how to handle the road, growing with the music, growing with touring. Maturing basically."

After this stretch of touring with Hellyeah concludes in March, the focus will turn solely to Mudvayne and the next record.

"I've been writing for a couple months, actually. I'll be prepared for it," Tribbett said. "It's like starting all over again."

Known for their extravagant performances that often include various stages of costume and

makeup, Mudvayne is expected by its legion of fans to push the envelope on every release.

It is yet to be determined what innovation the next record will bring.

"That's something where everyone's gonna have to wait and see what happens," Tribbett said. "We're trying some new stuff on the next record and the next tour to keep stepping it up. We definitely have a lot of ideas. Chad's got a lot of interesting things that he's gonna write about."

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www.myspace.com/mudvayne.

Greg Tribbett
Mudvayne

Wednesday, February 27, 2008

LIFE

GREAT FALLS TRIBUNE WWW.GREATFALLSTRIBUNE.COM

And now for something completely different



PHOTO COURTESY WARNER BROS.

Linkin Park members are, left to right, Brad Delson, Mike Shinoda, Joe Hahn, Chester Bennington, Rob Bourdon and Dave "Phoenix" Farrell.

Band: Stays connected with its fans

FROM 1L

process in my eyes was really the fact that we kind of opened our minds up to writing music that just felt right," vocalist Chester Bennington added in a conference call. "We went more towards how the songs themselves made us feel and how we responded to them rather than what we thought we should create, what we thought our fans would want us to make."

Because of the band's track record of success, they were given time and leeway to polish the songs for "Minutes to Midnight," which includes the hit singles, "Bleed It Out," "Given Up" and "What I've Done."

"Getting into the studio with 'Minutes to Midnight' and doing that for a year-and-a-half, every day you come into the studio it's like we can do some more of the same thing that we did yesterday, or we can try something brand new," vocalist/guitarist Mike Shinoda said.

"What do you say we rent a marimba and a xylophone and an electric banjo and screw around with those today? As far as the label is concerned (and) the time they'll allow us to work on a record, financially we can afford to go do those things."

Linkin Park exploded onto the scene in 2000 with the hit album, "Hybrid Theory," which included "One Step Closer," "In The End" and "Crawling." They were back in 2003 with "Metemora" and the singles "Somewhere I Belong," "Numb" and "Breaking the Habit." In between, the group released the remix albums, "Reanimation" and "Collision Course."

Traditionally, Linkin Park featured a juxtaposition of vocal arrangements pitting Shinoda's rap style with Bennington's harmonic/scream. Because of that combination, the group has been categorized as nu-metal, something they've never really accepted.

"The longer we're around and the more music that we make, I think the more people kind of realize that we're not just this band that's going to kind of disappear or be part of a specific trend or a fad, which was kind of where we did get put into that circle of nu-metal," Bennington said. "It came and went, but (we're) still here."

"We never felt like we belonged in that category, that nu-metal, rap rock category," Shinoda added. "It just felt like a lazy category (and) people were putting that name on us because they couldn't come up with anything that was better."

While the music is always the top priority, the band stays connected with the people who buy the albums and tickets.

"Every day when we get to the venue, we always have about a half hour to 45 minutes scheduled ... to do a meet and greet with fans," Bourdon said. "We take the time to meet anywhere between 50 and 100 of our fans and sign stuff for them, and they can take pictures. We are always gonna keep that element when we play live."

Fans who attend a Linkin Park show on their current tour will have a chance to up the experience by buying a digital souvenir. For an extra \$15, fans will be able to download an audio copy of their show the same night of the concert, an idea pioneered by Pearl Jam a few years ago.

"You get to take home the hopefully memorable concert that you went to," Bennington said. "This is a mix done for CD, so it sounds good."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Linkin Park changes musical tactics

When Linkin Park entered the studio to record its now double-platinum release, "Minutes to Midnight," they wanted to do things differently than they had in the past.

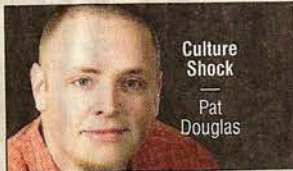
Considering that the band has sold more than 40 million copies of its previous two studio albums and a couple of remix recordings, that could have been a disastrous decision.

That's where super-producer Rick Rubin came into play.

"We had gotten used to working together and writing songs in a certain way after doing the last two albums, and we definitely made a conscious effort to change the way we work as a band and the way we write music 'cause we wanted to make the next record sound completely different," drummer Rob Bourdon said in an interview with the Tribune from his home in Los Angeles.

"At the same time was this desire to do something new creatively. It was really challenging to break old habits and do things in a different way.

"We sat down with Rick Rubin and explained to him that we wanted to do



MORE BAND INSIGHTS: For previous Shock columns, go to www.greatfalltribune.com/cultureshock

something different, but we didn't quite know how to get there," he continued. "He immediately had some great ideas for us."

It was a wise move. It's rare, if not almost impossible, for a rock band to sell more than 625,000 albums in its first week in this era in which downloading has made the release of an album an afterthought. Bourdon attributes Linkin Park's first-week sales for "Minutes to Midnight" to the band's fans.

"I think that we just have the best fans in the world," he said. "Our fan base has

In concert

Linkin Park plays Saturday, March 8, at Salt Lake City's E Center with Coheed and Cambria and Chiodos.

Tickets are \$36.50 and \$46.50 and are available at www.smithstix.com.

You can hear a sample of the band's music at www.myspace.com/linkinpark.

obviously grown over the years, but we've always been really dedicated to doing special things for our fan base and the hard-core Linkin Park fans that are out there. I don't think we've ever forgotten that we wouldn't be able to do what we're doing if it wasn't for our fans."

"Minutes to Midnight" has continued to sell like mad, topping the 4 million mark worldwide in less than a year.

"The most important part of that

See BAND, 2L

LIFE

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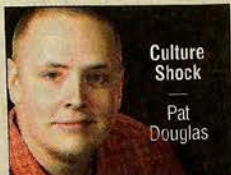
Travis Stever
Coheed and Cambria

Amory Wars continue on new CD

The members of New York's Coheed and Cambria have taken the art of the concept album to heights few have achieved.

Behind the group's recently released fourth album, "Good Apollo, I'm Burning Star IV: Volume Two: No World For Tomorrow," a new chapter in the tale of the Amory Wars was revealed.

The Amory Wars take place in a world far, far away and focus primarily on messianic hero Claudio Kilgannon, his parents and a twisted plot to save its alternate universe. Not exactly a plot you'd expect to find hidden amongst the liner notes



Culture Shock

Pat Douglas



MORE BAND INSIGHTS:
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of a series of rock albums. Often sounding like a rejuvenation of Rush vocalist Geddy Lee, Coheed frontman Claudio Sanchez has written four

On tour

Coheed and Cambria are touring with Linkin Park and play Saturday, March 8, at Salt Lake City's E Center. Tickets, \$36.50 and \$46.50, are available at www.smithstix.com. Hear Coheed and Cambria at www.myspace.com/coheedand-cambria.

albums worth of material which read like a novel, as well as an accompanying comic book series.

While the band prides itself

See **BAND, 2L**



PHOTO COURTESY CHAPMAN BASHLER

Coheed and Cambria members include, left to right, Chris Pennie, Travis Stever, Claudio Sanchez and Michael Todd.

Band: 'They really dig deep'

FROM 1L

on the incredibly complex side story that is revealed with each release, it is still a rock band and very much focused on the music.

"To be honest, to be a fan of our band you don't have to just know everything about the concept," explained guitarist Travis Stever in an interview with the Tribune from a tour stop in Baltimore. "The concept is there for people to get involved in if they're interested. For me personally, I'm excited when people are excited about the music and the songs themselves."

Back at the turn of the century, Stever and Sanchez were playing together in a band called Shabutie when they decided to form a side project named after Coheed and Cambria Kilgannon, two important characters in a story that Sanchez was outlining.

"(Claudio) had this side project and we all thought the name was cool and we had a story that went along with it and we adopted the name and therefore adopted the story. That's really where it began," explained Stever. "It was really an idea that he had been working on for a while

but it wasn't a serious thing.

Sanchez, Stever said, was "more into getting the band somewhere and once the band started really rolling, where we were touring and actually playing places ... the stories started to become just as important."

The band's albums, "The Second Stage Turbine Blade," "In Keeping Secrets of Silent Earth: 3," "GAIBS-IV: Vol. 1: From Fear Through the Eyes of Madness" and "GAIBS-IV: Vol. 2: No World For Tomorrow" have drawn quite a following of rabid fans interested not only in the music, but the ongoing story.

"They really dig deep and I've seen a lot of speculation too on ... fan sites," Stever said. "They'll have their own ideas of what's going on, which is pretty cool. There's things in the story that I realize are real-life experiences (but) I see people all the time trying to figure out the deeper meanings to certain things."

Each album has produced successful radio singles, like "Blood Red Summer," "A Favor House Atlantic," "Welcome Home," "The Suffering" and now "Feathers," exemplifying the band's ability to also strike a chord

musically with rock fans. Even if someone doesn't care about the story within the music, the charisma of the band members helps give the songs life, Stever said.

"The whole band is made up of very complex personalities and very different personalities and when we all come together and we're able to do this, no matter what, the music itself becomes interesting," he said.

In another twist, drummer Josh Eppard left the band just before "No World For Tomorrow," and was replaced by former Dillinger Escape Plan stickman Chris Pennie. Because of contractual issues, Pennie couldn't actually play on the recordings. Instead, the band allowed Pennie to work on the demos before calling in Foo Fighters drummer Taylor Hawkins for the actual recording sessions.

"Taylor did an amazing job of picking up and working everything out," Stever said. "Chris was even there for some of it. He couldn't play on it but he was there to say 'yeah.' ... Certain things changed and (Taylor) added his own flavor to the whole thing, if you will."

"No World For Tomorrow" brought an end to the Amory Wars and adventures of Claudio Kilgannon, but it won't be the final part of the story.

"We do the prequel now," Stever said, adding that the possibility of producing film adaptations in the future isn't out of the question. "We've all been working on stuff already. We've been jamming out on sound checks, and we have a little jam room that we get sometimes on this Linkin Park tour and we work on riffs and stuff."

Stever has family who live in Montana and has regularly been to Great Falls and Bozeman while visiting them.

"Been there a bunch of times," he said of Montana. "It's really beautiful there."

While the band is currently touring major arenas with Linkin Park, Stever hopes to bring them through Montana soon.

"I wanna be out there," he said. "I get disappointed when we don't get to hit (Montana). Hopefully on the next headlining tour we'll be out there. That'd be amazing."

Reach Patrick Douglas at pat-jessdouglas@netscape.net.

LIFE

Foray into pain inspired '4-Way Diablo'

Two years ago, Dave Wyndorf on Monster Magnet found himself dealing with one of the biggest challenges of his life. After spending most of his rock and roll career steering clear of drugs and addiction, he found himself under the influence of prescription pills, something that would ultimately result in an unexpected overdose in February of 2006.

Surviving the ordeal and recovering from his near-death experience was a catalyst for the music that appears in the recently released "4-Way Diablo."

"This was my drug record," said Wyndorf in an interview with the Tribune from his home



Culture Shock
—
Pat Douglas



MORE BAND INSIGHTS:
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in Red Bank, N.J. "After years and years and years of not even getting high at all, I'm not even a recreational get high person, I got addicted to sleeping pills on tour

in 2005. It damn near killed me."

Despite being in recovery, Wyndorf wanted to keep on schedule with the record when it came time to finish it.

"This record was written under extreme duress but I put it out anyway 'cause it's who I am. It's where I am at this point," he said of "4-Way Diablo."

Writing music and lyrics for the album became a way for Wyndorf to expose himself to people and help others overcome similar circumstances.

"They say 'art is pain, dude.' They say 'write about what you know,' and if what you know is

See CULTURE, 2L



PHOTO COURTESY SPV

Dave Wyndorf, frontman for Monster Magnet, has written a highly personal album from his experience with drug addiction.

Culture: Experience gives singer new perspective on mental health

FROM 1L

intense then perhaps some of that intensity will transfer itself onto the music and hopefully impart those feelings to somebody else," Wyndorf said.

"This one actually made me sit in bed and write lines that I never would've let through before. Stuff with love in it and pain and all that kind of stuff," he said. "I hate to be sappy like that. My natural instinct is to hide all that stuff."

Being thrust into an unfamiliar place mentally and physically, Wyndorf says he now has a better understanding of the human condition and certain ailments that people face every day.

"I gotta tell you, when you get addicted to Benzodiazepine, it literally destroys your ego, it destroys everything," Wyndorf said. "I have nothing but sympathy for people who have natural depression. I never realized it could get that bad. It's so weird to look at everything and see nothing good. Not a thing. Just a total black void."

"The good thing about it is, if you get to climb out of that, everything is great," he continued. "Now, I'm looking out of my



SAMPLE THE MUSIC:
Hear a sample of Monster Magnet's music at www.myspace.com/monstermagnet

window and I'm going 'hello, Mr. Squirrel.' 'Hello, Mr. Sun. It's a beautiful day.'"

Known for the hit songs, "Space Lord" and "Negasonic Teenage Warhead," Monster Magnet always will be Wyndorf's project.

For "4-Way Diablo," he chose to take things easy during the writing and recording as well as promoting and touring.

"Probably the biggest difference is, I'm not promoting it," said Wyndorf of the change of pace on the new album. "Physically, I'm not promoting the record. I'm not out there shelling it like I usually do. Going door-to-door, touring and that kind of stuff. I haven't been doing it. That's pretty ... different for me."

These days, Wyndorf writes, records and mixes music spontaneously rather than meticulously picking through tracks to fine-tune and polish the music.

"Maybe it's 'cause I'm getting older, but I'm really into the old

go into the studio and do what you do and get the (heck) out and hope, just hope to God that it's OK," he said. "Guess what? If you're good, if you're halfway good at what you do, it'll be good. If not, then maybe it's time to quit."

"4-Way Diablo" features the bluesy, rock-strengthened riffs expected from Monster Magnet, but the album also features some of the most personal lyrics Wyndorf has written.

"It's the most blatantly personal (record), being that I didn't search around for metaphors as much as I usually do in my songs," he said. "I like to speak visually rather than literally. With this one ... I had just come off this addiction to sleeping pills, my brain was exposed, my nervous system was horrible and I really, really got kind of sappy."

Now, in addition to celebrating his latest release, Wyndorf is

enjoying the finer things in life, like reading a good book.

"It's a whole whatever doesn't kill you makes you stronger," he said.

Being a Jersey guy, Wyndorf won't be moving out West anytime soon, but he has been to Montana and left with a good impression of the state.


"It was like what I wanted it to look like," he said. "It's one of those states that really lives up to all the best things that are said about it. There's not that many states that do that. When you think of Montana, it's like 'Big Sky Country!' and ... you do get big skies. Big and beautiful. I certainly loved it."

Reach Douglas by e-mail at patjessdouglas@netscape.net. Listen to the Culture Shock from 11 p.m. to midnight tonight on 89.9 KGPR public radio.

Dave Wyndorf
Monster Magnet

Wednesday, March 12, 2008

LIFE

GREAT FALLS TRIBUNE  WWW.GREATFALLSTRIBUNE.COM

Musical Ministry's exit 'a monumental thing'

There's one band and one person solely responsible for putting industrial metal on the map. It was nearly 30 years ago that a young Al Jourgensen began writing music under the moniker of Ministry, spawning a style of music that eventually would produce more commercialized bands like Nine Inch Nails and Marilyn Manson.

While the supporting cast has changed over the years, Ministry is alive and well and planning on going out in style, finishing a long and winding lega-



Pat Douglas

cy with the C-U-LaTour this year. It begins March 25 in Spokane.

"It's a bittersweet thing for me, being a Ministry fan and given the opportunity to write for this last album and be a part

In concert

Ministry plays a concert at Big Easy Concert House in Spokane on Tuesday, March 25. Order tickets, \$40, at www.ticketswest.com. Hear a sample of the band's work at www.myspace.com/ministrymusic.

of this last tour," said guitarist Sin Quirin in a phone interview with the Tribune from his home in Los Angeles.

"It's both great and at the same time a little sad, but I'm being very positive about it and

I feel lucky about being included in this monumental thing."

Other musicians tapped to take part in the last Ministry tour are Prong frontman Tommy Victor on guitar, Static-X bassist Tony Campos and Fear Factory's Burton C. Bell as a guest vocalist.

Known for tackling political topics in a tongue-in-cheek manner, Ministry provided more of the same on "The Last Sucker," released late in 2007. It

See **BAND, 2L**



PHOTO COURTESY 13TH PLANET

Al Jourgensen of Ministry.

Band: Final tour and 'Cover Up' album

FROM 1L

was a parting shot to current politics, but not the final album for Ministry, which will release the all-covers record, "Cover Up," on April Fool's Day.

Featuring covers of songs like "Under My Thumb," "Bang A Gong" and "Just Got Paid," the album will no doubt turn heads when people hear Bob Dylan's "Lay Lady Lay" and Louis Armstrong's "What a Wonderful World," reinterpreted in a way only Ministry could.

"It was like Ministry karaoke night," Quirin said of the recording process which saw different guys stepping in to sing different songs. "We started coming up with the ideas and the songs, we just sort of were like ... this song would sound cool with so-and-so trying it."

When it came down to deciding which songs to do, the band wasn't concerned about putting together a list fans might expect. It was all about having fun.

"We weren't looking to reinvent the wheel with this album," Quirin said. "We really just wanted to do a fun rock and roll

record with songs that we all grew up listening to back in the '70s. We didn't want to be all serious, like when we do a Ministry (studio) album."

Bell added vocals to the song "Under My Thumb," and will be a guest vocalist on this tour, fulfilling a childhood dream.

"It's a total dream come true for me, man," Bell said from his home in Pennsylvania.

As far as his contributions to the "Cover Up" album, Bell was asked to come up with a Rolling Stones song to cover.

After choosing the song, Jourgensen pointed out to Bell the misogynistic undertones of the lyrics. "It gave me a newfound respect for a young Mick Jagger back in the day. Not that being a misogynist is cool, but you can't write songs like that anymore. You could, but people would protest."

Quirin played two shows in Great Falls a few years back when his former band played shows at the Northwest Center. Those Big Sky gigs left a lasting impression on the guitarist.

"We had a great time on tour, especially those shows in Mon-

tana," he recalled. "They were especially crazy, man. I love those places. The fans are great up there. Those markets did really well for us for some reason."

As the band prepares for its tour, the members are hitting the road with heavy hearts. Former Killing Joke and Prong bassist Paul Raven joined Ministry and handled bass duties on "The Last Sucker" before suddenly dying in October of a heart attack at the age of 46.

"It's been a tough last few months," Quirin said. "Knowing Raven so well and for so long, we can't help but have a smile on our faces when we think of him,

because we know he's looking down on us with that big grin that he would give us. We can't help but stay positive and have good thoughts about him."

Despite the band's legendary status and growing popularity, Jourgensen is content hanging up his Ministry duties to make way for new projects, according to Quirin.

"He's had a long run with it," Quirin said. "He feels like he's said all he can really say with Ministry. It's not the end of Al Jourgensen. He's got a million things to do."

Reach Douglas by e-mail at patjessdouglas@netscape.net.

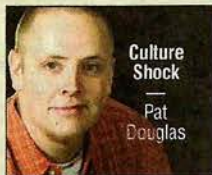
Sin Quirin
Ministry

Kiss guitarist tours on his own to Montana

There's no mistaking the contributions Ace Frehley has made to rock and roll. Not to mention the incredible solos and genre-defining guitar riffs, Frehley is the man responsible for designing the iconic Kiss logo as well as the makeup he used for his "Space Ace" alter ego onstage.

Frehley helped start one of the most influential rock bands of the '70s in Kiss and played with the group until 1983, when he departed to work on a solo career, only to return in the late '90s.

Today, the recently sober



Culture Shock
— Pat Douglas



MORE ON BANDS: For previous Culture Shock columns, go to www.greatfallstribune.com/culture-shock

Frehley is benefiting from a rejuvenation of creativity, touring the U.S. and Canada

In concert

Ace Frehley plays the Wilma Theatre in Missoula on Monday, March 17. Doors open at 8 p.m. with supporting bands The Trews and Paid Under Envy. Tickets are \$31 and are available at www.ticketweb.com.

and finishing up work on his first solo record in nearly 20 years.

"The new record's just about finished," Frehley said in an interview with the Tribune en route to Calgary for a show. "Shootin' for a late

May release. I'm really getting off on it. This is such a long-awaited CD and I wanna make sure that it's just right. I think everybody's gonna like it.

"It's got all the elements, or a lot of the elements that my first CD had, 'New York Groove.' Most people cite that as being a favorite Ace Frehley record, so I'm trying to get into that mindset," he added.

For Frehley, song ideas aren't harvested consciously and sometimes come at the

See FREHLEY, 2L



AP PHOTO

Kiss guitarist Ace Frehley rocks New York's Hard Rock Cafe in October. He plays Missoula on Monday.

For his latest record, Frehley enlisted the help of bassist Anthony Esposito and "Late Show with David Letterman" drummer Anton Fig, a longtime friend of Frehley's who was a part of Frehley's '80s solo group Frehley's Comet.

"I hooked up with (Esposito) about a year and a half ago through a mutual friend 'cause we were looking for sober musicians," Frehley said of his new bandmates. "Me and Anton Fig got together in my studio and did some pre-production and we started tracking last year for the new record. The band's great."

Being sober has been an eye-opening experience for Frehley, who's finishing up production on the new record and touring North America.

"It's a whole different ballgame doing it clean and sober," he said. "I take care of business today and it's a lot of fun remembering what you did the night before. For years, I always thought I needed substances to be creative and lo and behold, I realized last year that I actually function a lot better without all that stuff. It took me 40 years to figure it out, but better late than never, right?"

The current lineup of Kiss is now rolling through Australia sans original drummer Peter Criss and Frehley, and the guitarist who wrote many of the band's most recognizable riffs questions the band's decision to continue with only half of its original members.

"Kiss was Paul, Gene, Peter and Ace," said Frehley, known for the silver stars that adorned his eyes onstage. "That was Kiss. I designed that 'Spaceman' cat, I wrote all those guitar solos, they're dear to my heart and now you've got somebody else wearing the makeup I designed and playing my guitar solos and trying to come off like me?"

Frehley has been replaced by guitarist Tommy Thayer, who wears the same makeup Frehley designed, and drummer Eric Singer has replaced Criss in Kiss.

Scheduled to perform with his solo band at a St. Patrick's Day show Monday evening in Missoula, Frehley looks forward to standing onstage in places not generally entertained by someone of Frehley's reputation.

"I think it's cool," the guitarist said of performing in smaller cities like Missoula. "I like going to places that I don't go that often 'cause I always get a different perspective. Usually the audiences are great because they don't get as many shows as some of the major markets get."

Douglas can be reached by e-mail at patjessdouglas@netscape.net. Read the entire transcript of this interview at



FILE PHOTO

Ace Frehley is seen here in his Space Ace attire while playing a show with Kiss in the 1970s.

Frehley: Show set for Missoula

FROM 1L

most inopportune times.

"I write songs in the weirdest places," said the guitarist who influenced such notables as Slash and Pearl Jam's Mike McCready. "Sometimes I write 'em laying in bed. Sometimes I write 'em riding my motorcycle. I'll come up with melodies in my head and lyrics. I don't have a set formula for writing songs. Some people do."

When the creative juices begin flowing, Frehley opts to shut himself off from the rest of the world and get down to business.

"There's no set way for me to write a song," Frehley explained. "Once I get the process going and once I get into the studio, I kind of have tunnel vision because I'm easily distracted. I just have to turn off the phone and lock the doors," he added with a laugh.

Frehley recently purchased property and began turning a 4,000-square-foot house into the studio where he's been recording the new tunes.

"It's great having your own studio," he said. "It's a work in progress. I was the architect. Basically, I bought some property with like three houses on it and one of them I renovated into a studio."

Friday, March 14, 2008

LIFE

GREAT FALLS TRIBUNE WWW.GREATFALLSTRIIBUNE.COM

Ace Frehley
KISS



Culture Shock
—
Pat Douglas

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Missoula's Lazerwolfs beam into Falls tonight

There's a buzz from the slope of Mount Sentinel and if you listen closely you can hear the howling of the Lazerwolfs charging behind it.

Fuzzy guitars and sludgy breakdowns are on tap when the band from Missoula makes its debut in Great Falls tonight at Buffalo Saloon. It's been seven years in the making for the three-piece band known for its heavy late-'70s, early-'80s influences.

"It's more based on Zepelin or Sabbath at the purest level, not taken to the next level like a lot of bands do that tune way down and play real slow," said bassist Chris LaTray in a phone interview with the Tribune from Missoula.

"We're just kind of trying to hit a different nerve center with what we do. We're definitely trying to make a point that I think the heavier, doomier stuff captures better than maybe an AC/DC style riff does."

In addition to LaTray on bass, the band consists of Jimmy Rolle on guitar and Bubba Warne on drums. The musicians share vocal duties.

See BAND, 4H

Band: 'Wolfs' circle the Buffalo in Great Falls

FROM 1H

It's a lineup that has remained intact since 2001, a rare feat for most bands.

"We've been together for seven years. That's a long time for a band like us," said LaTray. "When people come up to us, they're always raving about how tight we are, well you get that tight after playing together for a long time. There's no substitute for that. You don't get tight 'cause you're a good musician, you get tight 'cause you learn to play with each other."

The group has recorded two albums, "Navaja Automatica" in 2006 and "Get Mad" in 2002. Both are available to download and rip in their entirety on the band's MySpace page.

"We're never gonna sell a bunch of records, so what's the point of recording it if people aren't gonna hear it," LaTray remarked. The band is planning on hitting the studio in April to record its next album, which will be available on iTunes. It probably will sell in stores for as little as \$5.

The goal, according to LaTray, isn't to make a buck, it's to make enough to break even so you can continue to enjoy playing music. After all, that's what it's all about.

"If you wanna sell your album to recoup your expenses and get enough gas money to get to the next town and slowly start generating some cash flow, I'm all for that," LaTray said.

Known for their incredibly loud live show, the Lazerwolfs have reached beyond the borders of Montana on occasion and are planning on playing a few gigs in



PHOTO COURTESY CHRIS LATRAY

Left to right are Jimmy Rolle, Chris LaTray and Bubba Warne of Lazerwolfs.

the Midwest later this year. Thus far, they've shared the stage with such notable underground bands as High On Fire, Spirit Caravan, Nebula, Fu Manchu, Cave In and Skeletonwitch.

The band isn't all that interested in making a career out of living in a van and playing shows every night.

"We kind of went that route when we were younger men," LaTray said. "Bubba and I, we moved to Seattle and that was our thing was to make it big. The music industry being what it is now, nobody really makes it big anymore. If we didn't have fami-

lies we realize that the only way we could make a go of this is if we lived on the road.

"For underground bands playing the kind of music that we play, it's not like you're gonna make a real good living and we recognize that, so we're gonna make the best of what we have," he continued. "We're gonna put out an album every year or two on our own dime. We're gonna go out on the road when we can and we're gonna play some shows when we can."

The band's unusual name came as a result of a faceless, anonymous poster on a message board years ago.

"There was a forum that a bunch of us would hang out on on the Internet," LaTray recalled. "We threw out 'hey we're doing this project and we need a name for it.' Some guy, just a random guy, threw out 'you need to call yourselves Lazerwolfs.' Why he said that, I have no idea. We did a few shows at Jay's as Lazerwolfs and it just kind of stuck."

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Saturday, March 15, 2008

AT HOME

Chris LaTray
Lazerwolfs

Wednesday, March 19, 2008

LIFE



PHOTO COURTESY NUCLEAR BLAST

Left to right Dick Lovgren, Jens Kidman, Tomas Haake, Fredrik Thordendal, Marten Hagstrom.

From Sweden to Spokane, metal marvels Meshuggah on tour

One of the most proficient metal bands to spring from the borders of Sweden, Meshuggah has made an art form out of forging mathematically complex music into metal.

On the band's latest album, "obZen," the five-piece group once again illustrates what people can do with a drum kit or a guitar if conventional rules of making music are set aside. Using unique and experimental time signatures on every release for the past 20 years, the band's music is even used in the curriculum at Boston's Berklee College of Music.

For "obZen," the group set the bar high and, intentionally or not, ensured that it would be



Pat Douglas

Meshuggah plays with Ministry Tuesday, March 25, at the Big Easy in Spokane. Tickets are \$40, available at www.ticketwest.com. Listen to Meshuggah at www.myspace.com/meshuggah.

virtually impossible for another band to copy the Meshuggah style.

"We have a sense of being

self-indulgent," guitarist Marten Hagstrom said with a chuckle during a phone interview with the Tribune from a studio in Stockholm, Sweden. "It sounds weird but ... even early on, it was about finding a way to create something that we were excited about, that we were inspired about. We just have a way of being curious of where we can go with our sound within the confines of what we're doing."

The group has attracted a legion of high-profile fans over the years. The band often is cited as an influence or favorite by other musicians. Back in 2002, they were asked to open for Tool on their highly success-

ful arena tour, which included a stop in Billings for a show at MetraPark. In a couple of weeks, Meshuggah will hit the road with Ministry after accepting an invitation to be part of its farewell swing through the U.S.

"We've been lucky to have been asked by a lot of cool bands to go on the road with 'em. It feels more like an honor that they choose to ask us," Hagstrom said.

With other notables like The Deftones, Metallica, Dream Theater and Rob Halford citing Meshuggah's music, Hagstrom could only speculate about the attraction from other artists.

"I know that every guy, it doesn't matter what type of

music you play, everybody that starts to play in a band really feels that they wanna do something of their own," he explained. "Just to have a calling card. I hope and believe that we might have done that."

Some of Meshuggah's originality comes in the rhythm section, most notably drummer and lyricist Tomas Haake who has turned the art of drumming into a speed-filled, herky-jerky, start-stop adventure. While the music leaves aspiring musicians scratching their heads in wonderment, Hagstrom says that it's all in the presentation.

"We come up with ideas and

See BAND, 2L

Band: 'We're doing whatever we want'

FROM 1L

sometimes they're really tricky to play," he said. "A lot of focus, sometimes when you talk to people about this band, is the technicalities of it. Like, how weird it is and how hard it is, supposedly, to play. That just happens to turn out that way."

The key to opening the creative floodgates to do something

new is discarding many of the so-called "rules" that come with producing art or music, according to Hagstrom, and focusing on what feels right to the band.

"The people that are listening to us are listening to us 'cause we're doing whatever we want and whatever we feel like," Hagstrom said. "If that's been the recipe for us, we're gonna keep doing it."

Because the musicians who make up Meshuggah have been playing together for so long, there's a closeness that feeds into songwriting.

"We've been playing together for so long a time and sometimes when you hear an idea or a song that someone else has come up with, you can sometimes anticipate what (to do)," explained Hagstrom. "Like changing into new clothes, you realize that this

is the way it's gonna fit but you've gotta readjust a little bit.

"It's very important to us to have it not be a conscious thing," he continued. "To have it be a natural thing. To have it flow out whenever an idea comes into play. That's the rush, the drug that actually makes you do this."

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Marten Hagstrom
Meshuggah



PHOTO COURTESY ISLAND RECORDS

Saliva's Josey Scott is pictured at center. Saliva and Drowning Pool perform in Great Falls tonight.

Fans salivating for rock get triple treat tonight

Traditionally, Great Falls hosts almost as many big time rock shows each year as it does tree-lighting ceremonies.

All that has changed over the past seven months. For the second time since August, Texas rockers Drowning Pool will perform in the Electric City, and on their return trip, they're bringing friends, Saliva and City Sleeps.

"We're on our way back and fairly early," Drowning Pool frontman Ryan McCombs said. "The ones that we walk away from, and we have a good time at, we always get ahold of the booking agent and make sure to try and get them to do whatever they can to get us back there as soon as possible."

Headlining the show is Memphis-based rockers Saliva.

Saliva

The band released its unofficial debut album, "Every Six Seconds," in 2001 and found almost immediate success behind the singles "Click, Click, Boom" and "Your Disease." That was followed the next year by "Back In Your System" and



Culture Shock
— Pat Douglas

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the songs "Rest In Pieces" and "Always," which reached No. 1 on the Billboard Modern Rock chart.

Perhaps the band's best-known song is "Ladies and Gentleman," from its latest release, "Blood Stained Love Story." The song can be heard in PlayStation 3 commercials as well as on "American Gladiators" promos and before NFL games.

"That's pretty cool for us and our kids," vocalist Josey Scott said in an

The concert

- Saliva and Drowning Pool perform tonight at the Civic Center with opening act City Sleeps. Tickets are \$28 and are available at the Mansfield Convention Center box office.
- Hear samples of the bands' music at www.myspace.com/drowningpool and www.myspace.com/saliva.

interview with the Tribune from a tour stop in Michigan. "We get to be the coolest dads in the world. My son called me during the Super Bowl and nearly made me cry. He said 'Dad, your song 'Ladies and Gentleman' has been on the last two Super Bowls that I've watched.' It was a touching moment. It's nice to have your children look up to ya and be

See CONCERT, 2L

Double shot of rock

Pat Douglas chats with Drowning Pool and Saliva, who both take the stage tonight /Life



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Eggs hunts all around the region, plus comics take on Great Falls /Inside

Concert: Great Falls draws Drowning Pool back for more

FROM 1L

proud of ya."

It's all about writing in the moment, Scott said.

"I think dynamics is definitely the recipe," he said in his trademark Southern accent. "It's gotta have those intense, blasting moments. I wake up one day and they're just playin' in my head."

The songs also convey a positive message people can relate to, Scott said.

"In this trying day and age, we pride ourselves on being a part of the solution instead of part of the problem," he said. "We're not talking about killin' women or putting our pregnant girlfriend in the trunk. We're talking about life and how to survive it and how to rise above it and how to get back on the horse and dust yourself off and keep on ridin'."

Scott, who has also dabbled in acting and appeared in the film, "Hustle and Flow," and the TNT television series, "Wanted," hopes to one day have an entire list of hit songs to choose from each night.

"We plan on having an Aerosmith-type career where we just go from town to town and play our hits and hopefully just tour for the rest of our lives 'cause that's what we enjoy doing," Scott said. "We literally enjoy being with our fans and playing live and there ain't nothin' like it."

The band plans on hitting the studio again in May, but Scott doesn't see it as a pressure situation in which they're expected to write more hit songs. That comes with the territory, according to the musician.

"I try not to take myself too seriously," he said. "I think a lot of artists take themselves too seriously and my daddy always said 'study long, study wrong.' I try to take my time with the music and not get in a hurry. Anything cooked good takes a long time."

Drowning Pool

The Drowning Pool/Saliva gig will mark the third major rock show in Great Falls in the past seven months, including Rob Zombie's performance at ExpoPark in November.

Although the time between local Drowning Pool shows has been relatively short in rock standards, the band has dealt with more than enough bad luck along the way. It seems to be the M.O. for a band known

for its off-stage struggles.

In November and December, the band's gear was stolen one once, but twice in Dallas. Thieves took off with live equipment at a storage area and took the group's recording equipment from a rehearsal studio. It was devastating, considering some of the items were irreplaceable.

"There were a couple of fan groups that actually got together and raised some money," McCombs said in an interview with the Tribune from a tour stop in North Carolina.

"We have a lot of companies that have endorsed us (who) stepped up and sent the new gear out for us. From the first theft, we got about a third of that gear back. The cops found the guy. The idiot just took it and sold it to some club locally."

In December, bassist Stevie Benton was rushed to the hospital after a gig, suffering from a bout of Bell's Palsy, causing the band to cancel tour dates. According to McCombs, Benton is doing just fine.

"He's back to 100 percent, kickin' it," said McCombs of Benton. "It was just something he needed some rest for. Luckily it didn't take long."

Drowning Pool is known for its hit songs, "Bodies," "Step Up" and "Soldiers."

The band's bad luck to that point began in 2002 when then lead vocalist Dave Williams died on a tour bus on Ozzfest. He was replaced by Jason "Gong" Jones, but his mostly tumultuous time with the band lasted only two years.

"We definitely have gotten kicked around, but this is a band with a history of getting kicked around a little bit," McCombs said. "It's just been unbelievable sitting back and waiting for the other shoe to drop every day."

Holding their heads high, the men of Drowning Pool have no intention of letting bad luck stop the music.

"This is a band where you can be very honest saying that it's a band that's still here because of the fans," McCombs said. "I think each one of those fans are just as much a part of this band as the four guys up there onstage. It took a lot more than just us to keep the band going and each night we're reminded of that by the people that come out."

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PHOTO COURTESY TENTH STREET

Left to right, Mike Luce, C.J. Pierce, Ryan McCombs and Stevie Benton are the members of Drowning Pool.

Ryan McCombs
Sail
Drowning Pool



Josey Scott
Saliva

Wednesday, March 26, 2008

LIFE

Roger Miret Agnostic Front

Agnostic gives metal fans something to believe in

The driving forces behind the genre of metal known as hardcore are family, brotherhood and a feeling of camaraderie.

For New York City's Agnostic Front, there is no fee for joining this exclusive club. You just have to be true to yourself and the music you listen to.

"It is a big family. It is an exclusive club," said vocalist Roger Miret in an interview with the Tribune from his home in Arizona. "By no means does it have special privileges of membership. The only requirement to be in this club or this movement is being true to yourself. Being genuine."

When Agnostic Front got started in New York City in 1982, there was no such thing as a hard-

always lived the 'no rules, make your own rules,' but you're the one that's gonna have to look in the mirror and make that judgment and if you don't feel like you're being real to yourself, people are gonna catch up. It's not a place to come and pretend."

Late last year, the band released its ninth studio album, "Warriors," continuing a legacy that has kept it current in everything from politics to social ills.

"I question authority, question society," said Miret of his lyrics. "That's what I like to do. I watch a lot of news. I read a lot of books. I'm just interested in life. I'm not gonna be comatose and watch reality shows and not deal with reality. I put my heart, I put



Culture Shock
— Pat Douglas

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core scene. The band was inspired to write music about things that affected them.

"To me, it's a way of life," said Miret of the passion he's displayed in the band for more than 25 years. "I'm not into policing. I

everything into it. It's genuine. It's real."

Miret, who has a daughter in her early 20s, recently became a father again less than a year ago. Having children has opened the eyes of a man who was a self-described angry, aggressive youth when he started singing for Agnostic Front as a teenager.

"I was only 17 years old when I joined the band," he said. "I was living in the streets, living wild with a rebellious lifestyle. I used to have this theory of life and living life, 'live fast and die young,' or 'strike, ask later.' Now my theory is 'live long.' I wanna live life. I don't wanna strike and ask later, I

See BAND, 31



PHOTO COURTESY NUCLEAR BLAST

Agnostic Front members are, left to right, Mike Gallo, Joseph James, Steve Gallo, Vinnie Stigma and Roger Miret. Hear Agnostic Front at www.myspace.com/agnosticfront

Band: 'Bam! Songs come right at you'

FROM 1L

wanna ask now and then I can tell if they wanna strike."

"In other words, I think a lot more as I've gotten older," he added.

Miret even found it a little hard to get into an Agnostic Front state of mind when the songs were first being composed for "Warriors" because his wife was pregnant and he was about to be a father again, something that put him in "a happy state of mind." All the singer needed to do was turn on the TV and watch CNN.

"Turning on the news, turning on the TV and taking a good look at life, you're slapped right back into reality," he said. "Bam! Songs come right at you. There's injustices everywhere and it didn't take long to find out where it is. It's right there, right in front of your TV. Just change it to CNN."

While Agnostic Front has seen nearly 20 lineup changes over the years, two key players have remained the same since the beginning, Miret and guitarist/founder Vinnie Stigma.

"Vinnie's my brother, simple and straight like that," Miret said of the man he's shared the stage with for a quarter of a century. "Me and Vinnie have seen a lot of different relationships come and go. We've seen friends come and go. Deaths. All kinds of stuff. We stuck through it because we believed in it. Hardcore just wasn't something for us that we read in a book or saw a flier on. It's

been a lifestyle for us."

Agnostic Front was a regular performer at New York City's famed CBGB Club before it closed down. The band even released a DVD called "Live at CBGB's." For Miret, losing the iconic venue last year was depressing.

"It was really hard," he said. "CBGB's has been our home for such a long time. It was hard to see it go away. Not only was it hard, but it was wrong to let it all happen. CBGB's was the place for any kind of music, not just punk or hardcore. All types of bands played there. They should've done something to revive it and kept it as some kind of landmark, but they chose not to. It was sad."

Hardcore has continued into a new generation of bands — Hatebreed, Madball and Terror — and those bands cite Agnostic Front as a source of inspiration.

"I think it's great," he said. "One thing's for sure, that I haven't been wasting my time. It feels great to have those bands mention us and list us and tell people that we are a main influence to them. It's honorable. It's like being a high-up general or something."

"There's a lot of respect in that and after 25 years of battling in this, respect is well received," he said.

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Nada Surf's fifth album's title 'lucky' resonates with lead singer Caws



PHOTO COURTESY AUTUMN DE WILDE

Left to right are Daniel Lorca, Matthew Caws and Ira Elliot of Nada Surf.

When it came time for Nada Surf to name its fifth studio album, "lucky," singer Matthew Caws decided to take it a step further and research the word and its meaning in a literal sense.

Initially, there was a hesitance by the other two band members to use the word as an album title, but Caws felt a bond to the term "lucky" and wanted to prove its importance.

"There's a song called 'From Now On,' with the lyric 'I'm such a lucky mess/I just need some rest,' and for me that word just resonated," Caws explained in an interview with the Tribune from a tour stop in Seattle.

"For me, lucky is a way that I wish I felt and how I should feel. It's kind of like No.1 on a to-do



Culture Shock
—
Pat Douglas



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list. I'm often pretty despondent and I'm really anxiety prone (and) I should just be a hard-working, serene, thankful, thorough and considerate person."

"The word just felt right to me, but then the other guys didn't like

it and I was made to defend it," Caws continued.

In the process of getting the rest of the band on board with the title, Caws put it to the fans to help him prove its validity.

See NADA SURF, 2L

Nada Surf: 'We'd be starving if it wasn't for a couple of TV shows'

From 1L

"We're always making little bets with ourselves or hoping the milk doesn't go bad," Caws said. "You're always kind of looking for luck 'cause it's the margin between things working and things not working. (We) thought 'let's get some other opinions about this.'"

The band began by searching for the word "lucky" in the content of all of their old e-mails, before asking fans on MySpace to provide reasons why they feel lucky.

"A high percentage of them were interesting in their way and kind of haiku like," Caws recalled. "Sometimes very moving."

Some of the more poignant explanations made the cut and appeared inside the album's liner notes along with Caws' lyrics. It's a combination that felt right to the singer who prides himself on writing from the heart and helping fans get through tough times.

"You're not so complicated, just wanting things to be better, wanting ourselves to be better, being oversensitive and having a lot of innate joy and trying to uncover it or protect it or encourage it," he said. "It doesn't matter what age you are, you identify with wanting to feel better."

"My current capsule summation is that in general, most of the songs delineate some kind of

In Denver

Nada Surf plays Denver's Gothic Theater tonight. Tickets are \$18, available through www.ticketmaster.com. To hear a sample of the band's music, visit www.myspace.com/nadasurf.

anxiety or some kind of regret or hope or feeling, then by the end of the song, hopefully either by fake happiness or real happiness or existential happiness, things get better," he said. "Rock music feels good. It always starts a little down and always ends a little up."

Caws doesn't write solely about his personal experiences. Lyrical themes can come from even the most unexpected of sources. For the new tune, "See These Bones," Caws visited an ossuary in the Czech Republic where he saw a famous collection of human bones intricately placed around the church, even forming a chandelier in one part.

"(It is) really weird and kind of great. Great because of these inscriptions on the ground, and they're in Latin. One says 'What you are, we once were. What we are, you will be,'" recalled Caws, who used the saying in the song. "It's like a forced epiphany. The human reaction to that, besides being totally killed, the other one is 'holy crap, I better go outside

and do something because I'm really gonna die and that's what it looks like."

When Caws comes up with an idea for a song, there's a transformation where he personally feels the power of the words. Whether or not it resonates is up to the fans.

"There's a moment where I get upset," he said. "Choked up isn't the right word. It feels really strong and that's because I feel like I just hit the basic notion. (Maybe) they can fill in the blanks themselves and it'll be about whatever pushes that button in them."

Musically similar to contemporaries in Radiohead or Coldplay, it's Caws' harmonic voice that puts Nada Surf in its own category.

The band became an overnight success in 1996 with the pop-infused "Popular" and its subsequent Weezer-like video which wasn't an accurate representation of Nada Surf. Those days are far behind the band that has successfully bucked the expectations of having its first hit song be a quirky one.

"The difficulty was that we had to disappoint them enough for them to set us free," Caws

said of the people who expected Nada Surf to sound like they do on that song. "Thankfully, that's just gone and we don't have to think about it anymore. The people who only know us for that song, we never meet them. They're gone."

Needless to say, the band still plays the mostly spoken word tune at shows.

"I think it's really funny," Caws said. "I really enjoy it. It's really hard to do and I still (mess) it up every other night."

While the medium of music video brought them success, the band's music is getting exposure in a new way. Three of the new tunes have been heard on episodes of "Heroes," "One Tree Hill" and "How I Met Your Mother."

"We'd be starving if it wasn't for a couple of TV shows," Caws said. "Radio has always been weird, but it's weirder and it's run by fewer people and the playlists are shorter. Video, forget it, MTV just plays all 'Road Rules' so that avenue is kind of shut down. (It's) the changing face of rock music."

Reach Douglas by e-mail at patjessdouglas@netscape.net.

Matthew Caws
Nada Surf

Tuesday, April 1, 2008

LIFE

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Friday, April 4, 2008

LIFE

- Classified a
- Get Fuzzy, I
- Jumble, bri
- Crossword
- Legals ...



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CBS PHOTO/ROBERT VOETS
Johnny Galecki stars as Leonard in CBS' Monday comedy, "The Big Bang Theory."

Series star gets 'Bang' out of funny physics

"The Big Bang Theory" airs Mondays at 7 p.m. on KRTV 3(11)

Sometimes all it takes is an unorthodox idea to spark the interest of the fickle television watching community. That's how a notion incorporating physics into the plotline of a comedy-based television show ended up garnering big laughs and ultimately big ratings for CBS.

"The Big Bang Theory" is based on the goings on of an eclectic group of friends. While most people would be able to solve a Rubik's cube faster than they could grasp the basics of physics, the intention wasn't necessarily to reach a crowd



Culture Shock
— Pat Douglas

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with a vast knowledge of such things.

"(There's) more to these guys than their geek or nerd traits or whatever you want to call them," said actor Johnny Galecki in a phone interview with the

Tribune from his home in Los Angeles. "For some reason, the cool kids seem to want to claim relations to these characters as opposed to laughing at them."

If you have trouble following what is said on the show from time to time, don't feel bad, even the actors have their occasional issues with the subject matter.

"The responsible actor in you wants to know what you're talking about," Galecki said. "Sometimes it does get to a point where there are limitations of the mind. To a certain degree I'll understand enough to know where to put inflection ... but, I just don't have that kind of mind to fully grasp the line that some sort of profound

physics observation or comment is."

"I don't understand 99 percent of what I'm saying myself," he said with a laugh.

Galecki plays Leonard on the show. He shares an apartment with the incredibly smart Sheldon. While the script is peppered with physics jokes, Galecki noted that you don't have to understand them to find the dialogue funny.

"I think the writers have done a great job with making a show that's so involved with physics and doesn't turn people off that don't understand it and vice versa," said Galecki. "I (also)

See GALECKI, 3L

Galecki: Learned craft from pair of acting pros

FROM 1L

hear from people who really enjoy getting the inside jokes of the physics."

The show originated when producer Chuck Lorre reached out to Galecki with an idea he had about a physics comedy. The two knew each other after working together briefly on "Roseanne," on which Galecki played the role of David, Darlene's boyfriend.

"I started to kick around maybe doing a live audience television show again," recalled Galecki, who has spent a lot of time since "Roseanne" acting in theater and in movies. "Chuck kind of called at the perfect time and told me about this idea that he had."

Soon, producer Bill Prady and actor Jim Parsons were brought into the mix and a couple of pilots were made.

It was about a two-and-a-half-year process to get it through from the time that Chuck called me till it finally aired," said Galecki who also had roles in films such as "Suicide Kings," "Vanilla Sky," "I Know What You Did Last Summer" and as a young Ruzay in "National Lampoon's Christmas Vacation."

Change of roles

Initially, Galecki was to play the role of Sheldon, although early on he requested a switch to Leonard. In came Parsons who stepped into Sheldon's shoes and ran with the character.

"Jim Parsons is so incredible in that role that I can't imagine anyone else, including myself, doing it," Galecki said of Parsons. "Nobody can hold a candle to what he does as Sheldon. I love working with him. We have similar processes of how we work and similar senses of humor. I can't say enough good things about him. That man is sitcom gold. He's just a comic genius."

It was announced in February that the show would return for a second season, something that generated a lot of excitement amongst the "Big Bang" camp.

"The fact that people have found this show and taken a liking to it is really touching," Galecki said. "I want the show to do well and ... I want people to feel a kinship to the characters. It was so galvanizing to learn that (the network) was supporting us after our involvement and investment in this show."

Crossing his fingers for success with "Big Bang," Galecki knows what it's like to be part of a mega-successful television show after "Roseanne," which can be seen any day of the week in syndication. The actor looks back on his time with "Roseanne" with nothing but fondness and views it as a huge stepping stone in his development as an actor.

"Roseanne, who comes from the comic world obviously and who likes to wing it more than anything, and John (Goodman) who's a very disciplined film actor ... to be able to watch them and create my own amalgamation of a process that worked for me, obviously, I couldn't have had better examples," said Galecki. "I wasn't an actor before I did that show, I don't think."

Now that the writer's strike is over, the actors on "Big Bang" are glad to be back to work, despite having a busy time catching up with a backlog of shows.

"It went from zero to 60 in 2 seconds here as soon as the strike ended," Galecki said with a chuckle. "We were ecstatic to get back. It kind of feels like not a day passed."

Reach Patrick Douglas by e-mail at pd@pattsdouglas.net

Johnny Galecki "Big Bang Theory" "Roseanne"

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Kenny

FROM 1L

noticing new things and adding different arrows to your quiver. Not getting lazy."

Kenny joked that while many actors want as much face time as possible, it's voice actors like "Saturday Night Live's" Don Pardo who rely on their voices alone and bring longevity to the table.

"He's 90 and he's still going 'it's Saturday Night Live,'" Kenny said, impersonating Pardo. "When 'Lost In Space' became a big-budget movie, the only actor they retained was the voice of the robot — 'Danger Will Robinson.' Obviously Mel Blanc was doing Bugs and Daffy until he expired."

Kenny, who will play Nute Gunray in the upcoming "Star Wars: The Clone Wars" animated series and a gorilla in the upcoming Rob Zombie adult cartoon "El Superbeasto," also pointed out that being a voice-over actor is a lot less stressful than being an on-camera star.

"A lot of on-camera actors seem to think that their success was predestined by the universe," he said with a laugh. "They're like 'I always knew I was gonna be famous,' whereas cartoon actors are like 'I can't believe I'm actually making money doing stupid voices.' I talk in a microphone and they give me money. In the 1400s they would've driven a stake through my heart as a witch."

Because all of his characters are so different, Kenny isn't overwhelmed.

"I'm lucky in that none of the stuff that I do is like 'oh, God, I dread going into that place and recording,'" he said.

Kenny has also had an added bonus of working with his wife Jill Talley, also a veteran voice actor who does some of the same shows as Kenny.

"We've always worked together," said Kenny of his wife, who he met on the set of "The Edge," a Fox show the two were on in 1992. They also were cast members of the short-lived HBO sketch comedy "Mr. Show." "Now, with the kids and the crazier schedules and things like that, it's kind of nice to actually be in the same room longer than 20 minutes. It doesn't happen at our house."

Kenny also does voice-over jobs on video games and the occasional announcer gig. He's been the off-screen announcer for Nickelodeon's "Kid's Choice Awards" for the past five years.

"They're like the Oscars, but with more balloons and screaming and slime," he said. "It's a live broadcast which is pretty crazy. This is one of the most nerve-racking gigs I've ever done. Any screw-ups or bobbles or tongue-ties, or God forbid, you wind up on the wrong page and you're frantically looking."

"It's as close as I get to extreme sports (like skydiving or riding a dirt bike down a mountain)," he added. "It's the same kind of adrenaline."

Voicing SpongeBob is Kenny's favorite.

"SpongeBob, I love. That's never stopped being kind of a thrill for me," he said. "As more time goes on and there's more 'SpongeBob' stuff in the stores, it's a sense of relief that it's still going on. I've been giving this character six more months for five years now."

"I don't know if it's the best job in show business, but it's the best job in show business for me," he said. "I can't think of anybody I'd wanna trade places with. I don't look at Johnny Depp and go 'man, I wish I could be that guy.'"

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PHOTO ILLUSTRATION BY PATRICK DOUGLAS

Tom Kenny is the voice behind many popular cartoon characters, including SpongeBob SquarePants.

Meet the voice behind one of the most famous sea sponges

If you've watched a cartoon made in the past 15 years, chances are you've heard a variation of Tom Kenny's voice. Even if you haven't, you've no doubt seen merchandise for his most popular character, SpongeBob SquarePants.

His resume of shows in production reads like a TV Guide listing. For Cartoon Network, he voices characters on "Transformers: Animated," "My Gym Partner's a Monkey," "Squirrel Boy," "Foster's Home For Imaginary Friends," "Class of 3000" and "Camp Lazlo." In addition to "SpongeBob," he works on Nickelodeon's "Fairly Odd Parents," and even has a regular character on Disney's "Handy Manny."

That's just the tip of the iceberg for Kenny, who as a youngster knew that he would somehow end up voicing cartoons for a living.

"I was always aware of it as a potential career," Kenny said in an interview with the Tribune while driving to the Nickelodeon studios in Bur-



Culture Shock
— Pat Douglas

bank. "I watched a lot of cartoons and knew who the voice-over guys were. Chuck Jones, Stan Freberg ... Mel Blanc. They were in older cartoons. The thing that sort of made me a weirdo as a kid was that I was very aware of the name of Tony the Tiger."

"I knew that Tony the Tiger was Thurl Ravenscroft and that he was the guy that sang the song 'You're A Mean One Mr. Grinch,'" Kenny said, singing the song and laughing. "To me those guys were, in a way, more interesting than the giant Robert Redford movie stars."

Kenny began his career as an entertainer in the '80s, working as a stand-up comic. His first gig as a voice-over actor was playing the lovable cow Heffer on "Rocko's Mod-

ern Life."

Having nearly 200 different film and TV show credits to his name, Kenny has turned the cartoon audition into an art form.

"You just go out and sit in a room with a bunch of other people and go in and read the scripts," said Kenny of the auditioning process.

"Give your best shot at what you think the characters should sound like. You get (the job) by people listening to you and playing your voice alongside the other people that they're interested in casting to see how their voices sound together."

It's the ability to come up with a variety of styles that has helped Kenny get a stran-

glehold on the industry. Whether he's portraying the gruff Eduardo on "Foster's," the snooty Eddie on "Class of 3000," pompous Scout Master Lumpus on "Camp Lazlo" or the lovable SpongeBob Squarepants, it's all about diversifying your repertoire, Kenny says.

“Everybody's got their bag of tricks, and to me, the challenge is to keep on adding to your bag of tricks and hearing new things and noticing new things and adding different arrows to your quiver.”

Tom Kenny, voice-over artist

”

or disconcerting to people," Kenny said. "Everybody's got their bag of tricks, and to me, the challenge is to keep on adding to your bag of tricks and hearing new things and



PHOTO COURTESY IE MARKETING

Richard Patrick uses music to convey opinions. You can hear Filter online at www.myspace.com/filter1. You can see the group's performance in Kuwait on Saturday at 11 p.m. on FX, cable Channel 63 in Great Falls.

Filter's new album clogged with opinions

For Filter frontman Richard Patrick, music is more than just sound coming out of your speakers when you turn on the radio. It's a way of communicating with a mass audience.

When it came time to write songs for the new Filter album, "Anthems for the Damned," Patrick decided to share his deep feelings on subjects ranging from alcohol addiction to the war in Iraq. What resulted was a 12-song diary of Patrick's view of the state of the world, what people have come to expect from a Filter release.

"'Anthems for the Damned' is my howl in the night and it's my scream in the night that just says I really hope we don't blow ourselves up or ruin the planet," said the singer from his home in southern California during an



Culture Shock
— Pat Douglas

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interview with the Tribune. "I can't do 'baby, I love you,' (songs) and I can't do 'bling, bling, bling, look at my money.' I can't do it. I can't be that guy."

The first single from "Anthems" is "Soldiers of Misfortune," inspired by a Filter fan from Oregon named Justin Eyerly who was killed in Iraq after

only 10 days of service. According to Patrick, Eyerly, who ran a fan-based Web site devoted to Filter, joined the military to pay for his college education.

"I was writing this kid a letter and it was like '(I'm) writing a song that was kind of about the stuff that you're talking about in your life,'" Patrick recalled. "He was killed before I could send him that letter. That's one of the things that was inspiring me at the time that I wrote 'Soldiers.'"

After a stint with super group, Army of Anyone, featuring Patrick on vocals and the DeLeo brothers from Stone Temple Pilots, Patrick decided to write and record the first Filter album since 2002's "The Amalgamut."

Because Filter is and always

See BAND, 2L

Band: Sharing ideas through music

FROM 1L

will be Patrick's baby, he doesn't take the name lightly nor does he take the opportunity to record a Filter album for granted.

"There's a certain group of people that love Filter and I'm so totally honored and blessed that I have an opportunity to do this, knowing full well that this could be my last record and saying what I wanna say," explained Patrick, who wrote some songs after going through a stint in rehab.

"I have total artistic control over every single thing that goes on in my world and being five years sober ... I really am super proud of the way that I'm doing it."

When "Anthems for the Damed" is released May 13, it will mark the fourth studio release from Filter, known for its top-10 hit, "Hey Man, Nice Shot," as well as "Take a Picture" and "Where Do We Go From Here?"

For "Anthems," Patrick brought in veteran musicians John 5 (Rob Zombie, Marilyn Manson), Wes Borland (Black Light Burns) and drummer Josh Freese (Perfect Circle, NIN).

"John 5 is someone I've known for years. Out of curiosity, I called him up and said 'do you feel like writing for Filter?' He and I kind of put together a couple of songs that he wrote. It sounded amazing," said Patrick. "Josh Freese came in (and) he'd run in and play three or four songs and then go 'OK, later. I've gotta go to soccer practice with my kids.'"

"It was an easy record to make 'cause everyone was bringing it," Patrick said. "We didn't have to

slave away doing stuff for months on end. We would just go in and get 'er done."

With Filter's following and respect, Patrick had ample options picking musicians to comprise the touring band. For the man who got his start as a touring guitarist with Nine Inch Nails, it's more about bringing new talent into the business rather than employing successful friends.

"I'm lucky, I mention the word 'Filter' and there's like 10 people per position," Patrick said of compiling a touring band. "I want to bring more people into the music world and get more people known. I wanna bring more people that are kind of undiscovered with me."

The current lineup of Patrick, guitarist Mitchell Marlow, bassist Charles Lee and drummer Mika Fineo recently performed a gig in front of troops in Kuwait for "Operation: MySpace." Former Filter bassist and current soldier Frank Cavanagh even hopped onstage to play a few songs with the band. Seeing firsthand the people serving the country was an unforgettable experience for Patrick.

"The troops, the people that I met, the actual blood and guts of the army, the human beings called 'the troops' are amazing," he said. "That's really hard to deal with coming back because I really hope that all those kids are OK."

Patrick is the younger brother of actor Robert Patrick, best known for his roles as the evil T1000 in "Terminator 2," and Johnny Cash's father in "Walk the Line." He's also had stints on TV shows such as "X-Files," and "The Unit."

With so much attention focused in his direction, Richard Patrick sees the new album as a way of pointing out injustices and helping those who have suffered through the same problems as he has.

"I have a 5-week-old daughter. When she's 10, I want her to know that her old man said something," Patrick explained. "I take my music very seriously. It's not a joke. I wanna say something. My idols are Bono and the Doors ... they brought it during their time and I just have to do it."

"That's what this record is about," he continued. "It's a pessimistic view of where we're at now but a slightly optimistic view of where we could be if we got over ourselves. Get over yourself and build something beautiful."

Reach Patrick Douglas at patjessdouglas@netscape.net.

Richard Patrick
Filter
Nine Inch Nails
Army of Anyone

Wednesday, April 9, 2008

LIFE

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Band: Big fans of vinyl records

FROM 'L

from London's famed Decca and Trident studios.

"He's collected all the equipment, and it's taken a lot of time," Oborn said of Watson's studio. "It has a great sound. The reverbs are something else."

It was only natural that Electric Wizard follow up the old-fashioned recording of "Witchcult Today" by offering it on vinyl in various limited editions. The record can be found on eBay going for upward of \$50 to \$75.

While the CD version can be purchased online, Oborn prefers to listen to and release his music on vinyl for personal reasons.

"That's the only way I like to listen to music," he said with a laugh. "I'm glad people are still into (vinyl). I think in some ways there's a crowd that think the old stuff is still better. When I record my music and I hear the CD, it's cool, but the vinyl is something else. It sounds different for me. It sounds better."

Fans lucky enough to have purchased a vinyl copy of "Witchcult Today" were treated to a modern album recorded and released in the exact same fashion as albums produced 40 years ago.

"We were able to keep the whole thing analog right through to the vinyl being pressed, so that's cool," he said. "The vinyl is 100 percent analog from beginning to end."

"Witchcult Today" is the band's sixth studio album since 1995 and is filled with all the low-tuned, Kyuss-meets-Black Sabbath riffs the band has become known for. For Oborn, the songwriting process cannot be simply put into words.

"That's a hard experience to describe," said Oborn. "That's part of the reason you do it. It's the intangible quality. Like a high or a rush."

"It's hard to explain. It's all gotta be killer."

You probably won't find Oborn or the rest of the Electric Wizard lineup featured on the cover of Rolling Stone any time soon, and that's fine with the guitarist/vocalist who sees a problem with today's positive rock and roll image.

"It's becoming too mainstream. Too acceptable," he said of rock and roll. "People lost their fear of metal. People used to be scared of metal once. They were the long-haired freaks with T-shirts in the back of school and didn't have any friends."

"They're worshipping the devil. That (stuff) doesn't happen anymore."

"It got too popular. Too mainstream with Hot Topic," he continued, laughing along the way. "(Electric Wizard) album's are in the spirit of trying to bring back that feeling. I hope Electric Wizard fans are some of those people that some people are wary of, sort of freak outcasts. There's a lot of freaks out there at the moment."

If the major labels and some of the bands are in a panic from the lack of record sales, Oborn doesn't pay much attention to it.

"I'm apart from most of those things," said Oborn of the dire state of major labels. "We live out in the country and don't have much interest in what's going on music wise. I live in my own world, in the past."

"I think it's helping us," he continued. "You can't get vinyl downloaded on a broadband connection. We're offering something beyond."

"That's why we record the way we do. It's almost impossible to get it onto mp3. I'm sadistic like that."

Douglas can be reached by e-mail at pat@netscape.net.

Wednesday, April 16, 2008

LIFE

GREAT FALLS TRIBUNE WWW.GREATFALLSTRIBUNE.COM

Rock fans plug in to doom-tinted Electric Wizard

As the music industry's tools to make albums have become more advanced, the members of Electric Wizard are doing their best to show people that good music can be produced without the help of such electronic aids as Pro Tools.

When it came time to record their latest release, "Witchcult Today," the doom-tinted four-member band from Dorset, England, enlisted the aid of Liam Watson and his Toe Rag Studios, filled with all the vintage recording equipment a band could covet.

"There's nothing after 1970 and he's totally researched all the equipment," said Electric Wizard frontman Jus Oborn in a recent interview with the Tribune from his home in Dorset. "I've always wanted the opportunity to go there and when it came up, I approached some mutual friends who sort of rec-



PHOTO COURTESY CANDLELIGHT RECORDS

Left to right, the members of Electric Wizard are Liz Buckingham, Shaun Rutter, Jus Oborn and Rob Al-Issa.

ommended us to Liam and I think it really worked out." "I'm a big fan of vintage recording equipment anyway and it was something I wanted to see," he continued. "I picked

up some techniques and ideas for recording as well." Watson's studio, best known for producing the White Stripes' "Elephant" record, is packed with a variety of muse-



Culture Shock
— Pat Douglas



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Listen to Electric Wizard at www.myspace.com/electricwizarddorssetdoom.

um-quality pieces of equipment, including the original Abbey Road four-track desk as well as original items collected

See **BAND, 3L**

Friday, April 18, 2008

LIFE

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PHOTO COURTESY BIELER BROS

Nonpoint members are, left to right, Andrew Goldman, Elias Soriano, Robb Rivera and Kenneth Charman.

Touring band scores points

It's not hard to identify a band that makes its bread and butter on the road. They're usually on tour 10 months a year and you can count on having a new studio album every year or two.

Consider Nonpoint as a political-style band, stumping town to town to make its voice heard and hopefully acquire new fans at each stop.

Promoting its fifth studio album, "Vengeance," Nonpoint is on the road with Drowning Pool, one of many tours strung together back-to-back in 2008 for the road warriors from Miami. Their latest single,



Culture Shock
— Pat Douglas

MORE ON BANDS: For previous Culture Shock columns, go to www.greatfallstribune.com/cultureshock

"March of War," has reached 28 on Billboard's Modern Rock charts.

"We're on a 20-show stretch

right now. We're gonna have, I think, two days off in 38 days," said vocalist Elias Soriano during a tour stop with Hellyeah and Machine Head in Davenport, Iowa. "It's a tough tour but it's so good to be out with friends and be playing in front of packed houses. It's great."

Back in December, Soriano broke his ankle during a performance in New Jersey. Despite the injury, he and the band finished the set that evening and never took a break in the tour.

See BAND, 2L

Band: Touring's a strain, but bands keeps positive outlook

FROM 1L

"It's doing a little better. Still kind of tender, but it can only get better when I'm on it every night," Soriano said of the injury. "I try to stay off of it during the day and I wear a brace onstage on both ankles to make sure it doesn't happen again. You push forward."

Injuries aside, being on the road for such long periods also takes its toll on Soriano's throat, as he mixes a melodic style of singing with the occasional scream.

"Being out here touring as long as we do, it definitely takes its strain," he said. "Have you ever been to a football game or baseball game (and) ever lost your voice? Now, I try to go to 20 games in a row. You pace yourself. You drink some water. You try to get some hot tea in you and get as healthy as you can."

"I stay away from the alcohol," he continued. "Liquor just destroys your voice. It really does. Ask Axl."

Touring for months at a spot will also strain just about any relationship, which makes it especially tough, according to Soriano.

"I'm an emotional wreck, are you kidding me?" Soriano said of being away from his family for such long periods. "Being away from your family and away from your home as long as we do. We try to keep it together and try to keep the goal in mind and hope that we come out in the end smiling."

While Poison frontman Bret Michaels has displayed his private life on VH1 while trying to find the right woman to deal with his rock and roll lifestyle, the recently engaged Soriano has kept things positive with his future wife, despite the hectic schedule.

"It's hard on her and it's hard for me," he said. "As far as her not being as happy as she probably would be if I was home everyday, that's part of the gig and she understood that when she said yes."

Nonpoint dove headfirst into the mainstream in 2006 with a remake of Phil Collins' "In The Air Tonight," recorded for their "Recall" album and then re-released for the "Miami Vice" soundtrack.

The positives far outweigh the negatives for Nonpoint and life on the road, and Soriano will tell you that playing the new songs from "Vengeance" live is the reason they do it.

"We're happy with our record right now," he said. "We're playing them live and... they're pile drivers. They're so much fun to play. It's a lot of fun. Many kids are singing along. The single's moving up the charts. All is good in Nonpoint country."

Whether or not the ever-touring Nonpoint will find a spot to play in Montana remains to be seen, Soriano said.

"That's a beautiful, beautiful part of the country," he said. "You know gas is expensive and we've gotta get an offer from that area. As soon as we get an offer from you guys, we're always up for new shows."

HEAR THE MUSIC: Listen to Nonpoint's music online at www.myspace.com/nonpoint



Elias Soriano
Nonpoint

Fans count on Counting Crows for folksy rock

Songwriting is often a way for the artist to escape, to pen his personal experiences. Hopefully, listeners will relate and respond.

For Counting Crows frontman and primary songwriter Adam Duritz, the demons of everyday life became uncontrollable and couldn't be quashed by merely writing a song.

"Music is not therapeutic," said Duritz in a phone interview with the Tribune on the way to a tour stop in Iowa. "There's nothing cathartic or therapeutic about music to me, about songwriting. It doesn't work that way. I love playing it. It's who I am and what I am, but it ain't therapy."



Culture Shock
— Pat Douglas



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"Given a day where I feel like (crap) and a day where I feel like (crap) and I write a song, I'll choose the second," he added. "But, the song didn't fix the problem."



Hear Counting Crows at www.myspace.com/countingcrows.

The "problem" Duritz suffered with for years recently was diagnosed as a dissociative disorder which, according to the singer, "sort of makes the world seem like it's not real."

"My problem was that I was crazy," he said. "I was losing my mind. I was just losing touch with reality and there's no song in the world that's gonna fix that."

"What happens is, the more things don't seem real, if you're not careful, the less you take

part," Duritz continued. "You allow yourself to disconnect from the world and then you become untethered and you just sort of drift off. Like a balloon that someone let go of."

In the years following the 2002 release of "Hard Candy," Duritz left the music business to focus on getting himself figured out and learn how to deal with his mental disorder.

"I purposefully didn't write songs because in a way it (messes stuff) up because you write a song, you wanna record it. You start recording songs, you're on your way to making a record.

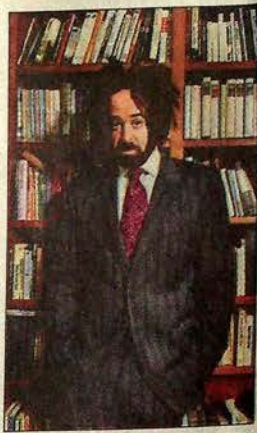


PHOTO COURTESY DANNY CLINCH
Adam Duritz is the lead singer for Counting Crows.

See BAND, 2L

Band: On tour

FROM 1L

You make a record, you're on the road again," he said. "These are the problems that I had and being on the road is what I didn't want."

"Really, when you have that kind of problem, the last place you wanna be is in a hotel room somewhere, far from all the things that do keep you tethered," he continued. "Like your family or your friends or your home. Things that remind you that the world is real. A series of hotel rooms that all look the same isn't the place that you wanna be."

Ultimately, Duritz couldn't keep himself away from the music any longer and began writing for what eventually became the band's latest release, "Saturday Nights & Sunday Mornings," an album that reached No. 3 on Billboard's top records in just its second week.

"I didn't really have any desire to do too much music anymore," said Duritz. "Then, I had been listening to ... these demos that we had. I kind of realized that there was an album in there and there was something I wanted to say ... about the way my life had been headed and continued to head at that point, which was downhill."

The record is in two parts, "Saturday Nights" and "Sunday Mornings," each the result of a different producer with a different vibe. "Saturday Nights" is more guitar-driven and rock and roll, while "Sunday Nights" leans more toward the folksy side of the band.

"This album is so much about wanting to exist, wanting to matter, and I think when you have a dissociative disorder, that's a big issue for you because you feel like things aren't real so existing and mattering is really important," said Duritz.

Counting Crows is known for its unique mix of folk and alternative rock and has found tremendous success, most notably with the hit song, "Mr. Jones," and the album, "August and Everything After," which sold more than 7 million copies. The song, "Accidentally in Love," used in "Shrek 2," was nominated for an Oscar in 2005.

The legion of fans acquired over the years has helped keep Duritz focused on music, and he acknowledged his appreciation for the devoted followers.

"The summer before (last) we toured with the Goo Goo Dolls, we sold 60,000 tickets in New York City," he recalled. "We're one of the biggest and most successful touring bands around. We're like the biggest band that nobody knows who's big."

Being back in the madness that comes with touring, Duritz plans on taking it easy and hopefully enjoying the experience more than he has in the past.

"I'm a little nervous about that one part of this year," Duritz said of the band's already full touring schedule in 2008. "(But) I like playing. It's nice to really get to play longer shows right now. In the summertime, we play shorter shows 'cause we're co-headlining."

Wednesday, April 23, 2008

LIFE

GREAT FALLS TRIBUNE WWW.GREATFALLSTRIIBUNE.COM

Sounding like a man relieved to have identified his demons, Duritz is more than pleased to see "Saturday Nights & Sunday Mornings" come to fruition despite so many obstacles.

"I just had something to say and before I was unable to say anything, I should probably get it out and I wanted to," he said. "I'm real happy people are getting to hear it. I'm glad to kind of exist again in that way. I sort of disappeared there for awhile."

Douglas can be reached by e-mail at patjessdouglas@netscape.net.

Adam Duritz
Counting Crows

Despite violin, Tantric's sound 'still edgy, dark'

Given the fact that rock group Tantric was formed as a result of an exodus from Days of the New, you'd think that it would be devastating when those same musicians again jumped ship.

Not so fast, according to Tantric vocalist and songwriter Hugo Ferreira. Last week's release of "The End Begins" and its hit single, "Down And Out," marks the first album by the Kentucky-based band in four years and was the direct result of Ferreira's passion and dedication to Tantric.

"I have this thing tattooed all over my body which shows a personal attachment," said Ferreira in a recent interview with



Culture Shock
— Pat Douglas

MORE BAND INSIGHTS: For previous Culture Shock columns, go to www.greatfalls Tribune.com/cultureshock

the Tribune from a hotel in Baltimore. "This is a band that I've been working on for a long time (and I worked my (but) off to get it to where it was and I was-

Hear Tantric at www.myspace.com/tantric.

n't about to let it go just because other people weren't willing to put in the work and other people were giving up."

After the departure of Todd Whitener, Jesse Vest and Matt Taul, formerly of Days of the New, the first order of business for Ferreira was pulling together a new crew of musicians. In stepped one of the most unique additions to a rock band in some time with electric violinist Marcus Ratzenboeck.

Ferreira said he always had

the idea of using a violin electrically, "almost like a guitar ... using that as a texture in a rock band. When the other band kind of fell apart and I was reconstructing this band, it gave me the opportunity to make Marcus a permanent fixture in the band."

Incorporating such an unorthodox instrument in the music was challenging and the main priority was making sure the edge of the music remained, according to Ferreira.

"It's not bringing this really sappy factor into it," he said. "It's still edgy and dark and at



PHOTO COURTESY BIG MACHINE MEDIA

Vocalist Hugo Ferreira of Tantric is seated left.

See BAND, 3L

Hugo Ferreira
Tantric

Band: 'I had a new breath of enthusiasm'

FROM 1L

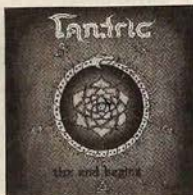
times, when it needs to be beautiful, it is beautiful. The whole thing was a trial-and-error type of thing and I'm definitely happy with the end result."

For "The One," Ferreira brought in friend Kevin Martin from Candlebox to sing, providing a discernable contrast to his own extremely deep voice.

"I think Kevin is an amazing singer and super-talented guy," said Ferreira. "That song was always meant as a two-voice song because there's so many lyrics in that song that unless you have three or four extra lungs, it's impossible to sing by yourself. Kevin came up to the studio and just nailed it in one day. As soon as I heard it, I was like 'hell yeah.'"

Getting to the studio with a whole new batch of musicians wasn't as uncomfortable as Ferreira thought.

"It didn't feel strange because



the time that it took to even get to the point of recording. I was already disconnected from Matt and Todd for ... close to two years," he said.

"It didn't seem weird even though I thought it was going to seem weird. I think when I came in to record I had a new breath of enthusiasm and hunger, the same hunger I had when I first started in this industry, and that was reflecting and being reciprocated by all of the people around me," he said.

Tantric came out of nowhere

in 1999 with the self-titled release after Ferreira joined forces with Whitener, Vest and Taul, who had left DOTN at the same time. The platinum debut album sold a million copies with breakout hits "Breakdown," and "Astounded." They reached No. 1 and No. 7, respectively, on Billboard's Mainstream Rock chart.

Surrounded by four new musicians, Ferreira is excited about the present and future of the band.

"I think that all the dudes in my band right now, they're all super cool guys," he said.

"They're all really intelligent professionals, and I think that everybody's got their (stuff) together. I don't need to remind anybody to do anything. Everybody here is being proactive and doing more than they're supposed to (and) I'm really proud of them."

Overcoming the near collapse of what Ferreira refers to as "his personal baby," was a difficult but rewarding experience.

"My whole house has been torched, but I have this one log that's still left over and I'm gonna build another house out of this one piece of wood that hasn't been burned," he said of the challenges. "I got back into my rhythm and it actually started running and is running smoother than either of the previous Tantric records ever ran."

"I just have to remind myself of why I got into it in the first place, because you really have to love music to actually attempt to do it in the scale that we're doing it," he continued.

"Persistence overcomes statistics and there's only so many times you're going to scratch that ticket and lose and eventually you're going to win and you just really gotta believe in yourself," he said.

Douglas can be reached by e-mail at patjessdouglas@netscape.net.





PHOTO COURTESY NUCLEAR BLAST

Testament members, left to right, are Paul Bostaph, Alex Skolnick, Chuck Billy, Eric Peterson and Greg Christian.

Tenacious Testament holds on

A new era in thrash metal is storming the gates, and helping lead the charge is a familiar face to fans of the genre.

The birth place of thrash metal is the Bay Area of California, where bands like Slayer, Metallica, Megadeth, Exodus and Testament all honed their skills during the early- to mid-1980s, laying the groundwork for hundreds of bands to follow.

With this week's release of the highly anticipated album, "The Formation of Damnation," the men in Testament are hoping fans will respond to a sound that is as youthful and relevant as ever.



Culture Shock
—
Pat Douglas

"We still feel like we're in our 20s and we're out there ready to just play and play," said Testament vocalist Chuck Billy in an interview with the Tribune from his home in Oakland. "That's what keeps us young. I'd

See TESTAMENT, 2L

Testament: A real team effort

FROM 1L

have to say that we don't feel as old as we are. I look at the rest of the band and I think, 'Man, these guys haven't changed in 20 years.'

The band had endured its share of troubles over the years and it's the way they've managed to mature without getting gray that has Billy excited.

"In the past, we were young, partying and being dumb and probably not performing as good as we could," he said. "Today, we're a little more mature and we're thinking about ourselves and our performance and giving the kids their money's worth.

"We're all better musicians than we were when we were younger," he added. "I feel my voice is a lot stronger than it used to be.

"I think it's all kind of relevant and fresh," said Billy of the band's new music. "Testament definitely has its own sound and style."

Testament is a two-headed monster when it comes to guitar, boasting the talents of Alex Skolnick and Eric Peterson. Part of band's allure is the incredible lead guitar.

"The lead guitar player kind of fell off the map when grunge came along," said Billy. "Around 2000, a lot of bands started bringing that back."

Admired by younger bands, Billy says that inspiration goes full circle.

"We've inspired bands to become what they are and we're inspired (by) new bands because of what they're creating today," Billy said. "I'd say that ... keeps us current."

It's been nearly 10 years since Testament released a new studio record, the last one "The Gathering" in 1999. Since then, the band dealt with lineup changes, the sale of its label and Billy's bout with cancer.

Now fully recovered, Billy talked about the band's ability to overcome what felt like insurmountable odds, making the new album that much more satisfying.

"I can honestly say that it turned out to be a very good record for us," he said.

For "The Formation of Damnation," the band brought back some familiar faces in lead guitarist Skolnick, bassist Greg Christian and drummer Paul Bostaph. Welcoming back the important musicians in the band's history was a vital step in writing what many are saying is Testament's best album to date.

"It just feels like more of a team effort because this team is the one that created all this music," Billy said. "I think we all matured and we're all grownups now and it's more about putting on a good show and getting those songs out to people. We feel pretty confident coming in and playing for people."

Testament is joining one of the summer's most talked-about tours with Judas Priest, Motorhead, and Heaven and Hell (the Dio era of Black Sabbath). They also are slated to perform at Calgary's Monsters Of Rock July 26 alongside Ozzy Osbourne, Hatebreed, Judas Priest and Cavalera Conspiracy among others.

"We're pretty psyched right now," Billy said. "We've got a busy year ahead of us, and I can't wait to get started."

Douglas can be reached at patjessdouglas@netscape.net. Hear Pat Douglas host "The Culture Shock" at 11 tonight on KGPR 89.9 public radio.

Friday, May 2, 2008
LIFE

Chuck Billy
Testament

Alexander Nunez Black Tide



MORE BAND INSIGHTS:
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Black Tide rises to 'Light from Above'

When Miami-based thrash band Black Tide formed in early 2004, frontman Gabriel Garcia was the ripe age of 10, while guitarist Alexander "Lexx" Nunez was 13.

Just a few years later, the band released its debut album, "Light From Above," on Interscope Records and the mature sound has metal fans scratching their heads in wonderment.

In music standards, Black Tide has witnessed a meteoric rise that has seen the teenagers sign with a major label and take part in major tours. It's all a result of practice and a dedication to quality musicianship, according to Nunez.

"When we first started out, we didn't even call ourselves a band," Nunez said in an interview with the Tribune from a tour stop in Denver. "We just jammed. It was just all of us stuck in a room or a garage. We just cranked it and everything, blasting it as loud as we can. Not even playing songs. We learned how to read each other."

It didn't take long for record executives to start looking in the band's direction. Also in the band are drummer Steven Spence and bassist Zachary Sandler.

"We were so young when we started getting looked at," Nunez recalled. "We were all under 15 ... when we did this festival in Florida. The main man from Atlantic Records was there and he was the first guy to offer. As soon as Atlantic found out ... that's when everything went crazy and we're flying to New York and showcasing for everybody."

"We never really got to that point where we were like 'OK guys, let's look for a label.' We just played and played and that did it," he continued.

Nearly a year before releasing their first album, "Light From Above," Black Tide was asked to play the second stage at Ozzfest. They were forced to leave the



PHOTO COURTESY ADRENALINE PR

Black Tide members are, left to right, Zachary Sandler, Alexander Nunez, Gabriel Garcia and Steven Spence.

Band: On the road

FROM 1L

tour when second stage sponsor Jagermeister learned of the band's age. All that did was convince the tour to add the band to the main stage along such heavyweights as Static-X, Lamb of God and Ozzy Osbourne.

They've continued touring since.

"It's weird what the road does to you," he said. "We'll be out for so long and then you wanna go home so bad and then if you're home for more than a week, you start itching to get out here. My favorite thing to do is be on tour."

Hazing is a normal part of rock and roll, although Black Tide has probably witnessed more than its fair share on the road.

"Almost every tour, whenever we're opening and we're just a bunch of young guys, we always get pranked," said Nunez, who recalled a specific joke while touring the UK with Bloodsimple. "Some of the crew guys started taking apart our drummer's drum set while we were in the middle of a song."

During the band's final performance on Ozzfest, the group was pranked in front of their family and friends, resulting in a few highly watched videos on YouTube. The practical joke involved members of a touring freak show performing their acts while other bands set up a poker table onstage during Black Tide's set.

"We loved it. That was our hometown," Nunez said. "The people in the front row, they were like our family. Parents, grandparents, cousins, uncles, little kids, nieces and nephews. People thought it was part of the show. When the song ended,



LISTEN UP: Hear samples of the band's music at

www.myspace.com/blacktide.

they played the 'Sesame Street' theme in the background."

Despite the consistent torment, the band has earned the respect of their much older peers, according to Nunez.

"We definitely have to make sure everyone knows that we're not just a bunch of little kids," he said. "If we're playing a big show, we make sure we destroy that night and leave a mark. Everyone's cool and it's all in good fun."

Black Tide plays with a ferocity that includes blistering guitar solos and fast drum beats, prompting comparisons to early thrash legends like Metallica. The band even chose to cover the song "Hit the Lights" which was originally recorded when Metallica members also were teenagers.

"That's like the perfect cover," Nunez said. "It's Metallica, but it's old Metallica. It's awesome. Everybody loved it."

The band's '80s-infused sound is inspired by the music they love most. "What we sounded like is what we listened to. During (recording) we were all listening to '80s metal," Nunez explained.

As time has passed, the youthful musicians have learned to hone their skills and study the complex style of music they've been so drawn to.

"Starting to play that way at such a young age, we just got better and better," Nunez said. "Now that we're in our mid and late teens, we're good enough to be able to play it."

Douglas can be reached by e-mail at natiecedouglas@netpage.com

DIMEBAG

Darrell

"I DON'T PLAY GOLF,
I DON'T PLAY BASEBALL ...
I DON'T WORK ON CARS.
THERE AIN'T NOTHING ELSE.
THERE'S MUSIC AND
THAT'S IT."

— DARRELL ABBOTT,

QUOTED IN GREAT FALLS TRIBUNE, DECEMBER 10, 2004

"[VINNIE'S] THE MOST
AMAZING BEST FRIEND
I COULD EVER HAVE."

—DARRELL QUOTED BY PATRICK DOUGLAS,
GREAT FALLS TRIBUNE, DECEMBER 10, 2004



DIMEVISION I



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APRIL 7, 2005 7:30PM

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UPPER ROW 7

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\$0.00



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SECTION 203 SEAT 12

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6.80
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A BIGGER BANG
GRIZZLY STADIUM-MT
RAIN/SHINE-NO CAMS/
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ROW SEAT 29X
GA3 227
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KBPI BIRTHDAY BANG
BUSH & GODSMACK
RAIN OR SHINE/PARKING
RED ROCKS AMPHITHEATRE
SAT MAY 6, 2000 6:00 PM

TOM PETTY & THE HEARTBREAKERS
Brick Breeden Field House
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AFLOOR TOM PETTY & THE HEARTBREAKERS
SAT., JUL. 05
Brick Breeden Field House

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16 & OVER WITH ID

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FOUR SEASONS ARENA
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