



Northern Utah Music Alliance

Music In The Mountains

Issue #6, October 2002

Danny Godinez Band by Julie Greenwood



It seemed like another normal Thursday night in Logan as Jim and I made our weekly B3 trip to the White Owl (Burgers, Beverages & Bands). Little did we know how the powerful musicianship of the Danny Godinez Band would enhance our lives. I have seen quite a few bands in my time, but never one that moved me like this. I caught myself staring in awe, jaw to the table. After every song the Owl erupted! If you are reading this and you were there - you know what I mean! Jim bought the CD 'Live from Anchorage Alaska'. It is an incredible album - but just listening to it does not do justice to this group. You HAVE to see them live.

The band is comprised of four phenomenal musicians (pictured above left to right): Todd Anders Johnson - Drums and Vocals, Farko Dosumov - Electric and Acoustic Bass, Danny Godinez - Acoustic and Electric Guitars, Vocals, and Joe Raven - Keyboards.

Danny is originally from Richmond, VA where he played with such groups as the Dave Matthews Band, Tim Reynolds, Everything and Agents of Good Roots. He has recently been a regional finalist in the GuitarMageddon contest sponsored by VH-1 and Fender Guitars. His latest contribution has been a Bob Dylan CD tribute entitled 'A Nod to Bob' where he lent his guitar work on the track *All Along the Watchtower*.

You could find Todd Anders Johnson ten years ago in Vermont with his band Brave New World. They were touring with The Smithereens and winning contests. Todd's an extremely diverse drummer, going from Afro-Cuban rhythms to Irish jigs without missing a beat.

Farko Dosumov was already a popular bassist in his native country of Uzbekistan but moved to Seattle to study the Bass guitar at Cornish College of the Arts. He is such an exciting bassist to watch live. His compositions and bass solos are a highlight of the group.

Joe Raven is the new addition to the Danny Godinez Band. Coming from South Dakota he had been performing in the Northwest singer/songwriter circuits playing acoustic piano. He has definitely added an inviting dimension to the sounds and arrangements of the band's songs.

We are fortunate to have this band back in Logan on October 31st at The White Owl. I give my word that you will be so glad you took time out to see this band play. To listen to a few tracks and to find out more about the band check them out at dannyband.com.

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Logan's own immerses the listener in their new CD.

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Continuing educational series about the artists that created and shaped the sound of American music. Featured this month are Blues greats, Stevie Ray Vaughan & Robert Johnson.

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Hillside Nine - Come Holy Water

by Stephen Peterson

I first heard of Hillside Nine from an article I read in The Junction News magazine a few months ago. They had called the bands full album debut, 'Come Holy Water', "a truly Indy Ville effort," of which Hillside 9 is extremely proud. And they should be, since the album was recorded entirely in an apartment with minimal gear, a few mics and a laptop. This really amazed me, since I found the sound and production of the album to be very vibrant and accessible.

'Come Holy Water' includes 13 songs that showcase a very talented bunch of musicians. The sound of the band reminds me a bit of Jars Of Clay and early Dave Matthews Band. The songs are performance based pieces with very heartfelt lyrics and ethereal sounding vocals and violin. The melodies have a pop flair but with a mysterious undercurrent that keeps the tune engaging. The main songwriter of the band is Jon Palmer, who lends his vocals, guitar and piano to the music. Keith Sorensen plays the drums and has won many honors as a musician including the Louis Armstrong award and the outstanding soloist award at The BYU Jazz Festival. Aaron Hubbard is the latest member of the band lending his lead guitar skills. According to the rest of the band, he has never won anything, never done anything cool, has no



sense of humor, and never listens to music. Somehow, through all this, he has learned to play a mean lead guitar. Aaron Ashton is the violinist and also plays the mandolin, keyboards and sings. Ashton is responsible for the savvy production and engineering on 'Come Holy Water'.

Midnight On Sunday is a song on the album that deals with regret and wrestling with vices and demons that we all have from time to time. A hymn like tune, *Midnight On Sunday* sounds as if it was recorded in a church hall or chapel.

Other standouts include the U2 sounding song, *Rainbow Leather*, and *Desert Song* and *Someday With You* where Jon Palmer's smooth falsetto takes center stage. Another tune on 'Come Holy Water' which caught my interest was the rockin' *Toast 'n Jam*. It has a great bass line which is played by Matt Redd who also co-wrote the song with Ashton and Palmer. It will get you up and moving. Hillside Nine is named after the apartment (Hillside 9) where they got started. The band has had many members come and go. The original Hillside Nine was, Brad Terry on guitar, Matt Redd on bass, and Jamie Prince on violin. All of them left the band for their own reasons and were replaced as the band went along. The sound of the band evolved as new members joined.

'Come Holy Water' is a very good, honest effort from a very talented band that have nowhere to go but up. You can pick up a copy of 'Come Holy Water' at KSM Guitars, the USU Bookstore and Hastings. For more information about Hillside Nine visit their website at www.hillsidenine.com

Tanglewood - Home Grown Music

Tanglewood's counterculture-splashed musical sensibilities blend folk instrumentation with gripping electric guitar lead work. The resulting music is a sweet sonic vibe that captivates their devoted following. With an uncommon mix of bluegrass, jazz, psychedelia, ska, funk and cool blues styling, the band possesses five musicians of great virtuosity and diversity. Communing with their audience is all-important to this band, and the trait makes Tanglewood exceptional at giving their dance-laden crowds what they want. The band has made its mark over the past four years playing 350+ shows throughout the Great Basin and Intermountain West region. Tanglewood is recognized as being a co-founder of the Rolling Summer Music Festival, which attracts both national acts and local talent. The members strive to keep their loyal following happy, and woo new audience members with their vibrant stage shows. 'Everything Grows' (Summer 2002) is the band's second release, and is filled with a broad cross-section of Tanglewood's engaging original material. The CD was recorded in a burst of energy during a weekend in Jan 2002. For their second CD (following up 'Smokey Amethyst Road', 2000), Tanglewood met in the studio and recorded all the material live - no over-dubbing tracks. The band's goal was to catch in the studio the vitality of their stage shows. With its bright sound quality and solid selections, 'Everything Grows' is successful at capturing Tanglewood's electric live vibe.

The band hosts a diverse mixture of talents. Besides singing, Matt Guymon plays guitar and mandolin. Matt also contributes able compositions, especially in the form of story-songs. Rick Gerber plays many instruments onstage - guitar, mandolin, dobro and harmonica among them. Also an able songwriter, he cites the Beatles as an early influence. Alongside Matt, Rick also handles the vocals. Jason Sawyer writes and sings too, but is most notable as Tanglewood's fluid electric guitar player. He demonstrates terrific instinct when blending his solo work into Tanglewood's multifaceted songbook. Citing roots roaming from Van Morrison to funk and transcendental music, Jason's solid playing gives Tanglewood that extra edge. Travis Taylor plays drums, and has partnered musically with Jason since both were schoolboys. Bassist Dan Error is the newest band member, joining Tanglewood in 2001. The other members point to Dan as having injected the outfit with a new vitality and musicality. His solid anchor line indeed seems to have invigorated the other members, giving their performances and new CD an even higher effervescence.

As they release their sophomore effort, the band aspires to expand their gypsy wanderings, taking their homegrown hybrid fusion music into new and fresh realms. Stepping onto the national music scene, Tanglewood offers neo-roots music, expanding on what has come before by injecting a brave new pulse into classic American music. **You can catch this great band at The White Owl, Thursday, October 10th.**
text courtesy of Tanglewood



Monday, September 23rd I experienced one of those moments that reaffirms your love for music, re-energizes your mind, body and soul and makes you feel more alive than you have felt in a while. I have Joshua Redman, Brian Blade and Sam Yahel to thank for that.

The jazz trio performed for over two hours as if their lives depended on it. Drawing mostly from the new Redman album 'Elastic' and the trio's other project 'yaya3', these superb musicians entertained and amazed the small crowd of 1,000 people in The Hiltons grand ballroom in Salt Lake City. Redman and company took us on an incredible journey, combining newer jazz-funk elements within the classic acoustic jazz structure. Sam Yahel on organ, keyboards and electric piano, played not only the synthesized melodies to complement Redman's sax lines, but held down the bass end with amazing technique using his left hand and bass foot pedals. Drummer Brian Blade looked like a man with eight arms as he kept the trio swinging with his phenomenal playing. I have seen many drummers in my day, but Blade is definitely THE BEST drummer I have ever witnessed live. The passion with which Yahel, Blade and Redman played was

MOUNTAIN ROADIE REPORT

Joshua Redman Trio in SLC

by Stephen Peterson

apparent as they moved from jazz-funk flavored tunes, such as Yahel's composition *The Gambit*, into more introspective songs, such as *The Spirit Lives On*, written by Blade and recorded on the 'yaya3' cd.

Songs played from 'Elastic' included, *Molten Soul*, *Boogielastic* and *Jazz Crimes*, which showcased the rhythm influences of James Brown, Maceo Parker and Motown. On *Molten Soul*, Redman incorporated a recording processor that recorded a sax line that he played and then he played on top of that recorded passage with another melody. Pretty soon it sounded as if there was 3 horn players on stage as Redman soloed on top of the chorus he created. It was refreshing to see a jazz artist that has been rooted in a more classical sense, dare to branch out and try new

techniques. Redman never veered off of the classic structure of Jazz but just made things a little more groovy.

Redman surprised all of us with a new song that he wrote that morning. The untitled piece was a pleasure to listen to as the trio ad-libbed and composed the song as they went along. Redman started the tune off with a very sweet melody that Yahel picked up on and played back to Redman while Blade found the perfect tempo to drive the song. This is what Jazz music is all about, improvisation, and I was able to witness three of the best new jazz players do just that. Numerous times the audience gave the trio a standing ovation. You could not help but be swept away by the brilliance of these musicians and their music. Redman closed the evening's performance out with a requested blues number, *Vierde Blues*, a Miles Davis composition. After the show, my girlfriend, Carolee (pictured with Joshua Redman) and I were able to meet Redman and Yahel. They were both very gracious and we expressed to them our appreciation of the music we just witnessed. Brian Blade was nowhere to be found afterwards, but I am looking forward to seeing him again with Herbie Hancock, Michael Brecker, Roy Hargrove and John Patitucci in January at Abravanel Hall in SLC. If you ever get the chance to see Joshua Redman, do not hesitate. The guy is a fantastic sax player, performer and the music is incredible. I would like to thank the G.A.M. foundation for bringing this show to us, along with all the other performances in their jazz concert series. To find out about other upcoming jazz concerts visit www.jazzatthesheraton.com.



CONGRATULATIONS
to our logo contest winner
Micki Davie

Micki's logo was chosen from thirty entries submitted. She will receive a selection of CD's from artists featured in the newsletter.

Thank You
to everyone who submitted logo ideas. It was hard to choose just one.

NUMA

"We are committed to increasing the public's exposure to and awareness of musical diversity"

For additional concert info, to be featured in the newsletter, to submit an article or to contact NUMA, e-mail us at:

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Visit our Web Site at:
www.geocities.com/numa84321

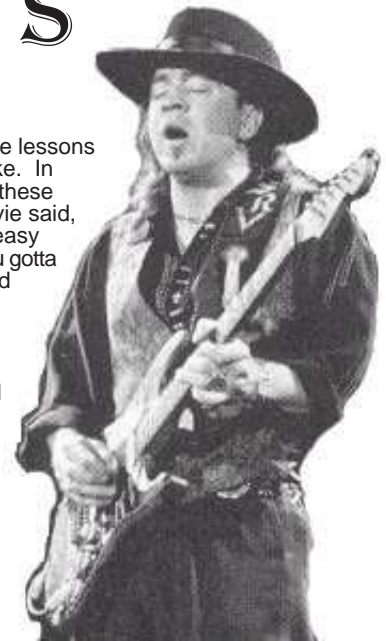
BLUES NOTES

A Blues Revival - Stevie Ray Vaughan by Lori Lovin

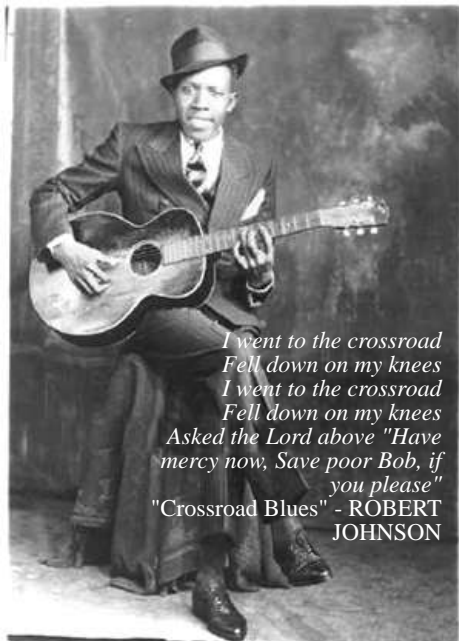
Stephen Ray Vaughan was born on October 3, 1954, in Oak Cliff Texas, a suburb of Dallas. He was the son of Jimmie Lawrence "Big Jim" Vaughan and Martha Jean Cook as well as little brother to Jimmie Vaughan (Jr.), of the Fabulous Thunderbirds. Growing up, Stevie was always introduced as "Jimmie Vaughan's little brother." Stevie used to sneak into Jimmie's room to play his guitar and records. When Jimmie got a new guitar for his 13th birthday, he passed his old kid-size Gibson down to Stevie. Jimmie and Stevie would sit in the bedroom for hours, working out riffs from blues and rock and roll records by ear. While other kids grew up looking at baseball cards or playing sports, the Vaughan brothers were practicing their guitars and talking about the three kings... Freddie, Albert, and B.B. By the time they were teenagers, the music was taking the boys places. Jimmie was the lead guitarist in the hottest band in Dallas, and was already playing in the clubs. At 13, Stevie started to play with a band called, Liberation. After Liberation broke up in 1970, Stevie formed Blackbird, his first "real band". They played loud and hard, and Stevie was able to really strut his stuff. Staying up all night playing the clubs didn't mix well with early morning classes, and Stevie ended up dropping out of school his senior year. Stevie and Blackbird soon relocated to Austin. They decided to stay, sleeping on pool tables, or wherever someone would let them crash. Being new and unknown in Austin, Blackbird hit rough times and headed back to Dallas. Stevie stayed behind, playing clubs and eventually forming The Cobras in 1975. It was the hottest band in Austin at the time. Not much later, Stevie broke away and formed Triple Threat, with singer Lou Ann Barton, singer/guitarist W. C. Clark and Chris Layton on drums. Barton and Clark both left the band for various reasons,

bassist Tommy Shannon was added and Double Trouble was born, with Stevie as the lead singer. Stevie Ray Vaughan and Double Trouble played the Montreux Jazz Festival in 1982, which was to prove to be their big break. It was a big letdown for SRV and the band though, when during their performance, the finicky European jazz crowd actually booed them! But as luck would have it, David Bowie and Jackson Browne had caught their performance. Afterwards Bowie asked Stevie to play on his forthcoming album, while Browne offered the group free recording time at his Los Angeles studio; both offers were accepted. Stevie Ray laid down the lead guitar tracks for what became Bowie's 'Let's Dance' album. Shortly afterward, John Hammond landed Stevie Ray Vaughan and Double Trouble a record contract with Epic and the band recorded their debut album in less than a week at Browne's studio, Downtown. SRV and Double Trouble's debut album 'Texas Flood' sold out within a week, and they hit the road on tour where they stole the show as an opening act each night. SRV had achieved Rock Star status, and on Dec. 4, 1983, was presented with three Readers' Poll awards from Guitar Player magazine. 'Couldn't Stand the Weather' was released in May 1984, and reached Gold status by 1985. "Stevie Ray played with a rare blend of scorching intensity and blues-drenched authority...A Blues Messiah had arrived, and had started a Blues revival!" - Liner notes of 'Couldn't Stand the Weather' (re-released 1999). Many Blues Masters influenced SRV, but Jimi Hendrix was Stevie's true mentor. He would dream about Hendrix teaching him secret chord changes, but could never

remember the lessons when he woke. In reference to these dreams, Stevie said, "There's no easy way man, You gotta learn the hard parts for yourself." SRV had learned the hard parts all right. He had been



going at it hard and strong since he was a young teenager. He finally admitted to himself that he had a drug and alcohol problem, and checked into a clinic on Oct. 17, 1986. During his recovery, he also realized how erratic his music was, due to the drugs. He had to "re-learn" how to play sober. 'Live Alive' was released while he was still in rehab. 'Soul to Soul' and 'In Step' were also recorded clean and sober. Stevie Ray Vaughan has often been credited with re-popularizing the blues. He doesn't just play the blues, he makes love to his guitar and communicates the Blues, soul to soul. On August 27, 1990, SRV died in a tragic helicopter crash after playing in Alpine Valley, Wisconsin with Eric Clapton, Bonnie Raitt, Jeff Healy, Robert Cray,



*I went to the crossroad
Fell down on my knees
I went to the crossroad
Fell down on my knees
Asked the Lord above "Have
mercy now, Save poor Bob, if
you please"*
"Crossroad Blues" - ROBERT
JOHNSON

miles south of Memphis. Willis and Robert's mother, raised him until he was eighteen. Robert was married as a young teen in 1929. After only a year, he lost his young bride Virginia and their child during childbirth. This loss, compounded with a confusing and unstable childhood, probably made Robert the rambling man he became. It was in Robinsonville that Robert was introduced to and began idolizing some of the greatest early blues musicians. Willie Brown, Charlie Patton, and later Son House, who all frequently played in and around Robinsonville. Robert was still a young novice guitar player and was often ridiculed by these masters of the blues. After the loss of his first wife, Robert returned to Hazelhurst, some say to find his real father. While there he married and was well kept and supported by a woman ten years his senior, Callie Craft. It was during this time that Johnson honed his skills as a guitarist. Under the tutelage of a man named Ike Zinneman, he refined his skills and incorporated both the styles he had absorbed in Robinsonville and from various phonograph records.

King of The Delta Blues - Robert Johnson

by Kelly Bair

Robert Johnson was born in Hazelhurst, Mississippi in 1911, the illegitimate child of Julia Dodds and Noah Johnson, a man he never knew. Robert's early life was spent on various plantations throughout the Mississippi Delta wherever his mother could find work. For a number of years Julia left Robert with her estranged husband Charles Dodds, in Memphis. Charles had been run out of Hazelhurst several years before Robert was born. In 1918 when Robert became too much to handle, Dodds sent him back to live with his mother and new stepfather, Dusty Willis, in Robinsonville, about forty

After about a year in Hazelhurst, Robert returned to Robinsonville with Callie in tow. His old friends and musical associates, were amazed at his progress as a musician. It was probably at this time that the rumors of Robert selling his soul to the devil at the crossroads, in exchange for his musical skills began. Johnson didn't stay in Robinsonville with Callie for long. Within a few months of his return Johnson was off, rambling as a blues musician, wandering from town to town, and woman to woman. Robert made his living frequenting the many road crews, lumber camps and juke joints. According to Honeyboy Edwards, who was also a blues musician and friend of Johnson's, "A bluesman could set up shop on the steps of a courthouse or street corner on Saturday morning, playing for change. Then by evening he would be invited or hired to play in a juke joint, dance, or party at someone's house way out in the country. Wherever they played the corn whiskey, good times, and dancing were sure to be." Johnson rambled far and wide, with a guitar on his back. He was perpetually on the move. This is reflected in many of his song lyrics (I'm a steady rollin man/ I roll both night and day) or (I woke up this mornin' feeling' round for my shoes/ Know 'bout 'at I got these old walking 'blues). Songs like *Ramblin' On My Mind* told of Johnsons lifestyle, sticking around for a while when he had a good woman, or the pay was good, and hitching a ride, or jumping a train when things got dull or troubled. After years of perfecting his skills as a musician, Robert wanted to make his own records. He auditioned for Ernie Oertle a talent scout for American Record Company and it was decided that Johnson would record in San Antonio. The year was 1936, and Robert made his first recordings. It was during this recording that Robert Johnson recorded his most well known hit, *Terraplane Blues*. This song was released as his first single with *Kind Hearted Woman* on the other side. Johnson was asked to return to Dallas the next June to record another session. Of these two recording sessions only 29 songs were recorded. Robert Johnson met an early demise in 1938. While playing a juke joint outside of Greenwood, MS, he apparently was poisoned by a jealous lover of one of the women he was seeing. Johnson was a womanizer and had been so brash as to be seeing the wife of the man who owned the jukehouse, where he and Honeyboy had been playing for a few weeks. According to many accounts, the man had slipped strychnine in the jar of moonshine Robert was drinking. Perhaps no other bluesman in history is more shrouded in tales of mystery and pacts with the devil than Robert Johnson. To this day, Johnson is looked up to and thought of as a blues master by many musicians. There is no question of Robert Johnson's musical prowess. Though there are only a few recording of Robert Johnson, they are thought of by many, as essential to any blues collection.

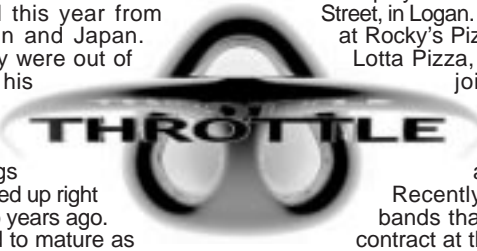
LOCAL SPOTLIGHT

Throttle was born in the Fall of 98. With a strong Metallica influence, this gruesome foursome started the band, literally in the garage. The original band members were: Brian Balls - bass, Tony Hesselthaler - guitar, Riley Miles - vocals, Clay Barnum - drummer

Tony and Riley returned this year from missions served in Spain and Japan.

During the two years they were out of country, Clay continued his passion as the original drummer for Eggs Blackstone.

This trio obviously belongs together because they picked up right where they left off over two years ago. Their music has continued to mature as they write and improve upon their previously recorded songs. Their sound is a solid rock and roll. With Metallica as their main inspiration to form the band, they have incorporated other sounds from a variety of groups such as Godsmack, Alice in Chains and Incubus, to produce their current sound.



Article submitted by Rose Rockwell (Throttle's mom)

Jeff Ravsten recently joined the band as their bass player. He fits well and they think they'll keep him. If he passes initiation!

Throttle can be credited with starting the "pizza parlor gigs". Several years ago, they were the first band to play at the Pier 49 pizza place on Main Street, in Logan. Since then, they have played at Rocky's Pizza, Firehouse Pizza, Gotta Lotta Pizza, and even some non-pizza joints including Utah State University and several bars from Preston to Salt Lake City, even opening for Sand at Kamikaze's in Ogden.

Recently, they won a battle of the bands that landed them a six month contract at the European Connection in Logan.

Throttle is headed to the sound studio to record a demo, which will be available soon. Watch for dates you can see this group perform and when their CD will be released in your NUMA newsletter.

Concerts & Events Listing

For a more complete listing, please visit our web site at www.geocities.com/numa84321

OCTOBER

- 3 - **Uptown Hustlers** - White Owl, Logan
- Miles & Steffon** - Beatnik's, Ogden
- Little Big Band** - Jordy's, Ogden
- 4 - **The Waifs** - Peery's Egyptian Theatre, Ogden
- The Blow, Wolf Colonel** - Kilby Court, SLC
- Phono, Riverhead, Maschine Fetische** - Urban Lounge, SLC
- The Sensations** - Dead Goat Saloon, SLC
- Rockin Rhinos** - Club 90, SLC
- Sasha** - Club Axis, SLC
- Decadence** - Element, SLC
- Perfect Stranger** - The Westerner, West Valley
- Sons of Nothing** - Getty's, SLC
- Phat Sidy Smokehouse** - Liquid Joe's, SLC
- Mambo Jumbo** - Hog Wallow, SLC
- Ordinary K** - Lazy Moon, SLC
- Highball Train** - Beatnik's, Ogden
- Puddlestone** - Jordy's, Ogden
- Boukman Eksperyans** - Zephyr, SLC
- Catch 22, Dalek, Home Grown, Mest** - X-Scape, SLC
- 5 - **Rockin Rhinos** - Club 90, SLC
- The Distillers, Pleasure Forever, The Damned** - Bricks, SLC
- Drums & Tubas** - Dead Goat Saloon, SLC
- Disco Drippers** - Port O Call, SLC
- Incubus, Hometown Hero** - E Center, West Valley
- Gomez, Jason Mraz** - X-Scape, SLC
- Dirty Birds, The Stem** - Zephyr, SLC
- Brazilia, Nothing Ever, The Quails** - Kilby Court, SLC
- Mosaic** - Hog Wallow, SLC
- Jyemo and the Extended Family** - Plan B, Park City
- Decadence, Loose-E-Funk** - Getty's, SLC
- 10th Mountain** - Ciceros, Park City
- Third Estate, Grandview, Agang** - Suite 13, Lindon
- Triggerlocks** - Beatnik's, Ogden
- Puddlestone** - Jordy's, Ogden
- Vaddict, Rezolution** - The Junction, SLC
- 6 - **Madison** - Zephyr, SLC
- 7 - **Southern Culture On The Skids** - Liquid Joes, SLC
- Lady Bianca** - Dead Goat Saloon, SLC
- Ensemble Amarcord** - Libby Gardner Hall, SLC
- Autopilot Off, Noise Ratchet** - X-Scape, SLC
- Of Montreal, NSPS, Alpha Brown** - Kilby Court, SLC
- 8 - **X/-, Love Life** - Kilby Court, SLC
- Ben Taylor Band w/Suek** - Zephyr, SLC
- Mest, Homegrown, Autopilot Off** - Bricks, SLC
- Amati String Quartet** - Libby Gardner Hall, SLC
- Johnnie Marshall** - Beatnik's, Ogden
- Bassline Shift** - Liquid Joe's, SLC
- 9 - **Willie Nelson** - Sundance Theatre, Provo Canyon
- Alley Cats** - Dead Goat Saloon, SLC
- SuperSoFar** - Zephyr, SLC
- The Butthawks** - The Junction, SLC
- 10 - **Tanglewood** - White Owl, Logan
- Red Rock Hot Club** - Monks, SLC
- Replicator, Le Force, The Chronies** - Kilby Court, SLC
- Cave Catt Sammy** - Zephyr, SLC
- Danger Kitty** - Liquid Joes, SLC
- Rockin Rhinos** - Port O Call, SLC
- Miles & Moore** - Beatnik's, Ogden
- Whiplash** - Dead Goat Saloon, SLC
- Mandy Patinkin** - Abravanel Hall, SLC
- 11 - **Snapsase, Atreyu, Boy Sets Fire, Vaux** - Bricks, SLC
- Shaking Tree** - Ciceros, Park City
- Klea Blackhurst** - Kingsbury Hall, SLC
- Yield** - Chipshots, Brigham City
- Enon, Helio Sequence** - Kilby Court, SLC
- Sig-9, Endeavor, Ded Level** - Getty's, SLC
- Starmy, Red Bennies** - Monks, SLC
- Grooveberry Jam** - Zephyr, SLC
- Kap Brothers** - Beatnik's, Ogden
- Heidi & The Hurricanes** - Jordy's, SLC
- Gift Horse** - The Sky Box, SLC
- Backwash** - Dead Goat Saloon, SLC
- 12 - **Sparta, Small Brown Bike, Modest Mouse** - Bricks, SLC
- Walela (w/Rita Coolidge)** - Eccles Center, Park City
- La Bottine Souriante** - Peery's Egyptian Theatre, Ogden
- The MoanZ** - Cassidy's, SLC

- Swamp Boogie** - Dead Goat Saloon, SLC
- Ghostowne** - Hard Rock Cafe, SLC
- Heidi & The Hurricanes** - Jordy's, SLC
- 12 - **DJ Logic, Vernon Reid, Yohimbe Brothers** - Zephyr, SLC
- Body Talk** - Port O Call, SLC
- Mad Verb** - Ciceros, Park City
- 13 - **De La Soul** - Harry O's, Park City
- Acoustic Semi** - Zephyr, SLC
- 14 - **Albert James and the Aces** - Zephyr, SLC
- The Terry Evans Band** - Dead Goat Saloon, SLC
- 15 - **Ray Charles** - Abravanel Hall, SLC
- Joe Nichols** - Sandy's Station, Sandy
- Gaelic Storm** - Zephyr, SLC
- Division of Laura Lee, Erosion** - X-Scape, SLC
- 16 - **Rahzel** - Bricks, SLC
- Spoon, The Oranges Band** - X-Scape, SLC
- Everclear** - Huntsman Center, SLC
- Chronic Funk Disorder** - Burt's Tiki Lounge, SLC
- RANA** - Zephyr, SLC
- Quadraphonic** - Port O Call, SLC
- Art Garfunkle** - Kingsbury Hall, SLC
- Victory Gin, Ghostowne** - Liquid Joe's, SLC
- Guitar Cat and the Prowlers** - Dead Goat Saloon, SLC
- Punk Rock Josh** - Beatnik's, Ogden
- 17 - **Christopher Hawley** - White Owl, Logan
- Weber River Blues Band** - Port O Call, SLC
- Nobody Knows** - Dead Goat Saloon, SLC
- Fulanito** - Mambo Club, SLC
- Young Dubliners** - Zephyr, SLC
- The Strokes** - Saltair, SLC
- Miles & Steffon** - Beatnik's, Ogden
- Little Big Band** - Jordy's, Ogden
- 18 - **Lee Ann Womack, Pinmonkey** - Kingsbury Hall, SLC
- Quiet Riot** - The Ritz, SLC
- Young Dubliners** - Zephyr, SLC
- Woolf-Bell Band** - Dead Goat Saloon, SLC
- Mariachi Cobre** - Abravanel Hall, SLC
- Midsummer, Coastal** - Muse Music, Provo
- The Contingency Plan** - The Junction, SLC
- Starmy, Form of Rocket** - Urban Lounge, SLC
- 2 1/2 White Guys, Stretch Armstrong** - ABG's, Provo
- The Used** - Suite 13, Lindon
- Little Big Band** - Jordy's, Ogden
- 19 - **Chris Proctor** - Eccles Conference Center, Logan
- Zion Tribe** - Dead Goat Saloon, SLC
- Creed, Sevendust, 12 Stones, Cinder** - Delta Center, SLC
- Karate, The Grandchildren Gerald Music** - Kilby Court, SLC
- Mors Syphilitica, Redemption** - The Sanctuary, SLC
- Olga Tanon, D.J. Azuguita** - McKay Events Center, Orem
- Mariachi Cobre** - Abravanel Hall, SLC
- Les Claypool Frog Brigade, MIRV** - X-Scape, SLC
- Drive By Truckers** - Zephyr, SLC
- Danger Kitty** - Liquid Joes, SLC
- 20 - **All-American Rejects, cKy, Leisure** - X-Scape, SLC
- FAB** - Zephyr, SLC
- 21 - **The Cruxshadows, Domiana** - The Sanctuary, SLC
- Zak Lee** - Zephyr, SLC
- Greg Piccolo and Heavy Juice** - Dead Goat Saloon, SLC
- Jeff Hamilton Trio** - Sheraton Ballroom, SLC
- 22 - **Joanna Connor** - Beatnik's, Ogden
- The Break** - Kilby Court, SLC
- My Life With The Thrill Kill Kult, Vodou** - X-Scape, SLC
- Drew Emmett w/The McCloskey Brothers** - Zephyr, SLC
- 23 - **Punk Rock Josh** - Beatnik's, Ogden
- Ballboy** - Liquid Joe's, SLC
- Kottonmouth Kings** - Zephyr, SLC
- 24 - **Better Half** - White Owl, Logan
- Mr. Flynn** - Dead Goat Saloon, SLC
- Trouser Trout** - Port O Call, SLC
- Danger Kitty** - Liquid Joes, SLC
- I.R.A.T.E.** - Lazy Moon Pub, SLC
- The Damned, Throwrag, Tiger Army** - X-Scape, SLC
- Lucero, Forever Goldrush** - Zephyr, SLC
- The Bangs, Chubby Bunny** - Kilby Court, SLC
- Starmy, Downers, The Grandchildren** - Urban Lounge, SLC
- Miles & Steffon** - Beatnik's, Ogden
- Little Big Band** - Jordy's, Ogden



October is Music Education Month

October 28th 6 pm
Free Drum Clinic
 presented by "Sneeze"
 studio drummer from SLC

October 29th 7 pm
Songwriting Seminar
 with The SunHouse Healers

October 2nd & 16th
Open Mic Night
 sign-up in store

all events are held at
KSM Guitars
 349 North Main

For more information contact
KSM Music, Cache Valley Mall (435) 755-9979
KSM Guitars, 349 North Main (435) 753-6813
www.KSMGUITARS.com

- 25 - **Sand, Eggs Blackstone** - Eagles Lodge, Logan
- Peter Mayer** - Chapter Two Books, Logan
- The Mike Miller Band** - Dead Goat Saloon, SLC
- Dashboard Confessional, Hot Rod Circuit** - Bricks, SLC
- Kap Brothers** - Jordy's, Ogden
- Larry Pattis** - Social Work Hall, U of U, SLC
- Brian Brushwood** - Salt Lake Community College, SLC
- Edwin McCain w/Josh Joplin** - Zephyr, SLC
- The Bellamy Brothers** - E Center, West Valley
- Jerry Cantrell** - X-Scape, SLC
- 26 - **Sand, Eggs Blackstone** - Eagles Lodge, Logan
- The Clots** - Dead Goat Saloon, SLC
- Sun House Healers, Mother of Pearl** - Getty's, SLC
- Pepper MaShay** - Bricks, SLC
- Dashboard Confessional, Hot Rod Circuit** - Bricks, SLC
- Enrique Iglesias** - Delta Center, SLC
- Drive, Yield** - Kamakazes, Ogden
- Watsonville Patio** - Kilby Court, SLC
- Disco Drippers** - Zephyr, SLC
- Edgar Winter Band, Rick Derringer** - Saltair, SLC
- Kap Brothers** - Jordy's, Ogden
- 27 - **Coheed & Cambria, Hot Water Music, Thrice** - Bricks, SLC
- Eyes Adrift** - Liquid Joes, SLC
- Watsonville Patio** - Todd's Bar & Grill, SLC
- 28 - **The Voodoo Organist** - Burt's Tiki Lounge, SLC
- Flatline Syndicate, K12B, Loos** - Moes Bar & Grill, SLC
- Studebaker John & The Hawks** - Dead Goat Saloon, SLC
- Pork Tornado** - Harry O's, Park City
- Doug Martsch, Mike Johnson** - X-Scape, SLC
- My Friend Moses** - Zephyr, SLC
- 29 - **Studebaker John & The Hawks** - Beatnik's, Ogden
- Mirah, Shemo, Chubby Bunny** - Kilby Court, SLC
- 30 - **Badly Drawn Boy** - X-Scape, SLC
- Rockin Rhinos** - Dead Goat Saloon, SLC
- The MovieLife, Brand New** - Kilby Court, SLC
- Saves The Day, Ash, Kind of Like Spitting** - Bricks, SLC
- 31 - **Danny Godinez** - White Owl, Logan
- Solid Gold** - Port O Call, SLC
- Lisa Marie and the Co-Dependents** - Dead Goat Saloon, SLC
- Danger Kitty** - Liquid Joes, SLC
- Purdy Mouth, Quadraphonic** - Zephyr, SLC
- Pissed On Arrival, The Fictions** - The Junction, SLC
- Code of Conduct, Fallen** - Todd's Bar & Grill, SLC
- The Wolfs** - Urban Lounge, SLC
- Little Big Band** - Jordy's, Ogden

NOVEMBER

- 1 - **Hex** - Eagles Lodge, Logan
- The Vandals, Tsunami Bomb, Audio Karate** - Bricks, SLC
- Hoobastank, Greenwheel, Hometown Hero** - X-Scape, SLC
- Ghostowne, SuperSoFar** - Dead Goat Saloon, SLC
- Salsa Brothers** - Jordy's, Ogden
- 2 - **Ben Lee, Vanessa Carlton** - Bricks, SLC
- Ke Mo'** - Kingsbury Hall, SLC
- Filter, The Exies** - Saltair, SLC
- Global Funk Council** - Zephyr, SLC
- Little Big Band** - Jordy's, Ogden