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Office Coordinator: Gavin Sheehan
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Community Development Executives
SLUG HQ 801.487.9221
Angela Brown: sales@slugmag.com
John Ford: johnford@slugmag.com
Nate Abbott: nate@slugmag.com

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About the Cover: As a Craft Lake City DIY Festival veteran, Audrey Patten's vintage take on pop culture classics, sense of humor and creepy-but-cute illustrations led us to seek her out as this month's cover artist. She described the cover piece as "Sally Draper meets The Scarecrow," which couldn't be any more accurate. Find out more about Audrey in our feature on pg. 34, and don't forget to seek her out at the DIY Festival!

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Contributor Limelight:

Nate Abbott - Community Development Coordinator



If you've popped in the SLUG office lately you may have noticed a new, moustachioed face around—none other than the visage of Nate Abbott, whom you may have previously recognized as the store manager of the Sandy Graywhale before he made the move to be a Community Development Executive with SLUG Mag. Along with his fun and endearing sense of humor, Nate has a refined taste in music, à la bands like Deafheaven, Black Marble, Sigur Rós and his fave, Joy Division, and so we've been spoiled with his great

in-office music picks paired with ours. Nate gets the team smiling with en masse calls and responses to Master P's "Make 'Em Say Uh," and when one of us is feeling down, he'll go out of his way to turn a frown upside down with a Koka Moka Probar. Out in the field, you can catch Nate rendezvousing with local businesspeople, rousing up positive interaction within our burgeoning community to keep it growing. In his off time, Nate will probably be playing PS3 or watching Back to the Future, but if you see him about, buy this friendly dude a beer!

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Dear DICKHEADS

Dear Dickheads

A few months ago, Madball was supposed to come here with Suicidal Tendencies but ended up dropping off the bill because a certain promoter told them that "hardcore had been banned from SLC." Now, anyone with a few brain beans to mash together knows that this is just a hair short of hogwash (and that if he knew his history, he'd know that ST was a HC band too), but evidently the band didn't, and they posted a lengthy diatribe about it on their Facebook page.

What appears to be happening is that a certain promoter (I won't say his name, but it rhymes with "dick snooze") is freaked out at the prospect of hardcore/punk basement shows happening without his involvement, and knowing that he's an aging dinosaur with no real connection to that "scene," tried to throw his weight around on this show he booked in an attempt to salt the ground and scare those type of bands from playing here altogether. He knows that if they do come, they'll probably do shows with someone (since he's a general rip-off artist) who ISN'T him, and he doesn't want the competition.

While I can respect his Gordon Gecko approach to doing "business" (it's a reference bro, look that shit up), I'm not sure he understands the damage he's doing. It's hard enough to get good hardcore bands to come to this fucking city, and propagating a rumor just so you can hold some bullshit monopoly on booking bands seems childish and silly. There's very little money to be made in HC, and more often than not, 40% of the show attendees are going to sneak in without paying anyway.

If he cared about music in SLC, he'd know that basement hardcore shows with a 50-60 person turnout aren't his real competition anyway. He should stick to booking shitty Alkaline Trio shows.
 -D. Wyndorf

Dear Dick Wyndorf,
 I stopped reading at Madball, then listened to something better to cleanse my aural palate (an old Casualties album was closest, so I grabbed that and popped it in my computer). Yeah, I've definitely heard tell of the Dick Snoozy-sounding name of a promoter ripping off fans and bands. Kind of funny how two-step **HARDCORE** was the only thing that played at the Outer Rim some time ago, too. I guess there was something that got slipped into a bill in the state legislature! At any rate, it sucks. I remember, back in the day, there was a certain promotion group that was also notoriously hard to work with—I think they were called "The Hollective." At any rate, I've already heard of people starting to be conscientious as to who's putting on shows so they can pick and choose whom to support and whom to boycott until all the promoter dicks wise up and stop fucking hardworking people over. It's not fair to the bands, the fans or our city. Also, by the way: **Nice gym shorts, bruh.**

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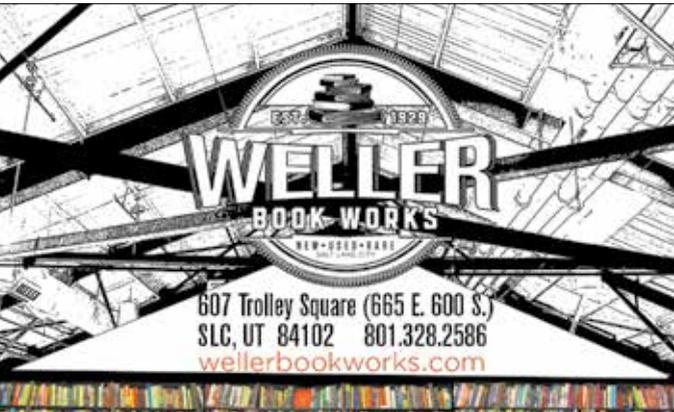
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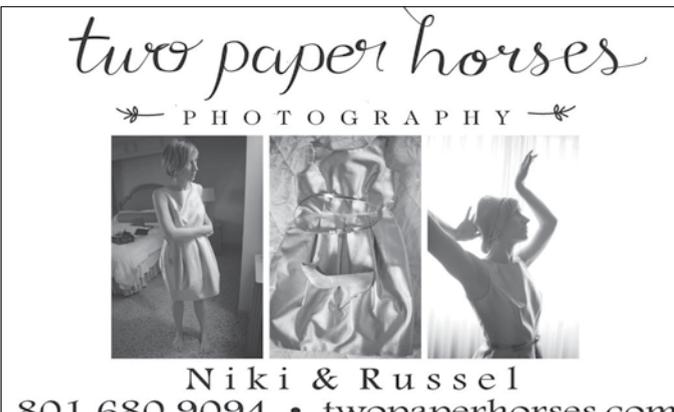
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Photo: Danielle Marriott

The quartet of Tolchuck Trio—(L-R) Tommy Nguyen, Dan Thomas, Oliver Lewis and Ryan Fedor—are disbanding after 13 years of integrity as a local Utah band.

TOLCHUCK TRIO

2000-2013

Tolchuck Trio, the group best known for being a performing contradiction by playing as a quartet, are finally calling it quits, three years after everyone already thought they did. However, they did accomplish two things most bands never do: They made more than two albums and stayed together longer than 18 months ... So that's something.

Tolchuck Trio stood as one of the most influential and constantly rocking SLC bands from the '00s, or 2000s, or whatever you call the first decade of this century. The original lineup did indeed consist of a trio, featuring **Oliver Lewis** on guitar, **Ryan Fedor** on bass and **Dan Thomas** on drums. That quickly ended with a revolving door of additions including **Nate Paxman**, **Eric Jensen** (who appears on their first album), **Jeremy Smith** (who also served as their record producer and engineer for the first two records), **Chad Murphy** (who appears on the group's third album), and finally, **Tommy Nguyen**, who came on board in 2009.

Their discography, while not the usual length for a band over a decade old, has held up well over the years, and, to be honest, sounds rather refined, having been done in actual studios. The group produced three albums in total: 2003's *Hello Bird*, 2005's *Ghosts Don't Have Bones* and the critically acclaimed, 2008 album *Abalone Skeleton*—one of the few to be played frequently on KRCL for the first year of its release.

A milestone moment for the band was being one of the first to have an underage member (Nyugen) play outside the venue while the others rocked on at the now-dead *Zephyr*. Another badge of honor was

being able to stay together for so long and actually act like professional musicians. The band has always boldly experimented with lineup changes, yet they broke the mold by being a standard "local band" who refused the stereotype of disbanding shortly after becoming popular.

The group also has the distinction of being one of the few local bands to open for a national band who has been overplayed on every radio station across the country—in this case, it was **Weezer**. The band got 45 minutes to "wow" an audience just starting to pour into the arena, and then enjoyed a well-earned rest in their dressing room, which turned out to be the locker-room shower for visiting hockey teams. The "trio" managed to steal booze and a couple games of foosball from Weezer before the latter went to lipsync their latest album onstage. We would like to believe that **Rivers Cuomo** himself proclaimed in the dank halls of the former *E Center*, "Damn, they play a good game."

Since 2009, the band has always been rumored to be working on "something new," and even joined Fedor's **Ex-Umbrella Records** after he brought it back from the dead, but weren't able to produce anything for the label. Alas, whatever fourth album was in the works may never see the light of day. The group recently expanded to a fifth member in SLC's legendary **David Payne**, completely destroying the hopes of whatever audience was patiently awaiting any kind of real "trio" to return, but instead got to hear the theremin skills from one of the state's most accomplished musicians.

The deathnail of the band came in the form of a departure when Thomas announced he was leaving

for Los Angeles to work with the **Joshua Payne Orchestra** (brother of David Payne) and conquer the thriving nu-jazz market in a city of people who tip with \$100 bills.

"I don't think any of us have thought that much about the future. It's been a busy year, but Tolchuck as a band is over until *Coachella* offers us a million bucks," said Thomas, as he sped away in his freshly purchased VW conversion van headed west.

While this may put an end to the "trio," the surviving members can still be found in various projects, including **The Pentagram Crackers** (Fedor) and the **Salt Lake Electric Ensemble** (Fedor, Lewis), continuing to influence the local music scene without a very tall drummer.

When asked about the future, Fedor seemed mildly optimistic about their future endeavors: "I plan on doing as much fishing as possible, maybe playing some music, too," he says. He will be looking to conquer the growing restaurant market in SLC as the assistant manager at *Eva*, Lewis will be competing against him with his brother, **Charlie**, in the *Lewis Bros Food Truck*, Nguyen will continue his training as a master sushi chef at *Takashi*, and Dave Payne will continue to amass video games, work on his new mansion and try to join every band in SLC.

It goes without saying: Tolchuck Trio will be missed immensely. Their power guitars and little-to-no nonsense style made them a standout on the rock end of the Utah musical spectrum. We can't wait until three of the members decide to buy a drum machine and reform as a synth-rock band under the moniker *Deltoid Duo*. —Gavin Sheehan

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Starting with the crunchy licks of everyman band **The Pentagram Cracker**, *SLUG Localized* will heat up with the running beats and toothed refrains of **Wildcat Strike** before surf-rockers **The New Electric Sound** cast their net of sensual grooves over every man and woman in the crowd. This 21+ show happens Friday, Aug. 16 at *Urban Lounge*, and doors open at 9 p.m. If you're a sad, lonely ragamuffin stuck at home, check out the show through the live stream on gigviz.com.

Two members of Wildcat Strike (**Will Tuddenham**, keys and **Jordan Mendenhall**, guitar) arrived for the interview on time and greeted me warmly at Mendenhall's home and band practice place. Soon, the rest (**Tony Lake**, lead vocals/guitar; **Jake Rosevear**, bass; **Joe Plummer**, drums) arrived, and the full ensemble took seats around a table in the living room, cracking jokes and snapping open the beers we had nabbed from the corner store. The band settled in as the cold booze dissipated the heat, and Tuddenham began by explaining that their band formed quite organically two years ago. "We were friends beforehand. Tony got a new guitar and thought of a cool name for a band—Jordan built a music room in his house and we thought, 'Let's make a band,'" he says.

Tuddenham, in fact, had never been in a band. "I'd never even played bass before," he says. But as the first members (Lake, Mendenhall, Tuddenham and Rosevear) grew and improved, they shuffled instruments around (Mendenhall went from drums to guitar and Tuddenham switched to keys), added Plummer on skins and started honing their sound. After their time together, they feel like a real band. "Are we a proper band?" Lake wonders with a laugh. Tuddenham replies, saying, "We're getting there."

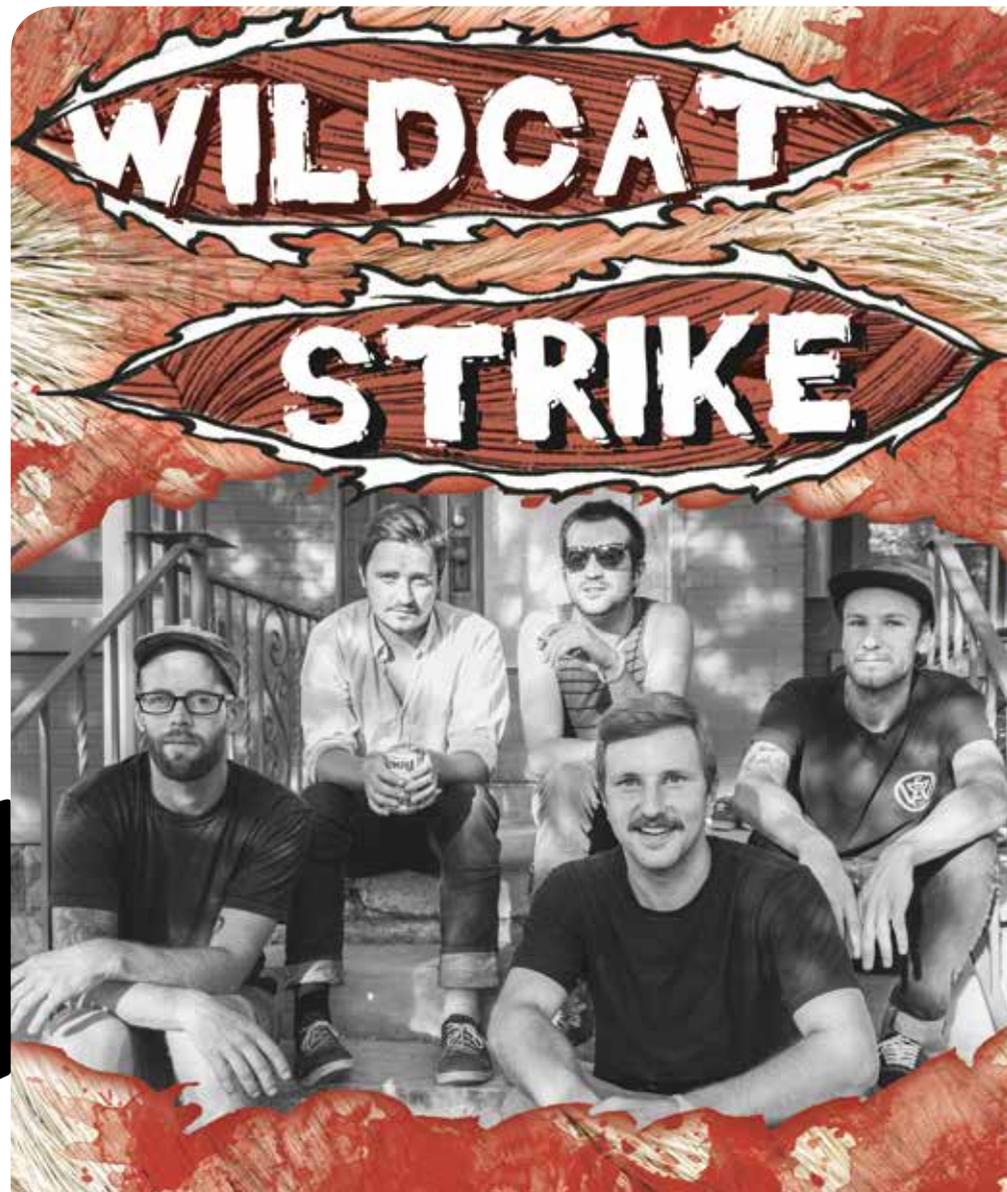
The band acknowledges that some sound comparisons are strange, but they agree that **Cursive** seems to be the most closely related—though they had difficulty describing their sound, which is at times romantic and piano driven, at times pure rock and sometimes even touches on punk and metal. Whatever it is, it's always a good time. "We don't want to be the band that's like, 'Yeah, you can't compare us to anything,'" Mendenhall says. They try to be honest, throw a bunch of things on the wall, and see what sticks. "We just like to call it rock n' roll," Tuddenham says.

Wildcat's sound is nothing if not direct. They don't waste time on flashy guitar solos or lengthy instrumentals, but prefer great riffs and powerful refrains. "You lose momentum [with long solos]," says Rosevear. "There's

(L-R) Jordan Mendenhall, Tony Lake, Joe Plummer, Jake Rosevear and Will Tuddenham of Wildcat Strike keep their songs direct and driving to maximize their appeal.

always a good guitarist, but a 20-minute solo on the radio just forces you to want to change the song." Instead, they start with the firm foundations of solid songs (many are written acoustically by Lake before the band collaborates), throw in immense drive, pure vigor and, by the end, they've got something completely different. Their songwriting approach is very fluid and open: "We know what we like to sound like, but we don't have a lot of direction," Lake says. Rosevear states, though, that everyone abides by their songs: "Each individual member's purpose is to serve the goal of having a good song. That's what we shoot for."

Mendenhall also explains that their sound isn't always played loud—it translates well into many formats. He says, "It sounds good whether it's just pianos and vocals or a full band." Rosevear elaborates, saying, "We play a lot of our stuff instrumentally at restaurants and stuff, which helps us learn what our songs sound like in different contexts. We can understand how it really



sounds—sometimes, when it's loud, it's just loud. [Playing quieter venues] teaches us a lot of discipline."

They keep it simple, dial it in and aim wildly for your throat after dancing with your heart. "Our songs are really direct. As long as we know our parts, we clean it up and trim the fat. We try to be energetic, but it's important that we nail our parts. We're very much about control," says Lake. Wildcat Strike rely heavily on energy from the crowd, and disdain artists who simply press play on a laptop. "How do you work with the energy of a crowd when it's preset?" says Lake, wondering. "Some of what we do might be sloppy sometimes, but it's because we're feeding off the energy of the crowd. If that sounds 'hippy,' then so be it, but there's a real element there."

The band wants nothing more than to play good music. "Regardless of the bands we're in, we'd still be playing music. It sounds cliché, but we do it because we love it, not really because we worry about what other people think," Mendenhall says. Lake laughs in agreement as he says, "We love the excuse to have something to do on the weekends. We never had much more ambition than aiming to have some drinks and play some music."

Listen to Wildcat Strike on their website (wildcatstrikemusic.com), Bandcamp, Spotify or iTunes.

(L-R) Tony Carlson, Scott Vance, Nigel Goodwin, Ben Zabriskie and Tom Brinton bust out easygoing, fun-loving, straightforward dance rock in *The New Electric Sound*.

Since most members had traveled nine hours from LA to Salt Lake, *The New Electric Sound* were a little late to our meeting at the sleepy *Kokopelli's Koffee* in Millcreek, but they more than made up for their tardiness with charming smiles, courteous handshakes and even a few kind gifts. The five sat down, laughing and joking before diving into their stories.

The *New Electric Sound* got together in Provo nearly two years ago when **Scott Vance** (lead vocals and rhythm guitar) and **Tom Brinton** (bass and backup vocals) decided to make music. "We wanted to create a surf rock band," Brinton says. "It was just us at first, then we got everyone else to come along. We got **Tony [Carlson]** to play drums and we got **Ben [Zabriskie]** to play guitar." The lineup remained consistent with the exception of keyboard players, who seemed to disappear. "We were like *Spinal Tap* with keyboard players," says Vance, laughing. However, the third keyboard player, **Nigel Goodwin**, explained that he's here to stay—barring unforeseen spontaneous combustion.

The band has a variety of musical tastes, though they all share an affinity for vintage sounds. They started off fairly basic with a foundation of surf rock and '60s-inspired music as they solidified their lineup, but soon outgrew the simpler, **Buddy Holly**-inspired sound, which wasn't quite danceable. They needed something fresh. "Our sound shifted from a super-surf rock sound, and we tried to just save the vintage tone and feel from older songs and incorporate that into a new sound. Hence, *The New Electric Sound*. We started developing [our sound] so that people could dance to it and get into [it]. I think that's what really brings the 'new' part into it—just being able to see people get excited and starting to dance," says Brinton. Given the easy danceability and wildly catchy hooks on their eponymous 2012 release, it's clear that the band has forged its eclectic tastes into a sound all its own.

The music isn't the only thing that brings to mind the good ol' days. Because of their slick image onstage (they wear matching cardigans during performances) and vintage sound, they've often been compared to **The Beach Boys**, but as Carlson puts it, "We go for that clean-cut, '60s California image, and there are elements of that sound, but it's not super prevalent." More accurately, the band sees itself as a conglomerate of older sounds like *The Beach Boys* and **The Kooks**, cut with a dash of newer bands like **The Strokes**. What



you've got are über-catchy vocals that splash over tube-amp tones, like cool ocean waves.

The *New Electric Sound* don't just keep it simple with the music, either. They also have straightforward philosophies. Their motto, "good enough," summarizes their goal, which is to write good music and have a good time. "When you're writing music, you can beat a dead horse, but sometimes you've just got to call it good enough," says Carlson. "We just try to write a good hook and give people a good time." Vance noted that they feel that it's important to keep things easy and free. He says, "We don't want to take ourselves too seriously. That's partially why we have the cardigans and old, vintage mics."

More than anything, the band is true to itself, and approaches its sound and lyrics with the same, stripped-down honesty that frontrunners like **Holly** and **Brian Wilson** perfected in the '50s and '60s. "The songs back in the day were so simple. They were often about love, but you don't get that in the same way today. People try to mask it and be cool while singing about love. We try to be upfront about it," says Vance.

Love, it seems, is contagious. The band has enjoyed moderate success, due in some ways to the supportive community of musicians in Provo, where the band plays

most of its Utah shows. "There are a lot of people helping out and telling you to keep it up, and you see lots of people being successful around you—it creates synergy," explains Brinton. According to Carlson, fans in Provo tend to be a little more devoted: "People aren't embarrassed to enjoy the music—they get into it more," he says. In any case, the band is energetic, and provides audiences with a power-driven, high-energy show that is, above all else, fun and enjoyable.

Of course, having a great live show is one battle for a band. Promoting the music itself is equally important. Sometimes, Goodwin explains, you've got to share music for free: "I don't think money should prevent a person from being entertained and to enjoy a song." Vance agrees, noting that a band's music must stand up to the test. Vance says, "If your music is good and people like it, they'll buy it. We, as artists, need to make money as well, but hopefully, our music can stand up and be strong enough." Overall, the band is optimistic about the shifting landscape of music. "It's a cool and exciting time to be a musician," says Vance. "Things are changing—the record labels are changing. It's like a new frontier."

Share the music (and the love) with *The New Electric Sound* on Spotify, iTunes and their Bandcamp page: thenewelectricsound.bandcamp.com.



French Authenticity in the Heart of Salt Lake

By James Bennett • bennett.james.m@gmail.com

155 S. Main Street • evasbakeryslc.com
801.355.3942 • Mon-Sat, 7 a.m.-6 p.m.

Over the past few years, one of my favorite Downtown restaurants has been Eva. The small-plates restaurant serves a diverse selection of foods in portions manageable enough so that you can order half a dozen things and still not break the bank. Imagine my excitement when I, as *SLUG Magazine's Resident French Master™*, became aware that Eva Chef/Owner **Charlie Perry** had plans to open a French-style bakery just a few blocks away. The simply titled *Eva's Bakery* has been providing for SLC's cafe and baked goods needs for several months now, and as the food and service have found their footing, it has come time for us to give the place a proper visit.

The vibe surrounding the bakery begins before you even get in the door. The conventional French wood façade is painted a traditional light blue, with old-style lettering that spells out boulangerie—the Gallic word for “bakery.” This attention to detail continues inside, with customary glass cases for pastries, a counter-to-ceiling display of fresh bread, white Paris Métro wall tiles and intimate tables and lighting. From the outside, it looks like an ordinary bakery. Once you come through the doors, its double life as a restaurant comes into focus.

If you're looking for quality coffee, espresso and tea, you need not look any further. They serve products sourced through *Caffe Ibis* and the *Tea Grotto*—companies with local ties, which are known for their fresh and sustainable approach to beverage making. The drinks range in price from \$1.50 for a small drip coffee to \$4.50 for something as elaborate as a large caffè latte. However you take your caffeine, they've got you covered.

The food is equally awesome. For the busy worker on a short break, they offer several pre-made, savory options that just take a moment to warm up. There are pizza slices for \$3 each in flavors like chicken pesto, ham and mushrooms, and pear with walnuts and blue cheese. The pear variety is especially satisfying, with the sweet fruit and sharp cheese competing for dominance in every bite. They also offer a selection of croque sandwiches for those on the go. The term “croque” is derived from the French word for “crunchy,” and these traditional sandwiches are the mainstay of many a busy Parisian eatery. These differ from the standard preparation in that they're served open-face, but the flavor is spot on. The best and most authentic version of the sandwich is their take on the Croque Monsieur (Mr. Crunchy), made with a thick slice of house-baked bread topped with béchamel sauce, gruyere cheese and ham. It is broiled until the cheese is bubbly and served warm—a bargain at only \$6.

If you have time, though, take a seat and order from the menu. A popular lunch staple is the Wild Mushroom Croque (\$9), a spin on their open-face sandwich that swaps out the traditional ham for a mound of gently cooked mushrooms. It is more knife-and-fork-worthy than a regular sandwich, and it's served with organic greens and a balsamic vinaigrette. While they offer several noteworthy breakfast selections, salads and sandwiches, I think the restaurant really excels with their treatment of standard French fare. The case in point would be the French Onion Soup (\$3/\$5). According to legend, a French cook invented onion soup the morning after a raucous party, when all he had left were boiled scraps of meat, onions and flat champagne. Though the broth-onion-wine mixture can be hard to really mess up, it's even trickier to get right. *Eva's Bakery* pulls out all the stops. The broth is rich and savory, the onions are tender and caramelized, and the added topping of croutons and melted cheese really knock this one out of the park.

Having touched on the role the bakery plays as a coffee shop and lunch destination, let's also touch on its role as a bakery. French bread is a high art, and not many are successful at it. Old French law limits the ingredients to just water, salt, flour and yeast, and even regulates the final weight of the loaf. While I'm not exactly sure how closely the bakery follows these old rules, the bread they create in house is nothing short of exemplary. Much French bread you find locally is too airy, too tough, and lacks much definition between the interior and exterior. The House Baguette at *Eva's* is crusty on the outside and tender on the inside, with an ever-so-slight sourdough kick. It's perfectly crafted and a good buy for \$2.50 (or try a half loaf for only a buck). The sweets are also top-notch. Something as simple as a Chocolate Chip Cookie (\$1.50) benefits from rich chocolate and browned butter. Éclairs and Paris-Brests couple perfectly formed choux-pastry with varieties of velvety pastry cream. The croissants are buttery and flaky, and stand up well to being filled with almond cream and baked a second

time. The pastries range in price from \$2 to \$4, and some of the popular ones sell out early in the day.

Some of us wander Downtown looking for a good coffee shop. Others are in need of a quick but satisfying lunch destination. Lately, I've been looking for the spot to satisfy my sweet tooth. The cool thing is, with *Eva's Bakery*, you've got all three.



Photo: Logan Sorenson

The Wild Mushroom Croque at *Eva's Bakery* is an authentic take on the French favorite.

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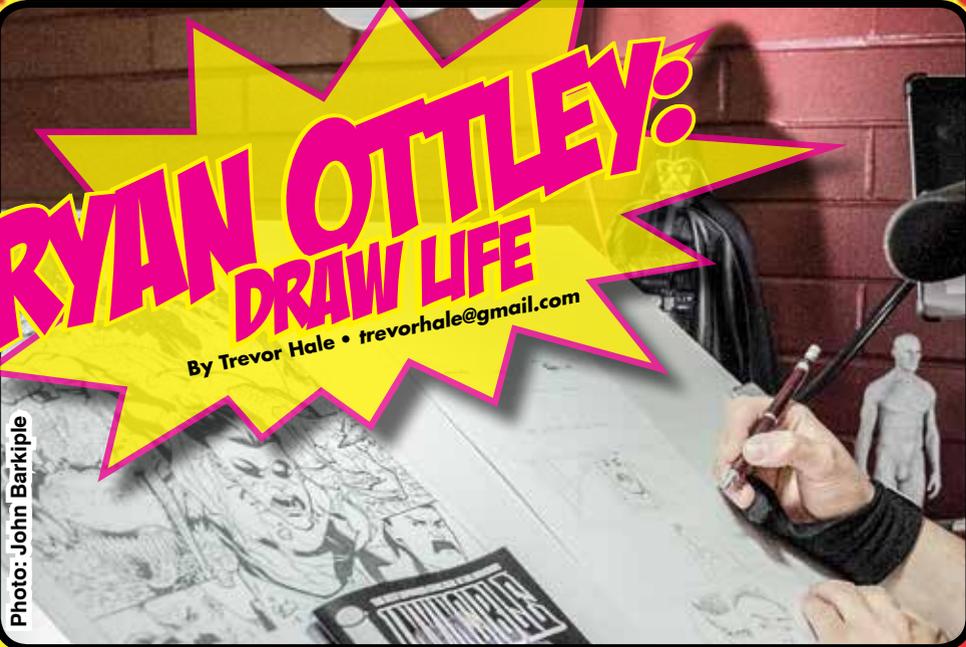
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RYAN OTTLEY: DRAW LIFE

By Trevor Hale • trevorhale@gmail.com

Photo: John Barkiple



LOCAL FULL-TIME INVINCIBLE COMIC ARTIST RYAN OTTLEY WILL BE AT THE FIRST-EVER SALT LAKE COMIC CON THIS SEPTEMBER.

When **Rob Liefeld**, **Jim Lee** and **Todd McFarlane** (among others) founded **Image Comics**, they revolutionized the comic book industry. The artists were treated like—and acted like—rock stars everywhere they went. It was that attitude that put the creator-owned mindset of Image on equal footing with Marvel and DC.

Twenty years later, Image Comics is still a force led by some of the most famous creators working today. Its continued success is thanks, in large part, to books like *Invincible*—illustrated by local artist Ryan Ottley. Ottley may not have the bombastic, rock star personality of some of his Image peers, but he is every bit as talented. His line work is some of the cleanest and most detailed in the industry, and the level of gore he reaches at times is a stark contrast to the personality of the mild-mannered Utah resident.

Since 2004, when he began penciling *Invincible* on a regular basis, Ottley has been attending *Draw Night* at *Nobrow Coffee*. It's a low-key, weekly tradition in which a group of local artists get together for a few hours and sketch, chat and just be creative. "I met [local artist] **Derek Hunter** online, and he used to do *Draw Night*," says Ottley. "They'd been doing it for years, but stopped for a while. I said I'd be interested in doing it, so we got together and started again. We've been doing it like clockwork ever since."

The number of people attending varies from week to week. Sometimes it's small, but on this particular night, there were nearly 10 people packed in, all working on various projects. For Ottley, it's just a nice break from the daunting task (but still a better gig than most jobs, of course) that is illustrating a

monthly comic. He uses *Draw Night* as an exercise in sketching, where his mind can wander and he can let his pencil do the talking. "I have no clue what's going to happen here," says Ottley. "I just start drawing."

Ottley held a number of different jobs while harboring dreams of becoming a comic artist. After he was fired from a warehouse, he saw an opportunity to actually go for it. He began posting his work online and trying to find writers he wanted to work with. He contributed to various anthologies and illustrated a number of short stories, including *Ted Noodleman: Bicycle Delivery Boy*, until his work was discovered and he was asked to fill in on an issue of *Invincible*. "I did pencils and inks in two weeks, which is way too fast, but I was really hungry at that point," says Ottley. "I actually finished [Issue 8] before **Cory [Walker, *Invincible* co-creator]** finished his pages for Issue 7, and then they asked me if I'd come on full time."

Since then, Ottley has penciled nearly 100 issues of a book that continues to be a refreshing change of pace from other superhero comics. With a dedication to characters and a strong focus on family dynamics, it still manages to contain some of the most imaginative—and sometimes brutally realistic—takes on traditional superhero tropes.

Since *Invincible* is on a monthly schedule, Ottley works six days a week to make sure the book ships regularly, which leaves little time for anything else. That's not to say he doesn't try. He and fellow artist **James Harren** have a site called *The Bog* (the-bog.tumblr.com), which is mostly for fun, brain-dumping sketches. He also has his own book with **Jason Howard** (artist of *Super Dinosaur*) called *Sea Bear and Grizzly Shark*. Ottley promises that they have more in store, but want to make sure they can get

them out on a regular basis before any official announcement is made.

While Ottley may not get recognized on the street yet, that could all change if the upcoming inaugural *Salt Lake Comic Con* is any sort of success. Ottley is a veteran attendee of conventions all over the country, most notably *San Diego Comic Con* and *Emerald City Comic Con* in Seattle. **Dan Farr**, the hometown convention's organizer, has been working hard at pulling together some of the biggest names in the entertainment industry to make sure it's a memorable first year. "We've had some good ones here and there, but this one feels like it's going to be the biggest," says Ottley. "I really hope that it's good, and that it's huge and that it lasts. That would be great to do a convention and then just drive home."

The convention is on the same weekend as *Baltimore Comic Con*, which Ottley had already committed to. He will have a presence on at least Thursday of the Salt Lake show, which runs September 5–7 at the *South Towne Expo Center* in Sandy. You can purchase tickets and find more info at saltlakecomiccon.com.

The next year is looking to be just as busy for Ottley, with *Invincible* showing no signs of slowing down. He's excited about the direction the book is going and the popularity it has. He's also looking to branch out a little bit more to some of his own projects, like *Grizzly Shark*, but it's just a matter of finding time while trying to keep some semblance of a normal family life. Well, as normal of a life as you can have when your job is to draw immortal beings punching holes through people's stomachs.

Keep up to date with Ottley's work at ryanottley.com.

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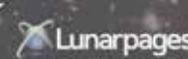


Photo: Doug Seymour

BARONESS

UNBROKEN REMAINS

By Ricky Vigil • rickyvigil@gmail.com

On Aug. 15, 2012, Baroness' tour bus plunged 30 feet from atop a viaduct near Bath, England, injuring all nine passengers. Miraculously, everyone on the bus survived, though no one emerged unscathed. Guitarist **Peter Adams** only spent one day in the hospital, but vocalist/guitarist **John Baizley** broke his left arm and left leg, and both bassist **Matt Maggion** and drummer **Allen Blicke** suffered fractured vertebrae. The accident effectively ended Baroness' tour cycle for their third album, *Yellow & Green*, less than a month after it was released and without any U.S. shows promoting the album. "For the time being, it's only realistic that we be identified with the crash. It was pretty dramatic, and it is the guiding force behind a lot of the decisions, attitudes and behaviors we have right now," Baizley says in an interview with *SLUG*. "But in an effort to move past that and get to somewhere a bit more rewarding than pitiful, our goal is, quite simply put, to be known as a good live touring band."

After more than six months of rehabilitation, the band re-emerged as a live entity in May. Even though *Yellow & Green* has now been out for over a year and the band is in a very different place than when the songs were written, Baizley looks at their unique situation as an advantage. "What we're trying to do right now is just tour on the record. It's kind of weird [playing older songs live for the first time], but it's awesome in a way because these songs are more or less brand new songs for us onstage, but everybody knows them already," he says. Upon the album's release, reaction from fans was mixed, as the band's emphasis on crushing, sludgy riffs was lessened, and a more meditative mood and influence from '70s rock emerged. However, Baizley says that crowds have been incredibly enthusiastic throughout the first leg of the band's tour

supporting the album. "Any thought pattern that starts off as, 'I wish we could've toured last fall,' is trumped by the fact that we are operational and outperforming and out-touring our pre-crash selves. I think the crash was a kick in the pants to a lot of our audience and, in some circumstances, has made the record a bit more poignant for people," he says.

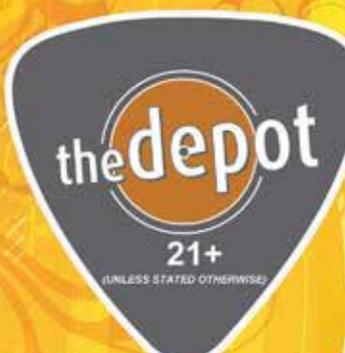
Earlier this year, Baroness announced that Maggion and Blicke had left the band. Their departure was amicable, and the band introduced **Nick Jost** as their new bassist and **Sebastian Thomson** as the drummer. "[Having two new members] has been awesome, simply put. Nick and Sebastian are unbelievable musicians and great people. The fortunate thing [about Maggion and Blicke leaving] is that we don't have a band that shares this tragedy in common, so we don't have to talk about it. It doesn't have to be the cornerstone of every conversation and mood," Baizley says. The band's new lineup hasn't written any new music yet, but Baizley says that Jost and Thomson have breathed a new life into the band and a new energy into the live performance.

SLUG spoke with Baizley in between legs of Baroness' U.S. tour, and with every mention of touring, he seemed more and more antsy to return to the road. He has made it clear that, for him, music was the driving force behind his recovery from the horrific accident that befell the band. "I think you can certainly make the case that without this music in our lives, we wouldn't have experienced the crash that we did, and that's fine—most of the job is adventure and travel—that's the allure of it," he says. Even with the ever-present danger that touring

(L-R) Sebastian Thomson, John Baizley, Peter Adams and Nick Jost of Baroness have reinvented themselves on this tour, breathing new life into their latest, *Yellow & Green*.

musicians face and the fact that reality can rear its head in any number of ugly ways for lifers like Baizley, the passion far outweighs the risks. "Regardless of my life as a musician, a human being or an artist, I have these outlets that I'm drawn to that I can express myself within and that help me with any number of windfalls, from physical pain to mental anguish to social anxiety to homesickness to broken bones ... anything. The act of playing music, writing music and performing it become the reason that I get up in the morning with a little pep in my step," he says.

The very fact that Baroness still exist as a band is nothing short of a miracle. From the horrific first-person account Baizley posted on the band's website a few months after the accident, though, it was clear that he was not going to simply be defeated. After the band's performance at *Bonnaroo* earlier this summer, a photo was posted on their website of Baizley standing in front of the crowd, his arms raised and mouth open in a scream of triumph as thousands of onlookers raised their fists in front of him. One can't help but think of some lyrics of *Yellow & Green* as a strange prophecy: "Take my bones away, I'll find them every day." This is a band with purpose and dedication, and a band reveling in the reality of their existence. Baroness will perform at the *Urban Lounge* in Salt Lake City on Aug. 30.

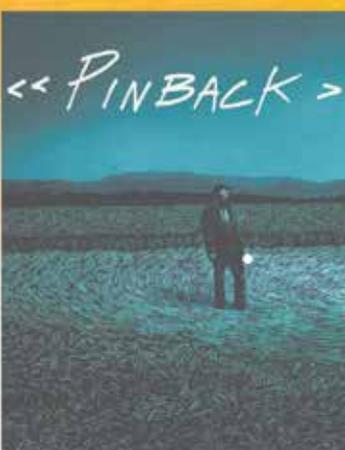


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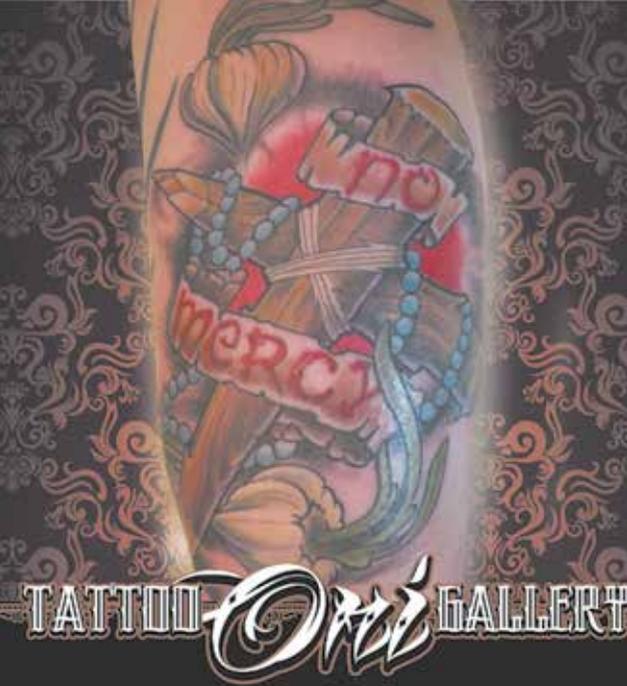
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Photo: Alex Gibbs

O' BROTHER

**DISILLUSION TOUR 2013:
O'BROTHER TAKES THE SPOTLIGHT**
By Matt Brunk • milesletham@mindoverfate.com

Touring with a solid new album, O'Brother embark on their first headlining tour this August.

Atlanta-based experimental rock band O'Brother has gained an amazing amount of traction in a short time, releasing their first EP, *The Death of Day*, with the current lineup in 2009, and their first full-length, *Garden Window*, in 2011. Touring with bands as big as **Manchester Orchestra**, **Thrice** and even **Alice In Chains**, these guys are finally taking on a headlining tour of their own in support of their sophomore release, the excellent *Disillusion*. We hooked up with vocalist **Tanner Merritt** to find out exactly what it's been like recording the new album, and how these dudes manage to consistently keep putting on such show-stealing live performances.

I still remember the first time I saw O'Brother with **Biffy Clyro** and **Manchester Orchestra**. I picked up a copy of *The Death of Day* after the show, and they stuck with me long after. I was beyond stoked when they finally announced *Garden Window*. I think their debut album has weathered amazingly well in the couple years since, and Merritt agrees. "[We've] definitely come really far. There were some dark days when we started booking our own tours, never knowing if people were going to show up, but we've gotten to do a lot of things that we never thought that we'd be able to do. The response has been awesome—greater than we expected," he says.

Instead of returning to *Favorite Gentlemen Recordings*, headquarters of their close friends in Manchester Orchestra and recording studio for *Garden Window*, O'Brother enlisted the aid of an old friend, producer **Mike Sapone**. "Mike Sapone mixed our last record, and we were really happy with the way it turned out. It made a huge difference. We kind of built a relationship with him because of that," says Merritt. Recording in Long Island at Sapone's studio, Merritt

says that they enjoyed the comforts of an isolated creative environment, away from the distractions of daily life, free to focus wholly on the new album. "[It's been] my favorite by far. It was the first time that we got to leave our home and go somewhere [to record]," he says.

Garden Window had a very different sound from *The Death of Day*, much more upbeat and earthy, and *Disillusion* is a much darker, more somber album than either. "I think it was more of a natural progression in the direction that we've been heading since the first release. I think we just kind of realized what we do best. *Garden Window* was all over the place as far as dynamics and tempos, and I think *Disillusion* is honing in our sound," he says. The recently released song "Context" is a good example of the album's vibe, marrying the darkness and sweet melancholy of *The Death of Day* with the richness of *Garden Window*, but taking both in a more refined direction.

Though I'd expect that playing such incredibly complex and atmospheric songs live would lend itself to a lot of difficulty and a lot of compromises, Merritt says that such rich dynamics are the easy part: "None of us are extremely technically proficient musicians, so I think our sound has always been built around layers and dynamics rather than technical riffing. I think it just comes naturally to us." With that in mind, he also says that a lot of *Disillusion* was written around being able to translate well to a live show. "We've only played a couple songs from the new record, and only at a handful of shows, and that was really fun. Usually, I'm most excited about what's new, and it's refreshing to play new songs. We're all excited to play a lot off this new record," he says. For my part, I can definitely say that I'm excited, too.

While *Disillusion* marks the next step in their musical progression, O'Brother are also taking the next big step in their career by headlining their own tour this summer. "The thought of headlining has been terrifying for a while, although it's something that we knew we'd have to do inevitably," says Merritt. While they've been touring pretty much non-stop for a while, it's usually been supporting other bands, and Utah fans of Thrice will definitely recognize them from Thrice's farewell tour last year. In a slightly more intimate show, they also played *Kilby Court* twice last year, once during their co-headlining tour with **Junius** (Junius didn't make that particular show due to getting stuck in the snowy mountains, but O'Brother enjoyed playing to a packed room regardless), and again during last year's *Crucialfest*. Fitting, then, that *Kilby Court* is going to host them once more during this year's tour in August.

Fans of both O'Brother and vinyl are also in good company, as *Disillusion* will also be released in record form on Aug. 20 via **Triple Crown Records**. The band is extremely excited for the release after going all-out with the packaging, a collaboration by artists **Yaroslav Gerzhedovich** and **Ian Rowan**. As a proud owner of one of the 500 limited-edition copies of the *Garden Window* vinyl release, I can speak firsthand to the significant love and attention given to an O'Brother record, full of gorgeous, full-frame artwork. Don't forget to catch O'Brother in person during their Salt Lake City stop at *Kilby Court* on Aug. 30, supported by **Native** and **Daylight**.

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Colton Reeves Ericksen 1993-2013

Photos Courtesy Dark Seas

Colton Reeves Ericksen, often called "Toner," was a 19-year-old beacon of light whose passion for life, music and his friends was tragically cut short. He passed on July 15, traveling to Chicago with our band, **Dark Seas**, in a freeway accident.

Colton joined our band in December 2012, and became the key ingredient to the band's rebirth and new sound we had been looking for two years prior to him joining us. Without him, we would not have been the same. He soon became the driving force to our music and cause, writing the songs, guiding us through them and having the passion and energy onstage that a lead guitarist should have. He captivated the crowd with his talent; he spoke through his guitar and we all understood—this was his love and his life, and he wanted to share it with the world.

Being on the road with Colton, there were so many memories and good times we all shared with him. He was never angry, and when he wasn't sleeping, he was either playing his guitar, thinking of ways to improve the songs, or making us laugh. He was always willing to share whatever he had, from his food to the shirt on his back.

He is in our hearts forever—his spirit and legend will never die. We miss him so much, but know he's out there, playing his guitar and smiling on us all. RIP Toner. —*Dark Seas*



I remember making the long drive out to Copper Hills to do some outreach for our programming and, specifically, to meet a couple of potential film students a couple of years ago. That drive brought Colton to the Film Apprenticeship program at *Spy Hop*, and so was very worth the commute, even though it is farther than we often travel looking for students.

Colton brought his positivity to our programming, and quickly forged friendships with all of his fellow apprentices. His zeal for all things creative was infectious, and his easy going attitude made him the easiest guy to get along with for everybody.

He also graced us with his musical talents, helping lend a score to a couple of different projects. Based solely on what the filmmakers were looking for, Colton could just sit down and play more than we ever could have hoped for. He stretched out to challenge himself in the class. He was the only student in the history of my mentoring who chose the laborious process of shooting a project on 16mm film.

I was very impressed and excited to have a student with such strong passions for creativity in all forms. It is truly a shock that he is gone so soon, as we at *Spy Hop* looked forward to watching him go on to great things. I can honestly say that my eight months as Colton's mentor moved me, as he is the kind of student we all hope for.

He leaves many friends behind who will remember him fondly, and I am not alone in counting myself lucky for having known him. —*Josh Samson, Film Instructor, Spy Hop*

Colton Ericksen was the kind of young man that you would like immediately, and then want to try to get to know better. He had a warm, genuine and winning smile that would make you want to smile in return. He was kind and gentle, humble and unassuming, polite and grateful. Honesty and integrity were an integral part of his demeanor and persona. I never heard him say an unkind word, or utter a word in anger. I believe these character traits are a tribute to his parents, and I had previously tried to imagine what they might look like. I have never met them, but saw them in my mind's eye through their fine son, Colton.

After *Dark Seas* returned from their previous concert tour, I noticed a new level of maturity in Colton. While he originally seemed to me to have an "old soul," he now exhibited an even higher level of personal refinement, inner strength and self-confidence. You could see it in his eyes and body language. I commented to myself that Colton had really "lived and learned" on that tour. He seemed to have aged several years in only a few short months.

I noticed a new level of maturity in his guitar playing as well—he wanted to make sure that he played his guitar parts as good as they possibly could be played. He had a real "knack" for playing guitar, the kind of rare gift that few people receive. His unique style, sense of musicality and personality really came out in his music, and people enjoyed sharing it. When he played, he expressed his love for music and his genuine joy in performing with his bandmates.

The tragic loss of a young and talented life is so hard to process and accept—the mind and heart strings scream, "NO, it can't be true." But then, it is true, and it can't be changed. I can only find solace in honoring his memory by trying to live a better life, and be the kind person that Colton would respect and want to know.

The great circle of life holds us all in its grasp and it sometimes seems very strong, yet, at the same time, also very fragile, and it promises none of us a tomorrow.

But we can embrace the circle and believe and trust in the moments of joy it provides and live our often too short lives with grace and honor, as Colton did.



Thank you, Colton, for being one of the good guys! —*Kent Rigby, Utah Arts Alliance, Midnight Records Productions*

Dark Seas will be playing their final show, a tribute to Colton and a CD release party for the album they recorded with him, at *The 5th Annual Craft Lake City DIY FEST* on Friday, Aug. 9 at 9 p.m. on the 90.9FM KRCL Stage.

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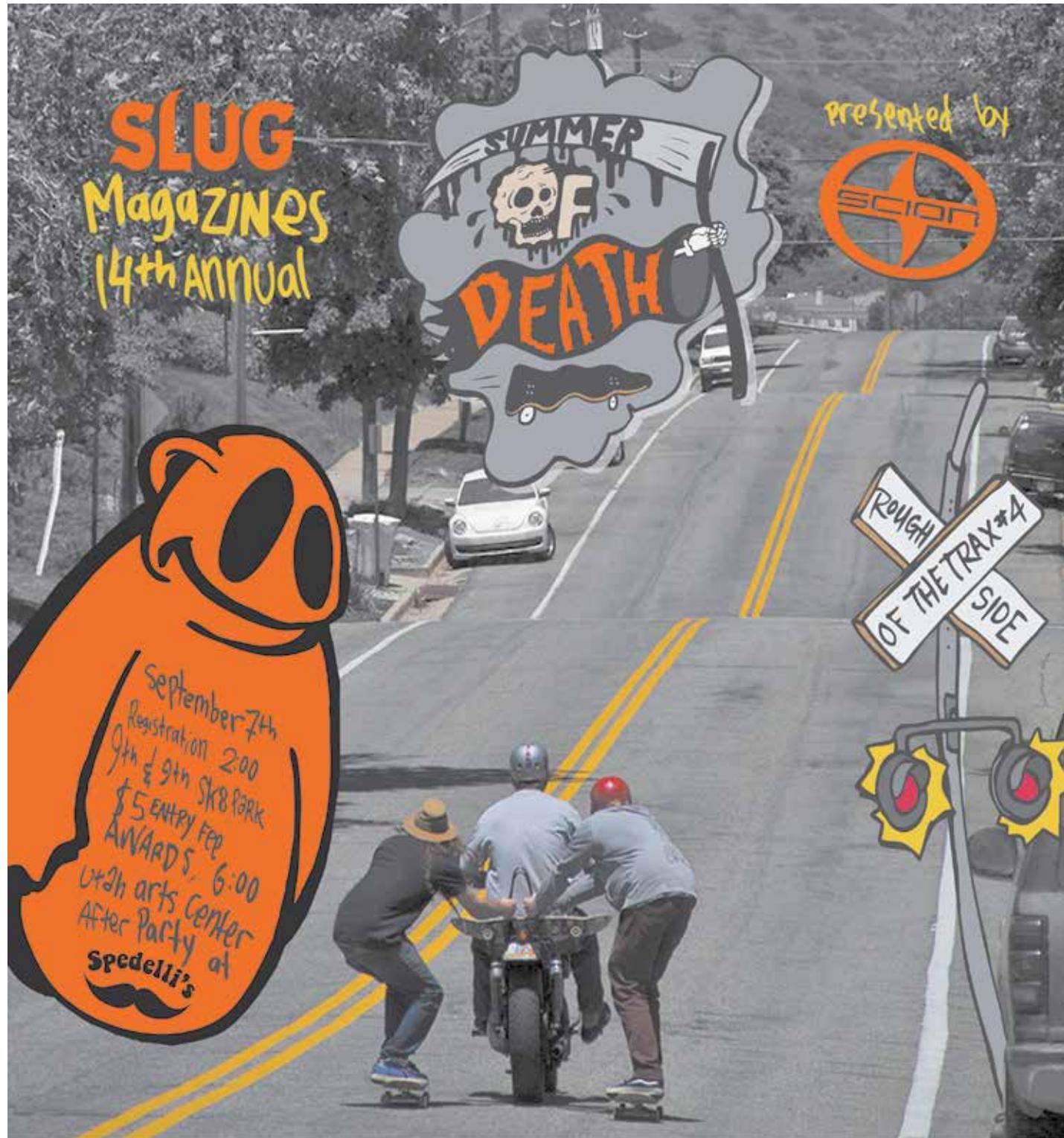
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PHOTO FEATURE

By Weston Colton
westoncolton.com

I had been five years since I shot a photo with **Danny Souk**. Thanks to the miracle of Instagram, I was able to see that he was skating Downtown by himself at the same time I was. A quick comment later, and we were looking for spots with enough light to skate. Social media is useful (sometimes).

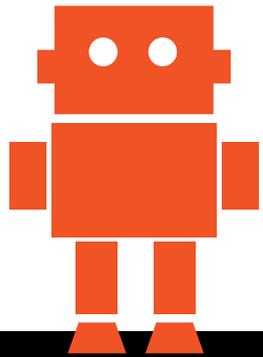
Danny Souk—Switch Crooked Grind—SLC 10:36 p.m.





Photos: Russel Daniels

EnjiGo's resident Robot Fanatic, Michael Anderson, began leading a class in July for students of all engineering skill levels, instructing them how to build their own Sumo Bots with an inexpensive materials package.



SUMO BOTS

Robot Fanatics Unite

By Thomas Winkley
thomas.winkley@gmail.com

Whether you'll admit it or not, you've walked the city wondering why giant robots aren't pouring out of alleyways battling to save the galaxy. Sumo Bots at *Craft Lake City DIY Festival* are giving you the opportunity to witness this on the miniature scale. Contestants who have constructed their own miniature monsters will drop them in a ring with the goal of pushing the enemy out of the circle, for all of the cyber glory this city has to offer. **Michael Anderson of Robot Fanatics** is the man behind bringing this movement to light.

As I walk into the front office of *EnjiGo*, preparations for their new setup are clearly under way. In a storefront under construction, there is a bright-red, humanoid robot on a shelf waiting to greet me. Next to the desk, there is an empty display case and a paper sign taped to a chair that reads, "EnjiGo this way." Heading into the back office, I am introduced to an entirely different feel. Once you make your way past a jukebox (that could only have been taken from a 1950s diner) and around the pool table, you find out where the real work gets done. Shelves full of tools and parts surround work benches lined with various projects. Three men are talking in the back while they unload a truck into the shop. Among them, I find Anderson excitedly discussing what it will take to create more "hack spaces" in Salt Lake.

Anderson has also been heavily involved in **MakeSLC** since its beginning, initially starting as a community endeavor to get creative minds unified. In a warehouse, they have since mutated into *EnjiGo* and moved into their new shop in South Salt Lake. Hack spaces like *EnjiGo* are prevalent outside of Utah: "You can find one in every city in the larger areas," Anderson says. "Silicon Valley has them everywhere—Utah is a new opportunity." Out of hack spaces, new ideas, technology and business can emerge. The sense of community also gives people a creative sounding board when up against difficult problems with their projects. You can see his surprise at the amount of energy around Robot Fanatics: "It's grown faster than I imagined," he says. "Since August, we've already reached 35 members."

When all is done, Robot Fanatics will have a full-service shop where enthusiasts can find a place for discussion, advice and part kits to build their mechanical dream. "We should have the retail shop up by the end of August. Our goal is to provide the excitement and environment that RadioShack doesn't," says Anderson.

Anderson's fascination with robots began in the '90s after reading an article in *Popular Science*. He says, "I watched a lot of *Robot Wars*, and eventually attended *Robowars* in California. They had some crazy stuff. It would take a lot to bring that to Salt Lake—I remember one giant chainsaw-like robot had its cutting arm fly off, and it pierced the

two-inch Plexiglas." Anderson's hobby snowballed into a workspace, club and now, the passion to teach others to construct. Though he may not be Rock 'Em Sock 'Em's biggest fan, he is quite the PC gamer, or was until he began the search for making robotics easier for the public. In his search, he has developed a circuit board and parts kit that can be assembled in four to five classes. The first series of these classes is just wrapping up and more will definitely follow. "We'll be programming the robots using Arduino. It has basic commands we'll be providing, and you can, of course, take it further with enough research." With his background in software development, Anderson can lead someone of any skill level into programming his or her bot for basic behaviors. Once the robots are completed in the inaugural class series, the students have the opportunity to enter them into the Saturday Sumo Bot competition at *CLC DIY Fest* happening Aug. 9 and 10. The robots in question will have the ability to sense an object in front of it, and then push with all the power they can muster. Anderson describes the Sumo Bots' abilities, saying, "You'll want them as low to the ground as you can go, so they don't tip over during the fight. They're powered by this little motor and two wheels, and they'll move in a straight line to push out their opponents." Among other Sumo Bot competition applicants, should anyone's bot have the power to push all other's from the ring, the creator will be heralded as the *CLC DIY Fest* Sumo Bot champion, a title which is sure



Photo: AHB

Michael Anderson of EnjiGo extends his passion for engineering to robot construction.

to attract hordes of the opposite sex to their metallurgic prowess.

If you wish to become a more in-depth participant at *EnjiGo*, you can become a member for \$50 a month. Benefits include: access to the facility, tools, classes and a workspace for various projects, which also allots free entry to any classes at their campus. Check out Sumo Bots at the *CLC DIY Fest* and be sure to have a discussion with the folks from Robot Fanatics—you'll find yourself in good company and witnessing the beginning of something incredible.

Check out *EnjiGo* at enjiGo.com for information on future classes and membership, and Robot Fanatic at robotfanatic.com for information on how to make your own robots. The Sumo Bot competition will be held 10 a.m.–4 p.m. on Sat., Aug. 10 in the Science & Technology building on 200 S. at the *Gallivan Center*.

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The Maxwells (L-R: Wyatt, Angela, Cole, Shane Kiel and Duke) continue in their passion for music as Mad Max & the Wild Ones

Photo: John Barkiple

Mad Max & The Wild Ones:

THE NEW NORMAL

By James Orme
james.orme@slugmag.com

The standard order of things is that, when we find rock n' roll, we use it to piss off our parents—not to start a family rockabilly band with Dad playing upright bass and Little Brother taking on lead vocals at the age of 4. But “standard” and “normal” are not words that anyone would use to describe the Maxwell family.

When Wyatt Maxwell turned 8, he asked for a guitar. His brother, Cole, followed soon after with drums, and the music began to pour right out of them. Looking to get in on the act, the youngest brother, 4-year-old Duke, took over lead vocals, gaining the position by learning a ton of Johnny Cash lyrics. Wanting to involve their dad, Donnie Maxwell, the boys gave him an upright bass for Christmas and began helping him learn to play it. “Dad was just cooler than us,” says Wyatt. “I went through a punk rock phase, and I’d bring home a Sex Pistols CD, thinking I was all rebellious, and he’d bust out some G.B.H. and Exploited CDs for me to check out, and I was like, ‘Who are you?’”

Under the watchful eye of Angela Maxwell, their mother, the boys began playing live. They started with a car show put on by family friend and hot rod legend Bo Huff, who was impressed by what he heard after visiting the family. Angela says, “They didn’t even have the name for the band yet, and Duke was only 5. We weren’t sure how he’d react to the crowd, but he just loved it, and after it was over, he told me that the more people there are, the better he plays.” The band began picking up gigs as Mad Max & the Wild Ones

from then on. Each one of the Maxwell boys has uncanny natural musical ability. Wyatt’s playing is so impressive, he became the youngest guitar player to ever be sponsored by Gretsch Guitars, who approached him after seeing a show. Cole seemed to be destined to sit behind a drum kit: “Cole was always thumping out rhythm on something,” says Angela. “He’s become an excellent songwriter.” Now 13 years old, Duke has picked up guitar and, recently, the harmonica. With help from local blues harp luminary Brad Wheeler, Duke has become quite adept with the instrument, just as he has always been with learning lyrics.

As Mad Max & the Wild Ones played more shows, the legend of this family band with rockin’ young kids spread throughout the rockabilly and roots music communities, making touring the U.S. possible, and even allowing them to travel to New Zealand to play shows. “The whole thing has been kind of an adventure that none of us expected,” says Angela. “We played that first show at Bo Huff’s, and people just started to contact us about playing different places all over the country.”

While the band gained popularity, Wyatt’s guitar playing grew in demand as well. He has toured with Wayne Hancock, and is often hired by rockabilly piano man Lance Lipinsky to record and tour. It was his relationship with Lipinsky that landed the young guitar slinger on *The Late Show with David Letterman*, backing up top Elvis tribute artists for an entire week’s run of shows this last February. “It was nuts,” says Wyatt, “hanging out with Paul Shaffer and Bones Malone from the Blues Brothers ... I got to go down in the basement and explore all the tunnels, and

I got to know the guy that does the sound effects who’s been there for, like, 35 years, and he told all sorts of crazy stories.”

Unfortunately, about a month after Wyatt was hitting the national television stage, on March 19, 2013, Donnie passed away due to complications from diabetes. “From the outside, it may have seemed weird for some people,” says Wyatt, “seeing us kids in a band with their dad, but it was always more cool than anything. I had a friend whose house reeked of macaroni and cheese all the time, and he thought that was normal. Playing this music and having fun at shows became normal for us.”

Even though family and band have suffered a massive blow, they have decided to keep the music flowing. “I know he would want them to keep playing,” says Angela. “It was Donnie’s favorite thing to spend time with his sons playing music, and that was what he passed down to them.” Shane Kiel, a longtime friend of the family, has filled the role of bass player, even spending time with Wyatt while they both were on tour with Hancock. “Shane’s a great fit,” says Angela. “We’ve known him for such a long time—it’s still like having a family band. He’s like a little brother to me, so to the boys, he’s like Uncle Shane. He might as well change his last name to Maxwell.”

The Maxwell family has been through the worst of it this year, but they are determined to come out on the other side maintaining the passion and energy Donnie had for making music with his family. Look for some vinyl 45s to be released soon, and a full-length record out sometime next year. Catch a live performance from Mad Max & the Wild Ones at the Craft Lake City DIY Festival on Friday, Aug. 9 at 8:30 p.m.

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By Brinley Froelich • brinleyfroelich@gmail.com
Photos: Gavan Nelson

It may be presumed that the Craft Lake City DIY Festival on Aug. 9 and 10 is limited to showcasing handmade crafts to hold and take home. However, joining the surplus of local artisans and DIY Engineers are 50 local musicians and performers who will show off their talents in the form of instrumentation. These DIY bands work on their craft with the intention of inspiring their audience, and the handful we spoke to all shared the same sentiments of interacting with other talented musicians and artists to propel their motivation.

The **Soggy Scots** will kick off the festival with a march through *Gallivan Plaza* and some epic piping. The two friends, **Zach Lees** and **James Moyer**, from Payson, Utah have played bagpipes together since high school, and with the variety of events and venues they've performed at in the past, they're certain to initiate the activities on a monumental note. "We've played pretty much everywhere you can think," Lees says. Their Facebook page ([facebook.com/TheSoggyScots](https://www.facebook.com/TheSoggyScots)) boasts of playing at "funerals, birthdays, committee meetings, celebrations, weddings; indoors, outdoors, in the sun and rain, on street corners, in forests, and even once atop a barn." There is one event they haven't played, and the two find it regrettably so: Know anyone throwing a bar/bat mitzvah? Expect to see kilts and hear "Scotland the Brave," but don't expect everything to be traditional: "Zach here will make up stuff as we're playing. He'll start to play a harmony, and bust it out ... I follow him—he's the piper extraordinaire," Moyer (the alleged "fashion sense" of the group) says. While the two have no blood-ties to any clans in Scotland, that doesn't stop them from hearing all about the history of bagpipes. "A lot of people walk up to you, even if you're just warming up in the park, and they'll tell you it's beautiful, and thank you, and they'll tell you their whole Scottish lineage, which sometimes can get a little tedious because you just want to play, but it is rewarding because then they might even cry about it ... It's a nostalgic sound for a lot of people," Moyer says. For the two of them, playing bagpipes has developed into a fun activity to share time with each other. Since the two of them grew up together, they had plenty of tales of adventures in cemeteries and belting their pipes around their neighborhoods late at night. Although they predominantly play bagpipes, the pair may pull out the banjo, didgeridoo, drums, bell horn or even whistle. Make sure to catch them opening the DIY festival on both days, and see them in the busking area Friday at 5 p.m. and Saturday at 12:30 p.m.

Friday also features the sweet harmonies of **The Souvenirs**. This sisterly-trio (**Marie Bradshaw** and **Kiki Buehner** are sisters, and their close friend, **Corinne Gentry**, might as well be) has recently parted from their previous project with **The Folka Dots** to focus on their three-part harmonies. "The Folka Dots actually started with just the three of us initially, and we added members as time went on. It seemed natural to go back to our roots and play with each other," Bradshaw says. With this new transition, the

trio complements each other, and their focus is easier to maintain, as they can balance hanging out with working on their songs. This came as a surprise to them, but as Gentry says, "The way that our harmonies form when it's just the three of us in a room figuring out a song gives you goosebumps, because there's nothing else that can distract you from the three voices coming together, besides the guitar and maybe a fiddle here and there. It's been really cool to see how the harmonies develop, because that's what we focus on." Buehner adds to that, saying that she "was surprised to realize, when we switched back to just the three of us, that a lot of the harmonies I was doing were the same as [Bradshaw] or [Gentry]. I had to change a lot of things because I didn't notice them—I didn't have the time to really dig that deep before." With the simplicity and intimacy of the trio, the songs are lyric-heavy and will come as a delight to deep-music listeners. Catch them on the 90.1 FM KUER Stage Friday at 5:30p.m.

On Saturday, you'll find a showcase of **Vincent Draper and the Dirty Thirty** and **Worst Friends**, who all boast of great chemistry between their respective bandmates, enabling each set of musicians to progress and grow as a band. The name "Vincent Draper" (his real name is **Carson Wolfe**) is an homage to two men that he admires: **Vincent van Gogh** and his grandfather, named **Draper**. Their new album, **SAM**, released on July 27, was created as a tribute to his grandfather.



(L-R) Zach Lees and James Moyer of The Soggy Scots meld traditional and quirky aspects into their bagpipe playing, and will sound the call at the CLC DIY Fest.



(L-R) Corinne Gentry, Marie Bradshaw and Kiki Buehner have crafted beautiful harmonies in their trio, The Souvenirs.



(L-R) Carson Wolfe (aka Vincent Draper), Alex Terry, Jon Robertson and Eric Lund evoke nostalgia for an older time in Vincent Draper and the Dirty Thirty.

Themes of nostalgia permeate their folk-rock sounds, and as **Eric Lund**, the guitar player, says, "There's a lot of heart in it, and sometimes it's good and sometimes it's heartbreaking, and I hope that people can kind of relate with it." When asked what he is nostalgic for, Wolfe says, "I look at the way my great-grandparents lived and loved, and the things that were important to them—they didn't have distractions in their life. I'm very lucky to live right now, with technology and medicine and *SLUG Magazine*, but I'm often envious of earlier times."

The Dirty Thirty started as a side project from a previous band, **Small Town Sinners**, which included Lund, and the rest of the band came together through word of mouth. The five of them (which includes bassist **Jon Robertson**, drummer **Alex Terry** and occasional member, keyboardist **Aaron Martell**—not pictured) work together hand-in-hand, although Wolfe usually brings the main melodies and lyrics to the table. Terry says, "I think we're pretty diverse as a band, but we come together just fine. If I could put it simply, we're a pretty good representation of our demographic in the state, because we all come from different backgrounds, but I think we work together really well. When we all get together to collaborate on the songs, there's never any sort of problems—no ego or anything like that. It's pretty straightforward." Wolfe agrees, saying, "We are lucky in that respect." Catch their set on Saturday at 1 p.m. on the 90.1 FM KUER Stage.

Bringing sludgy, math-rock jams to the festival, **Worst Friends** plays on Saturday evening. Band members **Jarom Bischoff** and **Mike Cundick** have a long history of playing in various bands together, most notably in **Loom**. While Loom still exists, it's become a backburner project as they focus on this newer project. As Bischoff says, "At a certain point, there were just too many cooks in the kitchen, and Mike and I had issues because we were both in charge of everything, so that naturally happens in a band. I ended up leaving/getting kicked out—it was pretty

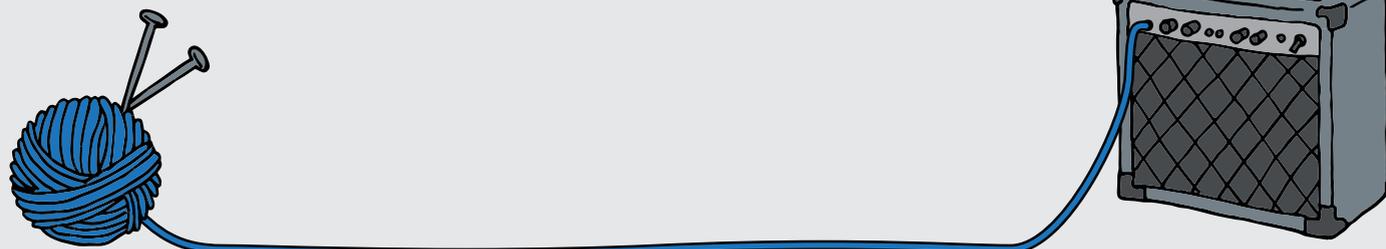
mutual I suppose." The two wanted to keep jamming and writing together, Loom notwithstanding. Bischoff says, "So, sort of as a sarcastic joke, we called the band Worst Friends because [...] everyone thinks that we butt heads or whatever." Cundick adds, saying, "Now we're just trying to figure out ways to piss off Elliot enough to join the club." **Elliot Secrist**, their bassist (who also is a part of a number of projects, notably **God's Revolver** and now **Day Hymns**), joined this past year, which was "an easy decision to make," according to Bischoff, after Secrist approached the pair to see if they wanted to add a bass to their lineup. Unlike a majority of bands who focus on a guitar player or singer to do most of the writing, the trio come to the table pretty evenly with their experience to work on their riffs and transitions until it makes a cohesive whole. While there is hardly a lack of material, Secrist says, "The problem with so many options and ideas is that we have to cut a lot of the fat and narrow it down. Otherwise, we have these 10-minute songs and we'll just look out and the crowd is just glazed over." The clearest sentiment between the musicians was one of admiration. "For most things I've been a part of, I kind of get things first and then help other people get it, but ever since I've been in this band, it feels like I'm the

one that's trying to catch on and catch up with these two. It's a new experience—it's humbling and it helps me grow," Cundick says. They look forward to playing at the *CLC DIY Fest*, and hope the crowd will be receptive. Be sure to catch their set on the 90.9 FM KRCL Stage Saturday at 7:30 p.m.

With two stages and various busking areas, there's no better place to see the melding of local music and art this summer than the *Craft Lake City Festival* at the *Gallivan Center* on Aug. 9 and 10. Find the full lineup at craftlakecity.com.



(L-R) Elliot Secrist, Jarom Bischoff and Mike Cundick of Worst Friends produce a large of amount material that they hone to audial perfection.



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Audrey Patten

MIDWEST MEETS WEST

By Esther Meroño • esther@slugmag.com

Photos: Chad Kirkland

"I tend to pull from things that resonate with me because they represent a part of my childhood, or a specific moment in my life that I know other people will feel a connection to," says Audrey Patten, speaking of her artwork. The subjective nature of visual art often renders it introverted and inaccessible, but Patten has managed to transcend the self in her work and illustrate an emotion that has become the defining keystone of our generation: nostalgia. We long for the simplicity of the past as we dive headfirst into our inheritance: a wireless world of tangled social issues. Patten's artwork pulls the brake on our plunge and reaches backward to fill our walls and mailboxes with warm reminders of childhood daydreams.

Patten was that kid in elementary school from whom you'd commission portraits of your favorite cartoons. "I would draw the characters I saw on TV and what I'd read in books," she says. Spending most of her life as a resident of Indianapolis, Patten moved on from recess doodles to the city's *Herron School of Art and Design*, where she began creating original work, still referencing the pop culture she had grown up with, and melding it with her passionate love of animals. "I relate to them more than I do most humans," she says. "I would draw an animal's head on a person's body, and have been continuing that theme throughout the years I've been doing art." Patten's art is creepy but pretty, like a dream during a picnic nap—a juxtaposition of contemporary themes with vintage aesthetic—"Sally Draper meets the Scarecrow" is how she succinctly describes her work on this month's *SLUG* cover.

Graduating on a high note from *Herron* with a successful senior show, Patten met **Casey Hansen**, drummer for now-defunct local band **Gaza**, while the group was on tour. After maintaining a long-distance relationship with him for some time, she made the decision to sell all but a few of her belongings, and bravely made her way to Salt Lake, romanticizing what life would be like out West. The move served as a growing-up experience that has had a significant effect on Patten's art. "I think the whole 'Midwest Meets West' thing is more of a coming-of-age for me," she says, "hitting that switch and becoming an adult, and finding myself because, now, you're out of your comfort zone and you have to find out what's going to make you happy, and what you want to do."

An artist whose work is deeply saturated in Midwest imagery, Patten turned to her art to soothe her longing for home. "You get kind of sad, you get homesick—you get bummed about



Audrey Patten's love of animals and everything vintage are recurring themes in her beautiful, nostalgic artwork.

Her art hints at nightmares, but surfaces as a beautiful, childhood daydream.

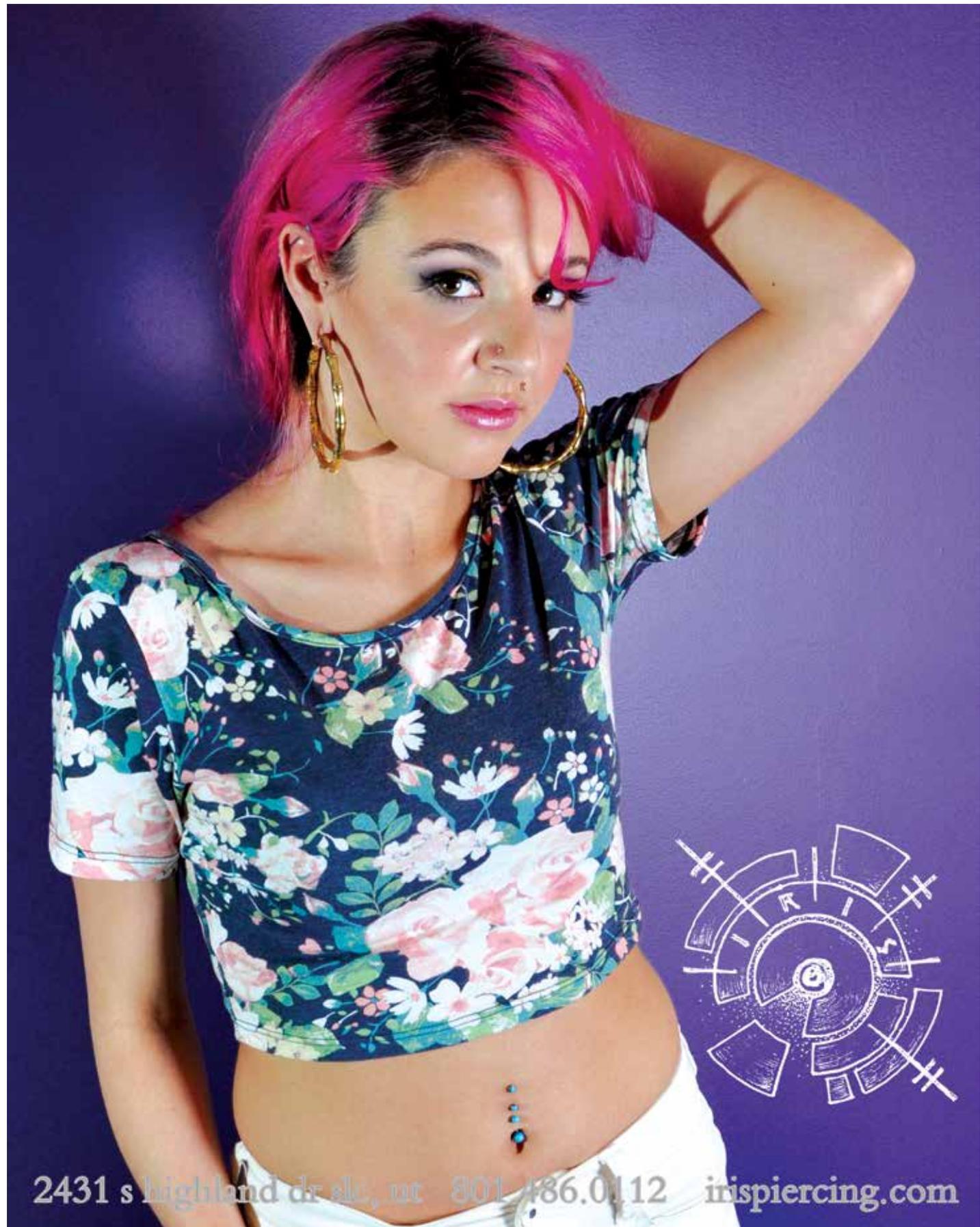


your life sometimes, but you make work that makes you laugh, that makes you feel good in order to be therapeutic, so it doesn't drag you down more," she says.

Though her preference and focus in school was etching, Patten currently uses a mix of graphite and light washes of ink and paint on soft rag paper to create the many variations of her work. Many of her more recent pieces have included original images from **Wes Anderson** films, including a wonderful collage of *Rushmore* references. "One of the reasons that I connect with Wes Anderson's stuff is that it has the nostalgic kitschiness to it that I really like," says Patten. I scooped up her "T. Hanks" thank you cards, printed with a portrait of actor **Tom Hanks**, the moment I first saw her work. "Most artists, whether they admit to it or not, tend to be influenced by a particular style, of the moment or because of the artists around them," she says. "Stuff gets recycled, trends happen—as long as I'm enjoying the work I'm putting out and other people enjoy it, that's what's important to me."

Currently, Patten has a full-time job that has required most of her time and energy, which she admits temporarily dried up her creative well. "Ideally, I'd like to be in a position that would ignite more creative parts of my brain, so when I come home at the end of the day, it's still running, instead of brain-numbing," she says, confessing a struggle that many artists without trust funds tend to face in their careers. She works quickly, though. In the short time between our interview and the writing of this article, Patten had wrapped up an endearing "homesick" piece, inspired by a bizarre children's book she was often read as a kid, along with the *SLUG* cover. She was also working on an unsettling piece based on the sisters from *The Shining*. Patten has talent and, perhaps more importantly, an attitude that overcomes the challenges she's had to face. She says, "What's the point in living life if you can't enjoy it and enjoy the stuff that you do, and make work that makes you smile and makes others smile?"

Patten claims she is a lone wolf in both the art community and her social life, but she'll be present at the *Craft Lake City DIY Festival* on Aug. 9–10 at the *Gallivan Center*. In addition to creating art, Patten is also a passionate vintage shopper, and has returned from adventures in thrifting with a few spoils she will also have available at the festival. If you can't catch her in person, take a peek at some of her art at audreypatten.bigcartel.com, her vintage wares at etsy.com/shop/blackfoxvintageslc and follow her on Tumblr: audreypatten.tumblr.com.



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Photo: Talyn Sherer
Marie Brian of The Cotton Floozy shares her brilliant sense of humor through embroidered epithets.



Photo: Nick Price
Nick Price of Bolt Lighting designs steampunk-style desk lamps using vintage light bulbs.



Photo: Talyn Sherer
Lars Burrows of Lars Love Letters makes his own paper from recycled materials to create custom greeting cards.



Photo: Meg Frampton
Meg Frampton of Chandler The Robot crafts quirky metal robot necklaces infused with their own personalities.

WORLD OF MORE CRAFT

CRAFT LAKE CITY SPICES UP THE VALLEY

By LeAundra Jeffs • u0615922@utah.edu

Another year of craft explosion is right around the corner. Four seasons of preparatory functions have led up to a fifth year of artistry, which is sure to be the most successful and fulfilled *Craft Lake City DIY Festival* yet. Artisans from around the Salt Lake valley will coincide at the *Gallivan Center* from August 9–10 in a smorgasbord of handmade objects and mind-melting performances. The *Craft Lake City DIY Festival*, brainchild of *SLUG* Editor **Angela H. Brown**, brings out the quirkiest and often most impressive elements of the salty city's underground DIY culture. This year, I was lucky enough to quiz four distinctly different artisans participating in the event.

First, I chatted with **Lars Burrows** of *Lars Love Letters*, a fully recycled set of unique paper and cards. Burrows began making cards about three years ago, and the most impressive aspect of his creative process is his involvement in the entire operation, from making the paper to the final embellishments on the masterpieces. "I love making my own paper for projects—it gives me really unique paper for my cards and prints," Burrows says. "All of my cards and posters are made from junk mail and scrap paper. I make notebooks from reclaimed ledgers out of day planners and frames for my art from old fences."

Even with a name like *Lars Love Letters*, don't expect the typical greeting card mentality here. This project is full of original and refreshing snippets. "The cards I make are mostly just things I would say: usually nice, if not a little off the wall. All the artwork is

my own," Burrows says. His themes are varying and dependent on the feel you're trying to go for, from love and friendship to thank yous and get wells. "I'm trying to open things up more and make cards you can give to a friend as well as a girlfriend. Lately, space has been an influence. It quiets the mind and broadens the perspective," Burrows says.

This is Burrows' third year at the *DIY Fest*, and as such, he has a good grasp on its social impact. "This festival is one of my favorites because it's a great venue for local artists that's so accessible. After my first year attending, I decided it was time to start creating. I'm sure there's a lot of people, like me, who are more involved in the DIY and craft community because of it, adding more unique creativity and awesomeness to our culture," he says.

As a card-making hobbyist, I was extremely impressed with the drive and inventiveness of Burrows' paper products. Cards have a propensity to be tawdry or cliché when mass produced, but finding a perfect one from a local artist puts the human back into the card, and makes for a genuine and rare gift. For more information, or to purchase wares outside of the festival, go to larsloveletters.com, facebook.com/larsloveletters or etsy.com/shop/larsloveletters.

Next, I conversed with **Marie Brian** of *The Cotton Floozy* about her intricate embroidery work. With many years of experience under her belt, Brian has one thing to say that sets her apart from other stitchers, other than her fantastic sense of humor:

"My embroidery is more badass than other artists' embroidery," Brian says. "I mostly make subversive needlepoint samplers, either finished in wooden hoops or in traditional frames. I have a fear of sewing machines called bobbiphobia, which is in no way a made-up phobia."

Cotton Floozy is open to requests if you've had a perfect sentence or portrait for embroidery mulling around in your brain, just waiting for an outlet. "About half of my needlepoints are custom-made. One of my favorite customers asked me to stitch, 'Calm your tits. —Buddha.' At the bottom, I embroidered a picture of a very serene Buddha with man boobs," Brian says. Along with silly and fun pictures and sayings, the style of fabrics used is humble. "The majority of the fabrics I use come from my mother's craft room closet. I have found some wonderful, vintage fabrics while hand-trawling through her stash. Fabrics that are weird or fugly are my favorite," Brian says.

As another third-year veteran, Brian has a plan and a lot to say about this year's *DIY Festival*. "I am considered to be a 'CLC Alum,' which I take very seriously. I plan on wearing full academic regalia to this year's [DIY Fest]," she says, teasing. "My favorite thing about CLC is that it celebrates counterculture. The artists, crafters and DIYers challenge the social norms of Utah. Everywhere you look at CLC, there are crafts and artwork promoting diversity, peace and marriage equality. The most creative, talented and funny people share their work at *Craft Lake City*." Check out Brian's embroidered sense of humor



Photo: Talyn Sherer

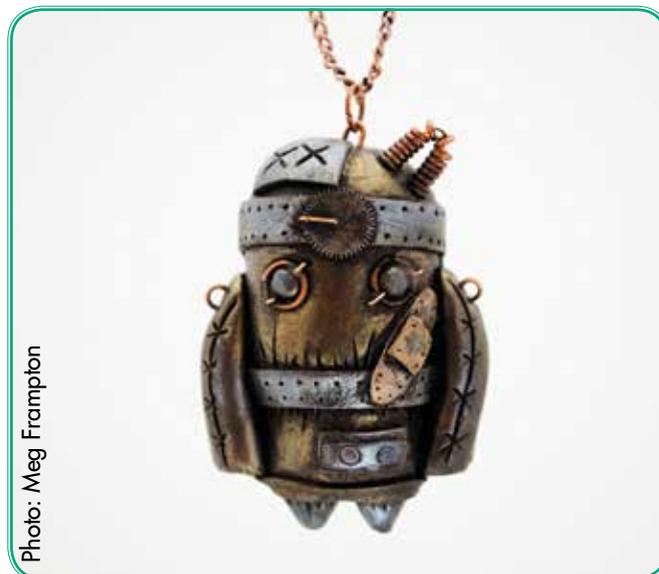


Photo: Meg Frampton

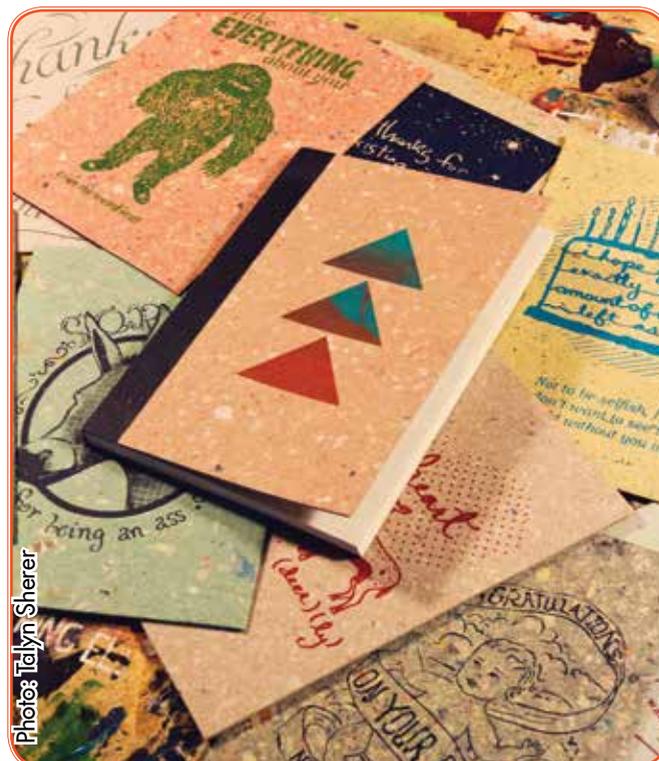


Photo: Talyn Sherer

at the festival, or go to cottonfloozy.com or facebook.com/thecottonfloozy.

Nick Price of *Bolt Lighting* creates a steampunk-style line of desk lamps. *Bolt Lighting* has been up and running since January, but Price has been inspired by light fixtures from a young age with help from his father. More recently, Price was drawn toward industrial interior design through an experience with a trade-show technician. "My journey started when a lovely woman [CLC artisan **Meg Frampton**] traveling to New York for a trade show asked me to build her a display for her jewelry for sale," says Price. "Her jewelry is made of various metals, the majority of which are shaped into robot characters, so this is where the industrial flare came in."

Even with a high demand for exact styles of fixtures, Price still makes an effort to use recycled materials. "A small percentage of my supplies are from a recycled source. In the beginning, I was using all recycled pipe, but as the demand for specific fixtures grew, so did the need for exact parts instead of whatever recycled pieces I could dig up," Price says.

Bolt Lighting focuses on small-scale lamps usually meant for a desk, featuring vintage, Edison-style bulbs. "My current fixtures are all desk/table lamps. The largest is the *Three Amigos*, which is 20 inches tall and fit with three vintage tube lights," Price says.

This is Price's first year at the *DIY Fest*, and he is happy to be participating this season. His outside perspective on CLC gives an interesting viewpoint: "Salt Lake seems like a pretty crafty place, maybe because of all those scrap-booking Mormon mothers. When people are creating unique things that intrigue and inspire others, that's always a benefit to our culture!" Price says. To read more or purchase products online, go to bolllightingdesign.com or facebook.com/bolllightingdesign.

Last, I spoke with the aforementioned **Meg Frampton** of *Chandler The Robot*, a lineup of metal jewelry focusing mainly on robot designs. Frampton has been working with metal jewelry for three years, after being inspired by a random class of female metal workers she walked into. It seems that Frampton's entire experience leading up to her current robot jewelry project has been a series of wonderful freak chances. "I wish I could say I had some sort of elaborate plan, but the reality is, I saw a similar idea in a magazine and I recreated my

own version. I've always enjoyed art that was a little off the cuff, and I wanted to make something unique," she says. "I suppose since the medium I was using was metal, it seemed kind of natural to me to create a little robot guy."

Chandler the Robot is customizable when it comes to the type of metal she uses. "When I first started out as a jeweler, I wanted to create crazy-looking engagement rings using white gold and platinum. I very quickly realized how expensive those kinds of materials are, and I didn't have the cash handy in the beginning. So, that's why I chose to work with aluminum, nickel and real copper. Copper is great because I can change that raw, bright copper into any shade I want using a sulpherizing technique," Frampton says.

Currently, Frampton is working on a new line of robot-style jewelry with a new medium. "I'm working on a new creature series out of polymer clay. They are supposed to be robots, but my boyfriend [CLC artisan **Nick Price**] commented that they didn't look much like robots based on how I did the detail work," Frampton says.

This season will be Frampton's first experience as a vendor at the *Craft Lake City DIY Festival*. As a customer of the festival for a few years, she has a good outlook on the entire experience: "I think *Craft Lake* is fantastic for the community! It gives artists a chance to step out of their studios and interact with people and get some great feedback. It makes the city more connected on a deeper level, and the art community in SLC is fantastic," she says. To find Frampton's work on the net, go to chandlertherobot.com.

After speaking with four interesting artisans who will be present at the *DIY Festival* this year, I am feverish with anticipation to see what else the 2013 festival has in store. From handmade paper and embroidered axioms, to metallic lamps and jewelry, *CLC* is a breeding ground for incredible artistry and imaginative collaboration. "Craft" means anything made with your hands, so even if you aren't participating this year, stroll by and check it out at the *Gallivan* on Friday, Aug. 9 from 5–10 p.m. and Sat., Aug. 10 from noon–10 p.m. You might just find yourself inspired like these crafters and surprised at how far your crafty inspiration can take you. At the very least, you can find some early Christmas presents for a friend and revel at the expansive DIY counterculture in Salt Lake.

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CAIRO FOSTER
KEEPING IT FUN

Cairo Foster, ollie in Las Vegas.

Photo: Sam McGuire

By Steven Goemaat
 stgoemaat@gmail.com

With a couple of decades of skateboarding under his belt, Cairo Foster is a guy who will indefinitely go down as one of the best and most consistent in the sport. Going from a technical skateboarder to a burly speed hound who will jump down anything, Foster has put in some serious work over the years, and has no intention of slowing down. Based out of San Jose and now a pro rider for Etnies, Foster started skating when he was 13 as a means of doing his own thing and, in full rebellious style, getting away from his parents. Landing a part in *Thrasher's Raw* video back in '96 was just the beginning to Foster's career, which would blow up in more ways than one. He has jumped around the industry, and even had part ownership in Popwar Skateboards from 2004 to 2008. Along with Etnies, Foster has settled down with companies such as Enjoi, Krux, Spitfire, Mob Grip, Diamond and Swiss bearings, and is also a part shareholder of Eswic Clothing. His laidback attitude and inspiring passion for doing what he loves are what ultimately make him so likable.

With a good crew of guys to skate with and consistently great weather, Foster says San Jose has treated him well. "San Jose is a mellow, central spot. It's not too far from Oakland, Santa Cruz or San Fran, so there's tons of places to skate and a lot more parks than there were years ago," he says. "I usually skate with all the Tiltmode dudes like **Louie Barletta** and

Zack Wallin, and all the guys that are still in the Bay area. I'll go up to San Fran and skate with **Keegan Sauder**, too." Before choosing California as a place to call home, Foster spent the winter of '97/'98 in our very own Salt Lake City, and even tried his hand at some snow sports. "Salt Lake is awesome!" says Foster. "I've really been fond of Salt Lake ever since I lived there, and I really like the skate scene there."

Foster found a lot of inspiration in the Plan B team from "yesteryear," as he put it. "All the dudes from *Questionable*, which came out in '92, I think: **Rick Howard, Mike Carroll, Pat Duffy, Kris Markovich** and **Willy Santos** were all killing it back then." Foster was lucky enough to work with a handful of his childhood heroes in the **Spike Jonze** epic *Fully Flared*. The video starts off with an intro of monstrous proportions that involves guys from the team being blown up mid-trick on various obstacles. Foster was chosen to be the guinea pig for the pyrotechnics. "The pyrotechnics guys showed us an explosion before we started skating, so we were like, 'OK, cool, whatever,'" Foster says. "So I go first and nose grind this hubba for a second, then Rick or **Ty [Evans]** or Spike hit the button a little too early and blew me up. It was fucking gnarly, way gnarlier than I expected! After that, they just wanted me to 50-50 it. Instead of blowing me up a little bit later, like we had talked about, they hit the button just as quickly, if not earlier. I was like, 'Shit ... I'm going to be the only one who didn't land my trick. **Mike Mo** and **Alex Olson** got theirs first try. [**Brandon**] **Biebel** saw it and was like, 'FUCK THAT!' It was pretty funny."

Foster made the switch from Lakai to Etnies back in 2010, with an offer to travel more and be a part of another core, skater-owned company that is 25 years strong. "I'm psyched on it," says Foster. "Being on a team with **Jose Rojo** and **Tyler Bledsoe** is rad. **Sheckler** is amazing, too—love him or hate him, that dude can deliver on a skateboard. We are really focusing on the product and getting everything right with that, so it's been good." As far as the future goes, Foster sees himself being a part of skateboarding for the rest of his life. "I think every skater reaches the point where they realize skating is in their blood," he says. His appreciation stems not only from being a pro skater, but also from being a part of the industry as a team manager for Krux, and an investor and team rider for Eswic Clothing. Foster also talked of future videos and some other projects to look out for. "There is talk of putting an Enjoi video together in the future, but I don't have many details on that yet. My goal for this year is going to be getting a couple trips together with **Kenny Reed** and try to do some more homies trips. Maybe filming a mash-up video with anyone who is down," he says. As I concluded my conversation with Foster, he left me with a closing line: "Just keep it fun!"

No better words could have come from a guy like Cairo Foster. He is undoubtedly an incredibly talented skater with the video parts and magazine spreads to show for it. Do yourself a favor and check out one of the many Cairo Foster parts that are out there. From *Thrasher's Raw* to *Fully Flared*, Foster has delivered for years, and it is apparent that he is still having the time of his life. Follow him on Twitter @cairofoster.

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SUMMER OF DEATH: URBAN SURFIN'

By Michael Sanchez
sanchoss88@gmail.com

Some people believe skateboarding to be an art. Others would say that jumping around on a wooden toy is a monumental waste of time. I say, every minute you are skateboarding is a minute that you aren't stealing an old lady's purse. In celebration of not making an octogenarian your prey, the 14th annual *Summer of Death Presented by Scion* had its first contest of the year on Saturday, July 20, paired with the *Urban Arts Festival*. The festival was held at the *Gateway Mall* where the streets were blocked off to make way for art booths and the skate contest. *We Are One Skatepark* provided the ramps, which were set up all day for skaters to bounce off of and rearranged for the contest at 3 p.m. The obstacles included in the course were: a flat bar, two different sized, tranny-able quarter pipes, a double step box and a cheese wedge. The contest took center stage at the festival, with all kinds of spectators crowding around the intersection to catch a glimpse of skaters hucking themselves in the air while on their way to look at other forms of art.

As the contest was being set up, with 45 people registering, I was able to speak with **Mark Judd**. Judd is the owner of *After Dark Skateboards*, which has been in business since 2010. Judd handmade the trophy boards being given away as prizes in the contest. He doesn't just screen-print his graphics on blank decks—he actually presses and shapes the boards himself to his standard, which is AA grade wood from top to bottom sheet. His boards can be found via local companies such as *Sk801*, *BC Surf and Sport*, *Blindside* and *Milo*, among others. Needless to say, *After Dark* was a *Summer of Death* sponsor, and Judd had a tent with some product for sale at the competition.

The contest began set to the beats of **DJ Bo York**, whose booth was solar-powered by *Goal Zero*, pumping out green energy in three-digit temps. The 15 and under division started things off with 20-minute heats, giving some of the younger kids a chance to compete without the fear of being smashed by a full grown man. **Eric "Spock" Uquillas**, the founder of *Spock's Skate Camp*, brought out some of the younger kids to compete—you could tell who they were because they were wearing helmets and elbow pads, and were about three feet tall, as some of them looked no older than 5 years old. Longtime SOD vet **Dino Porobic** landed an ollie and an early grab back 180, securing him a Third Place position. **Jordan Mohr** was skating like a man with his clean backside flip off the kicker, which landed him into the Second Place position. Another past contestant, **Jorge Martinez**, was skating the course well before the contest started.



Aaron Gailey, nollie flip.

Photo: Talyn Sherer



Jorge Martinez shows off his new *After Dark* and *Sk801* decks.

Photo: Talyn Sherer



Jeff McGrath, boned-out melon.

Photo: cezaryna



Open divison First Place winner Gabe Spotts, backside boardslide.

Photo: cezaryna

Martinez landed a front bigspin off the kicker, back 50-50 on the box and a foot plant to tail on the quarter pipe—these tricks guaranteed him First Place in the 15 and under division.

For the open division, the flat bar was moved on top of the box in order to step up the difficulty. As soon as the contest started, the skaters were hucking their bodies. Some tricks landed, some not—either way, it was fun to watch. The appointed judges were **Laura Hadar, Kordell Black, James Atkin** of Goal Zero and **Christian Jensen**. The judges were not only looking for the number of tricks landed—they wanted to see good use of all the obstacles in the heat. **Aaron Gailey** landed a scarewalk, front tail to bigflip out and a shuv-it benihana, which didn't earn him Best Trick, but he was compensated for a hard hit later on, taking home Best Digger. **Chandler Seipert** almost stomped a shuv-it over the box—there was a rogue board in the way that caused him not to roll away from it. The skaters landed many tricks, but only a few could move on to the final round.

A barrier was put in front of the cheese wedge for the final heat to add even more difficulty. This did not scare **Jeff McGrath** one bit, who blasted a back 180 melon, benihana, backside flip off the wedge and ollied from the kicker to 50-50 on the lower end of the box—all of these tricks got him Third Place. McGrath shared Third Place with Gailey, who landed a back 180, kickflip to back tail on the box and a tre flip to tail grab over the barrier. Second Place went to **Jordan Brown**, who did a backside lipside on the flat bar, nollie 360 off the kicker and a kickflip over the box. Seipert landed the shuv-it he was trying earlier and won Best Trick for a smooth backside smith to back 180 out. Finally, **Gabe Spotts** landed a tre flip, frontside flip and a nollie backside heelflip off the cheese wedge. These tricks secured Spotts, who was recently featured in *SLUG's* July issue, the First Place position, right in front of one of his sponsor's booths (Board of Provo). After the contest, product was tossed from the second level, where even more spectators had congregated, and into the hands of the people who stuck around until the end of the competition. Along with the usual free

decks and swag, Goal Zero handed out solar-powered panels and speakers.

Summer of Death Presented by Scion and the Urban Arts Festival gave many people a reason to enjoy a day outside. Instead of sitting at home watching *Judge Judy*, attendees were able to draw some chalk art on the sidewalk, look at psychedelic paintings of **Katy Perry**, spray paint on a wall without getting busted and watch an epic skate contest. Much thanks to our sponsors: Scion, who was our presenting sponsor, Goal Zero, After Dark Skateboards, Arcade Belts, I.N.I Cooperative, Unhinged Boutique, Slingshot Pop Clothing, Milo, Salty Peaks, Board of Provo, Arize Board Shop, Epic Board Shop, Sk801, Saga, Spock's Skate Camp and We Are One Skatepark for supporting the contest. You can find more photos of the contest at slugmag.com.

Don't miss the next contest of the series, *Summer of Death: Rough Side of the Trax 4 Presented by Scion*, featuring famed San Francisco ripper **Johnny Roughtneck** on Sept. 7. Find details at summerofdeath.com.



Jordan Brown, blunt slide.

Photo: Katie Panzer



Cody and Tristan from Arcade Belts came all the way from California to be a part of the contest.

Photo: Taiyn Sherer



Sara from Slingshot Pop and Unhinged stands with the crowd of spectators next to the Goal Zero powered DJ station.

Photo: Taiyn Sherer



Board of Provo came out with some team riders, including First Place Gabe Spotts.

Photo: Taiyn Sherer



Am Divison Winners (L-R): First Place Jorge Martinez, Second Place Jordan Mohr, Third Place Dino Porobic.

Photo: Katie Panzer



Open Division Winners (L-R): Third Place tie Aaron Gailey and Jeff McGrath, Second Place Jordan Brown, First Place Gabe Spotts.

Photo: Katie Panzer

THE WISE-TRAN COMETH

By Princess Kennedy
theprincesskennedy@yahoo.com

Photo: Logan Sorenson



Princess Kennedy is our very own Fa'afafine, paying tribute to Samoan artist Shigeyuki Kihara.

Starting this month through January, the UMFA is featuring the photographic work and video performance art of Samoan-born artist **Shigeyuki Kihara**, aka **Yuki**.

During research while in college, Yuki came across Victorian photos of Fa'afafine (fa-AH-fa-feeneh), which is how she identifies herself, in not only traditional island drag, but in Victorian mourning costumes. Both have heavily influenced her art, which largely centers around Samoan culture. Oh, you don't know what a Fa'afafine is? Well, darling, let me fill you in!

Many cultures across the globe had/have a term and purpose for what translates to the "third gender," or "tranny," as I say. In Samoa, they don't use the terms "gay" or "homosexual," because those of the third gender—free to have sex with both males and females—are called Fa'afafine. Before I go on, I must pass on the news that our American term, "tranny," is no longer a word we are supposed to use—some find it offensive. The Evil Kennedy says fuck 'em, and the Princess says we have to respect that ever-tiresome PC that follows us around like a big thundercloud on a pool day. I get that some straight guy at *Cheers to You* (or the like) calling me a "fucking tranny" is impolite, but I helped bring the term tranny into the regular vernacular of this Salty City, and now they're taking it away?!

In my research, I found several cultures who have had this understanding of the third sex. Most of the Pacific Islanders and a good percentage of Native American tribes had the berdaches, or Two-Spirit people: female and, in some cases, male tribe members with reversed gender roles. They took on the responsibility of the alternate sex, having the widowers of the tribes marry trannies so they

could raise the children and not produce more. In one case, I found that sleeping with them before battle would bring new warriors good luck (I die). They were largely considered the wise people, or the shamans and medicine people, until the Catholics came, were freaked out by the fags in the dresses and burned them as witches. That pretty much built the path to the mental disorder it has become today—mmmm, history.

I long for those days that we were revered as the wise people. My Instagram tag is @sumdumtranny because I overheard one gay explain to another gay in a coffee line that my column belonged to "some dumb tranny." You have to spin these sort of putdowns because if you don't, the bullies win.

Initially, I had a pretty sterile start to this month's column, planning to have Yuki dish on her art and form, but being the wise Fa'afafine that she is, she sparked a whole new direction for me. I told her of my interest in writing about the show, explained my column and how part of it was the photo included—a re-creation of one of her photos—and this was her response: "I suggest an interesting conversation between us would be: What does it mean for a non-indigenous queer person to dress as an indigenous queer person in a portrait? Because your country lives in an era where it is no longer acceptable for white people to appear in black minstrel make up, then how does this apply to Pacific Islanders?"

I was completely fascinated by the openness in her prompt, and, at the same time, I was taken aback by the fact this had never crossed my mind. Was it racist for me to imitate her photo? I understand

how our country's politics are a little baffling and hypocritical, especially to someone who is looking in from the outside. I've definitely been subject to the kind of discrimination that results from our country's skewed perception of social norms. As a result, I understand the importance of turning a negative into a positive, and taking the hate out of it. In answer to Yuki's question, I believe it's possible, if done tastefully. At *Trannyshack*, the club where I performed for years, our shows were based around shock value and taking back negative terms and stereotypes. After being picketed by the **NAACP** for doing "Wetback Night" (hosted by a Mexican person) and "Mammyshack" (hosted by a black queen), the shows were packed to the rafters every Tuesday for 10 years from the publicity.

I refuse to live my life under an umbrella of political correctness. With it, we lose art, expression and a certain amount of freedom. Long live the tranny (and the Fa'afafine)!

In my correspondence with Yuki, I asked, "In this world of political drag and people exploring their art, where do we draw the line?" As simply as her wise ancestors would answer this, the Fa'afafine replied, "That is not for me to decide, but within the artist themselves." Don't be a dumb tranny. See her art at the UMFA and make sure to catch the opening performance on Oct. 23, with an artist talk on Oct. 24, both free to the public. You can also get glimpses of the exhibition for free if you show up to the UMFA on Aug. 21 from 6 p.m.–8 p.m. for *Equality Utah's* town hall series, where they will be discussing transgender issues in our community.

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Mike Brown's Monthly Dirt

Busking a Nut

By Mike Brown

Instagram: @Fagatron

Do you know what busking is? If you are a regular to reading my column, I'm guessing you are too drunk or lazy to Google it, so allow me to do that for you. According to the app on my robot phone, to busk is to entertain by dancing, singing or reciting on the street or in a public place. It's a goddamn street performance.

It was suggested that I try some busking myself, but I don't know how to play an instrument, and I'm all out of mime makeup. Someone said to me that I should stand in the street and tell jokes. I knew instantly that wouldn't work—if there's two things I definitely shouldn't do in public, it's tell my jokes or masturbate.

I decided to hit the not-so-vibrant streets of Salt Lake and do a quick interview with a seasoned busker. Even that proved to be a bit daunting. I didn't want to show up at the Farmers Market, where busking is totally legal. This is *SaltLakeUnderGround*, folks. So, I wanted the nitty-gritty, DIY, semi-gutter, punk busker, if there is

such a thing, telling me stories of getting robbed and trying to scrounge up enough change to throw his dog a biscuit.

I thought about interviewing the bagpiper who blows himself on 200 South. If anything, an interview with him would get him to stop his terrible toots for a few minutes, probably making him more money from people who would tip him just for stopping. But, alas, his fair Scottish skin wasn't cut out for this heat wave, so on to Plan B.

Plan B was to interview a mime, just to make my assignment easier, but finding a mime in SLC is like trying to find someone who's been laid more than once at a *Star Trek* convention. And the only solid question I could come up with was, "Hey, Mime, how long have you been trapped in that box?" (Mime pretends not to hear me, then flips me off.)

I randomly found the perfect subject while driving down 500 South. There was a busker with his girlfriend playing out-of-tune songs on a cheap acoustic guitar on the corner of the parking lot entrance to the Smith's Marketplace. My first thought was that this is a terrible place to busk. With seemingly no one giving a shit

about what he was doing, I pulled over to ask him a few questions.

His name was **Randy**, and I explained to him what I was writing about. I tossed him a dollar and told him that I didn't want to take up too much of his time, because time is money, people, especially if you are a busker. I skipped the boring "How long have you been doing this?" questions and started off by asking why he picked such a seemingly bad spot.

Randy informed me that he wasn't from the City of Salt, nor the State of Deseret, and that he and his girlfriend were road tripping and on their way home to Portland. It made sense, seeing how we were close to the freeway. He said that if you don't know a city too well, grocery stores are always a safe bet to busk. You know the people going in and out have some money and, who knows, someone might even buy you a tall boy or some groceries.

He liked busking because you can do it anywhere, at least until you get kicked out of a spot. He preferred to play his own songs on his own terms, as opposed to busking an arts festival where it's encouraged, but you also have to register and pay an entrance fee—kind of like skating a legit illegal street spot as opposed to pushing around the skate park.

Randy also mentioned that it was a great way to get gas money on any road trip, which instantly had me thinking about every tour I've been on where everyone in the band is complaining about pitching in on gas. Why the fuck didn't we just pull over and busk a nut?

On top of that, it's a great way to get some practice time in if you are in a band like Randy is back in his home of Portland—killing two birds with one stone. That's how I feel when my band, **The Fucktards**, plays shows at *Burt's Tiki Lounge*. There are usually about five people there and, instead of promoting the show, I just tell my friends I have band practice at Burt's and they can come and watch if they want. Most of my friends these days don't really go past 400 South unless they need to buy some drugs or something, though.

After talking with Randy for a few minutes, I bought him a beer from the store and tipped him an Abe Lincoln. I wished him luck on his journey and thought about going to the hardware store to buy some silver spray paint. I always like those dudes that make themselves look like silver robots and only move when you tip them, but I don't think I, nor Temple Square, have the patience for that—and I wouldn't want to get stabbed by someone who's trying to prove to his buddies that I'm actually a statue and not a real person.

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Photo: Jake Vivori

Tip him a tall boy and Mike Brown will NOT masturbate in public—we hope.

Product REVIEWS

The *Craft Lake City DIY Festival* on Aug. 9-10 features over 200 vendors, selling everything from handmade art to craft food. These are some of our favorites. Check out the full lineup at craftlakecity.com.

Blue Copper Coffee Roasters

Whole Bean and Cold-Brewed Single-Origin Coffees
bluecopperslc.com

Salt Lake locals **Patrick Andrews** and **Justin Bush** roast Blue Copper's coffees in small batches in a converted barbecue drum roaster in Andrews' garage. The whole bean Organic Ecuador Zamora looks like it was roasted to full city or full city plus, which is the middle of the road, roast-wise. Brewed in a Clever Dripper, it has a brown sugar and orange blossom fragrance, plum skin acidity and a heavy honey backbone, finishing very dry with lemon cream. As a French press, it reveals a chocolate and jasmine fragrance, an amplified creamy mouthfeel and a dark molasses finish. The Ecuador Zamora's strong, sugary sweetness makes a great morning cup, but its lack of balance beyond the sweet flavors leaves me wanting more depth. The unlabeled 750 ml flip-top bottle of cold-brewed coffee I received turned out to be the Colombia Pedregal Agua Blanca, which was misspelled on Blue Copper's website and whole bean bags as "Columbia," like the university. The iced coffee was brewed bucket-style for 48 hours. The thin, orange-copper liquor opens with light pear and jackfruit sweetness, and finishes with a roasted marshmallow aftertaste, without much in between. At first, the coffee seemed too light for my liking, both visually and on the palate, but after a few cups, I appreciated the lightness and drinkability on a 106-degree day. Overall, I'm impressed—this isn't the best coffee I've ever had, but it's far better than anything you would find in a grocery store, or all but a handful of Salt Lake coffee shops. —*Cody Kirkland*

CrowSLC

Handmade Black Leather Clutch
crowslc.com

Danielle DeLucia founded her own leatherworks company after she closely inspected the seams of a designer bag and realized that she possessed the skills to recreate something not only similar, but better. CrowSLC products have a stylized stitching pattern that has become an identifying characteris-

tic in the brand's purses, totes, sunglasses and iPad protectors. This pattern is made when the leather seams are intentionally sewn outside of the product, creating a raised area similar to the letter V. The result is a clean, simple, line-based look. I chose a plain-black clutch purse from the CrowSLC collection. The V pattern remains hidden—until the purse is opened. The design of this clutch may look simple, however, it is not to be confused with a design that is easy to make. I believe the tough part of creating this underarm purse was conceptualizing the pattern. It's handcrafted in just two pieces of leather, a creative design choice that requires premeditation and skill from the maker. I debuted this clutch at a wedding and received numerous compliments on both the style and size. It's 12 inches wide and 5 inches tall, allowing me to cram in all of my essentials—an iPhone, mom-sized wallet, lipstick, chewing gum and my key ring that looks like it should be a janitor's. Thank you, CrowSLC, for making affordable, high-quality and handmade leatherworks that are not made in Italy, but in our own backyard. —*Harriet Amelia Folsom*

GlitterGutterGlamour

Necklace
etsy.com/shop/glittergutterglamour



I really love a good statement piece. Little trinkets are fun, but there is just no accessory I love like a big, fabulous necklace—the kind that is so fabulous, you practically have to build your outfit around it. Luckily, I was wearing plain black when I got my hands on this treat, so I put it on immediately, let the necklace do all the work and spent the rest of the day loving the extra attention. The vibrant, turquoise color and geometric patterns of the focal piece make eyes happy, and the presentation on the simple and neutral bronze chain is perfect. I happened to have rimmed my own eyes with a turquoise eyeliner that day as well, and I got sev-

eral compliments on the sweet match. Love it—I want more! So, I popped over to crafter **Shley Kinser's** Etsy shop online, and not only are there a whole slew of statement necklaces in great colors and shapes, there is a really fun "Ghetto Blasta" pendant on a chain that I need in my life. They are new favorites for sure! —*Ischa B.*

Maeberry Vintage

Mermaid Jumper and Retro Dress
etsy.com/shop/MaeberryVintage



I've always dreamed of being a vintage-wearing fashionista. Something about venturing out into the depths of the consignment stores and DLs of Salt Lake City seems exciting and adventurous. But, when I actually make an attempt to do so, I fail miserably. It takes a patient, knowing soul to want to sift through the endless racks and bins of "vintage," and, when it comes to vintage fashion, I am neither of those things. Luckily, there are people—like **Rachael Skidmore** of Maeberry Vintage—who are. It takes a keen eye to find pieces that are in decent to excellent condition, and Skidmore happens to have an online store full of just that. One thing I really appreciate about her shop is her attention to detail. Anyone can sell "vintage," but a true seller gives you the rundown of each piece from the lining to the measurements to the "would best fit" so that the buyer is not led astray. Her talent as a buyer landed me the mermaid blue jumper, which is in excellent condition from top to bottom, and check out how alluringly colorful that retro dress pops out on *SLUG* Office Intern **Robin Sessions**. The Internet is full of vintage shops, but once you find one that you love and trust, such as Maeberry Vintage, your closet will be set. —*Karamea Puriri*



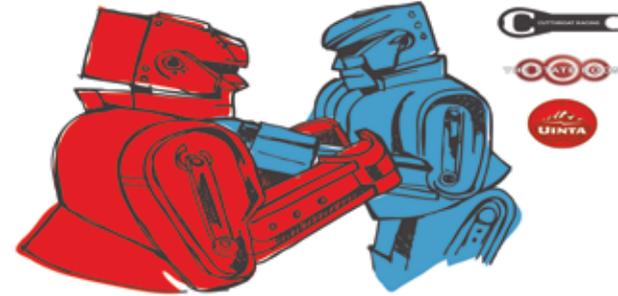
Scatterbrain Tees

"Tangled Forest" T-shirt
scatterbraintees.com

Michael Phipps of Scatterbrain Tees has demonstrated his attention to detail with his beautiful and eerie line work on his T-shirt, "Tangled Forest." This Tee, which I got in black as the backdrop for the olive-green illustration, has done nothing short of getting prolonged observation and second glances. Amid the bark of the trees in this forest are animals, like a snake entangled in the antlers of an elk, a coy elephant, a beastly eye shrouded by sea-like foliage (Is that an octopus tentacle?!), and a human skull. A little froggy and his buddy tempt fate as they enter this morass—maybe they can perch on the tortoise shell. Phipps' designs don't stop at this eye-catching piece, though—his "Atonal Apocalypse" features Phipps' inspiration by the meticulousness of the great **Albrecht Dürer** with end-of-the-world horsemen bearing an accordion, a banjo and bagpipes, which, Phipps "reports," Dürer dreaded. Ladies, have no fear—his designs are available for the fairer sex as well in flattering cuts and V-necks. Phipps additionally chose his T-shirt fabric from a company called Alternative Apparel, which is soft and, foreseeably, will hold up through many washes. Whether you're sporting fashionable frogs or a dapper fox in a suit, Scatterbrain Tees has something that will catch your eye ... and those who surround you, too. —*Alexander Ortega*

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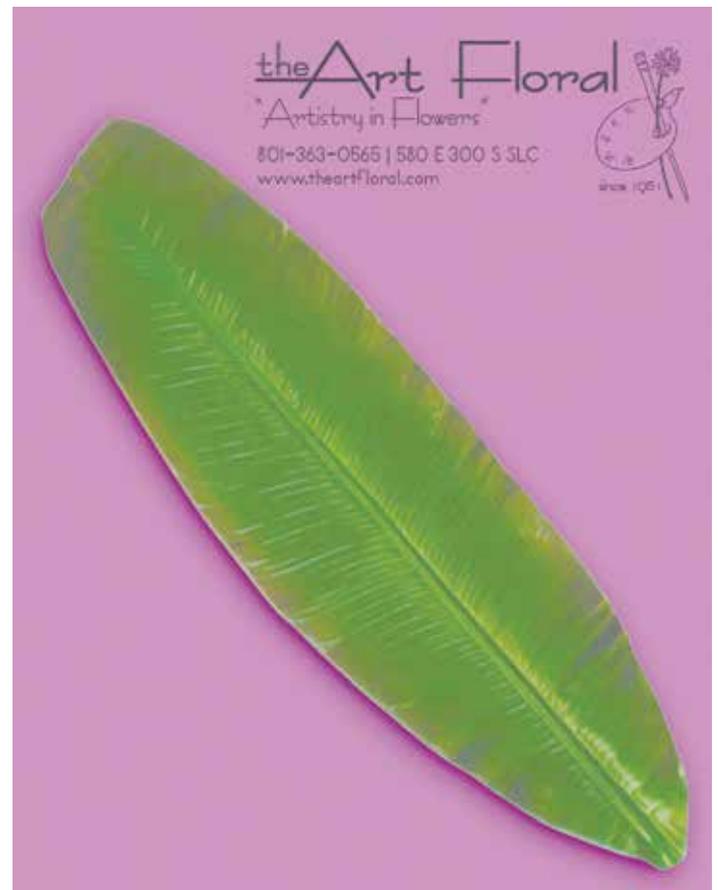
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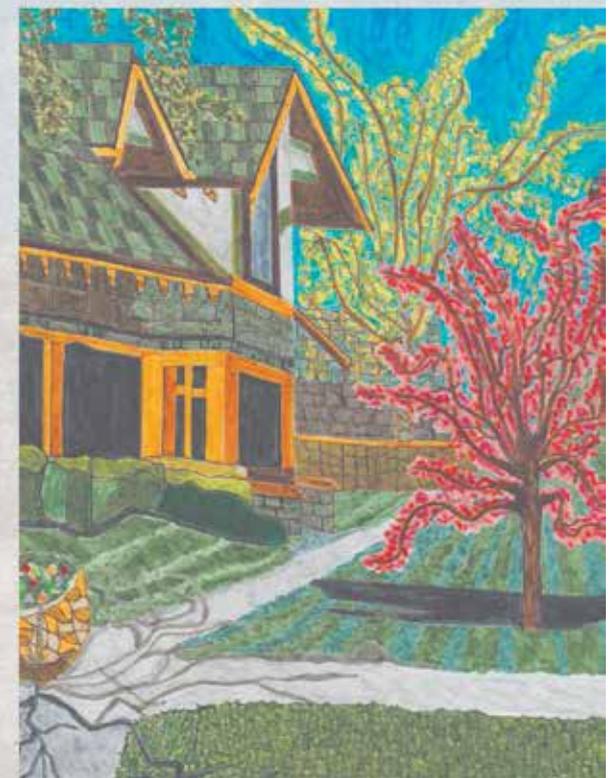
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BEER REVIEWS

By Mike Riedel
 mikey@slugmag.com

I don't have to tell you all that it's been a brutally hot summer. As we enter the most intense part of the summer's heat, you may think it's time to push aside the more flavorful beers in your arsenal in lieu of lighter, more "refreshing" beers. You could do this, but why sacrifice taste when you can have your beer and drink it, too? I've put together three quite different—but refreshing—beers that will keep your tongue happy, while keeping the Heat Miser away.

Sláinte Stout
 Brewery/Brand: Avenues
 Proper Restaurant & Publick House

ABV: 4.0%
Serving Style: On Tap
Description: Pronounced (SLAHN-chuh). One of the first things you'll notice about this nitro stout is the cascading curtain of falling nitrogen in the glass. After it settles, you're left with a dense ebony color with a thick meringue of white foam. The nose has dark malts, chocolate and a bit of cream alongside a mineral element. The body is very light for being so dark. It starts with chocolate and firm, dark malts. Next, the minerals come through with a touch of earthy-hop bitterness to complement. Coffee and chocolate notes emerge in the finish.

Overview: You'd think, by looking at it, there's no damn way this could be refreshing on a hot day. Think iced coffee, then you'll understand.

Free Roller Pale Ale
 Brewery/Brand: Bonneville Brewery

ABV: 4.0%
Serving Style: On Tap
Description: I have a fondness for the pale ale: I consider it to be one of the more well-rounded beer

styles you'll ever find. This one is light copper in color with great clarity and a bit of white foam on top. The nose isn't overwhelming, but is really enjoyable. You get both biscuity malt and pine/citrus zest in the same whiff. The taste starts with sweet malt, tea leaf, citrus and floral hops—overall, malty with no real fruity sweetness, but still pretty good. Lingering leafy hops round out the finish.

Overview: This is a very clean ale. The citrus flavors and nice graham-cracker malt notes add good balance. It is light-bodied and very sessionable.

Noble Hefeweizen
 Brewery/Brand: Bohemian Brewery

ABV: 4.0%
Serving Style: On Tap
Description: This is one of my favorite locally produced wheat beers to come around in quite some time. It pours a hazy, cloudy, light orange with a moderate cap of foam. This brew exhibits wheat and plenty of spice with some clove and light banana notes. There is some citrus and yeast coming through, too, along with a hint of bubblegum. The taste starts with wheat and spice with a nice helping of clove, but the main taste is a mix of banana, stronger than in the nose, and a fruity, citrus flavor that is backed up with some tart lemongrass. Good carbonation gives the beer a lively and refreshing mouthfeel. There is a light citrus tang and a fruity sweetness in the finish.

Overview: The Noble is an all-encompassing beer. If you like hefeweizen-type beers, you are really going to enjoy this! The fruit undertones are very subtle and balanced just right with the spice and other flavors.

Cheers!



Illustration: Sean Hennefer

Dear Officer,
 There are so many horrifying stories coming out of different corners of the world, and plenty right here within our country, of police brutality. Just this morning read about another incident involving the California Highway Patrol who allegedly beat a 33-year-old man to death. They were called to address a possible intoxicated person and allege that he fought them. They then confiscated the cell phones of all witnesses to the man's death.

Under what circumstances can a police officer LEGALLY confiscate your cell phone and/or camera? Do we as citizens have any procedure to follow if we find ourselves in a situation where we feel the police are hurting someone and choose to document it? Don't the police have to file requests for evidence they didn't directly obtain from a crime scene or suspect? Can we simply say "no" when told to give up our cameras?

This brutality is getting ridiculously terrifying, and I would feel better knowing where my rights are, and being able to spread the word to others so that we can stand up for each other if the worst should come to pass.

Thanks for your service,
 Megan Kennedy

Dear Megan,

Since someone only needs a GED to be a cop, vs. a Juris Doctor degree to be a lawyer, take my advice for what it's worth.

Cops can legally seize evidence by warrant or consent. Additionally, courts have been very accommodating of police "securing" cell phones or recording devices while obtaining a warrant, as digital evidence can be easily altered, damaged, destroyed, etc. However, as you imply, when cops "secure" a cell phone that probably contains evidence documenting their own actions after a questionable encounter, this can be troublesome.

No cop should ever be concerned

that he's being recorded. If he's a professional in all his actions, who cares? In fact, cops themselves, most of the time, are recording everything anyway. Very soon, all over Salt Lake County, you're going to see cops wearing expensive recording glasses, courtesy of your tax dollars. Recording is not a bad thing—for cops and citizens—and most of the time, it confirms their excellent, professional work.

What it sounds like you're concerned with is that small percentage of the time when cops weren't professional or obviously did something wrong. All I can state is, if cops did confiscate cell phones because of their questionable actions, and they then destroyed, altered, damaged or concealed that evidence, they're fucked, and always will be—at least in this country.

I will tell you that your belief regarding "police brutality" becoming "ridiculously terrifying" is wrong. You can look up the statistics yourself, but the levels of violence in this country, including by the police, are at historic lows. There have been double-digit decreases since before 1980. [Editor's Note: According to USA Today and The New York Times, police brutality has increased 25 percent in the last seven years.]

What we're all experiencing worldwide is a phenomenon known as social media. I'm going to make a guess that you have at least a Facebook account, or Twitter, Instagram, Pinterest and a cell phone with push notifications going to Internet news sites every minute. We have a very in-your-face, social society, where you hear and read about everything instantly. Look how it affected the "Arab Spring." Just because you see and hear everything immediately doesn't mean that it's true or that things are worse, and that the opposite is actually true. Cops are now trained with the mindset that they are being watched and recorded all the time. Consequently, instances of unlawful police violence are at historic lows.

Whether you should give up your cell phone at a police officer's demand, well that's for lawyers to argue. Just like cops, if you do what's right, you'll be fine. If not, just like cops, you're fucked.

Have a question for the Cop?
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Livin' The Daydream

By Esther Meroño
esther@slugmag.com

When I was in high school, I lived in a podunk town where good little Mormon kids like me had to come up with “creative” social activities. We had the obvious options available to us: Watch the popular kids at school wave pompoms and bash their heads together, loiter at the super Wal-Mart, make something dumb and girly with hot glue guns at mutual ... but those of us with more motivation (who would eventually leave Cedar City and its mindless inhabitants behind) had different ideas of fun. From water ballooning, toilet papering and tumbleweeding (ask me sometime) to trampoline sleepovers, sneaking out and making out—my friends and I found every possible angle for trouble that didn't require drugs and alcohol.

I really can't complain—I have had an adolescence full of good stories that I wouldn't trade now (except maybe to add some cool bike gang activities), but back then, I was always daydreaming of something more. These daydreams were perpetuated by the music videos we'd watch over and over in my friend Zach's basement. You see, before Zach's basement, I was listening to **Backstreet Boys** and the *Titanic* Soundtrack. Though I moved on to the post-hardcore trend of the early-'00s, which isn't much better, I really owe him and a handful of other friends for the direction my life has taken. Other than the unspoken competition we had going on “who heard this band first,” which kept me looking for new music, the music videos we'd spend hours watching always had me aching for beachside fire pits and underwear parties. I wanted to spend the rest of my life with my hand hanging out the window of the back seat of a vintage car on Highway 101 during an endless sunset while someone with a resolute timbre in their voice called out inspiring, patriotic phrases about life and love. It's taken over a decade, but all my daydreams came true a couple of months ago at the *Monthly Mystery Ride*.

Maybe it was the starting location on the steps of the eerie *Masonic Temple*; maybe

it was the yards of tin foil wrapped around the cyclists, who had made the most of the “Leftover Disco” theme; maybe it was the blinking red lights, pulsing life into the bicycles around me; maybe it was the drugs (my mom doesn't read this)—but everything came together that night like a **Jimmy Eat World** music video—or a Levi's commercial. The night concluded with a fitting dance party under an overpass, complete with music videos (mise en abyme?), beverages, daredevil light dimmers and a handsome boy. I was so overwhelmed by the scene, I could only watch from the sidelines while I stuffed my face with a burrito. They don't ever show the guy in the corner with the munchies in the music videos ...

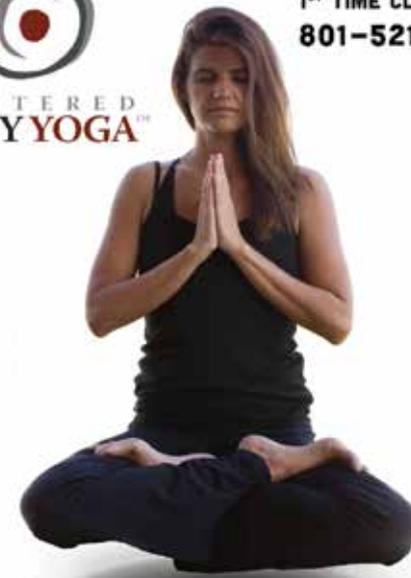
Jacqueline Lopez and **Brandon Smith** of **Led By Lite** organized this daydream of mine, and fortunately, for those of you looking to realize some emo fantasies, the *Monthly Mystery Ride* is every third weekend of the month. These actually happen in other places across the country—I bet you can guess which overrated bike mecca it started in, though it's called the *Midnight Mystery Ride* there. I've been told that the reason why it starts at 9 p.m. in Salt Lake is because people are too drunk to show up at midnight. Maybe the theme of the next ride should be “Intervention” and we can all wear plaid button-ups with sobriety pamphlets in the front pocket.

Different people sign up to organize a ride each month, and the destination is the “mystery” part of it, which is kind of neat, 'cause I'm down for any plan that doesn't require too much commitment—though I do hate surprises. The next *Monthly Mystery Ride* will take place Aug. 18. The theme has to do with summer camp, which means some of you will get to relive other adolescent fantasies (or nightmares), and I hear Bouncin Bins is even supplying blow-up toys for children 18 and up. Join the **SaltCycle** group to stay in the loop on the ride and all other urban cycling events in Salt Lake. I'll tell you what “tumbleweeding” is if you show up.

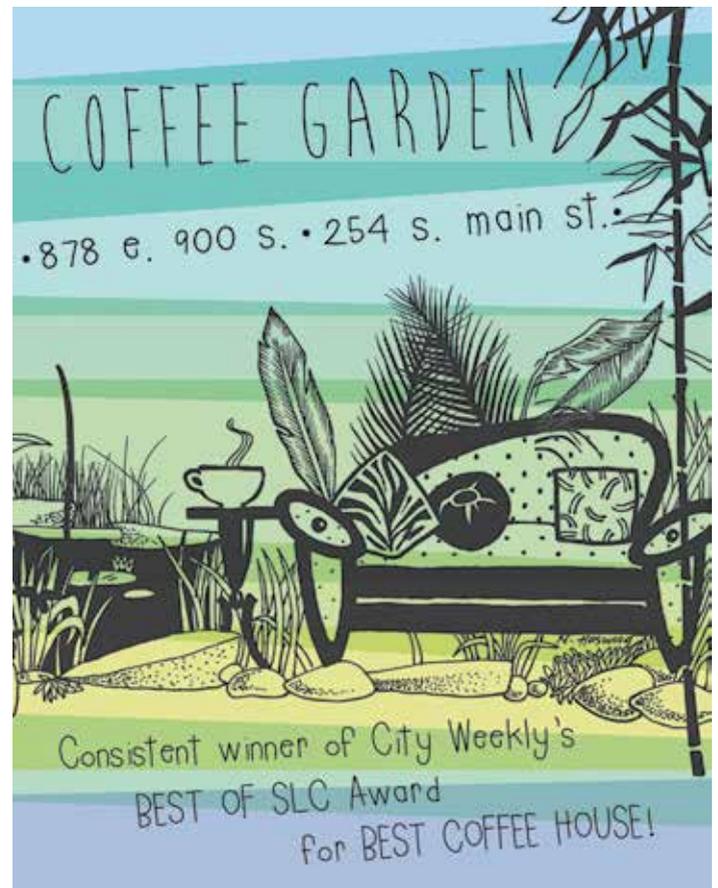
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Gallery Stroll



Photo: Jake Vivori

During its time on the block, UAA Main Street Gallery has helped cultivate Main Street to be the bustling street it is today.

Mission Accomplished: UAA Main Street Goes Out In Style

By Mariah Mann Mellus
mariah@slugmag.com

I've written about a dozen art galleries closing their doors—really, too many and too painful to name—but never have I received a press release with such a positive spin on closing up shop. The announcement: "The **Utah Arts Alliance** announces 'Mission Accomplished' ..." That mission: to bring life and creativity back to Main Street. Now making way for the *Utah Performing Arts Center (UPAC)*, the *UAA Main Street Gallery* can and should feel a sense of accomplishment and pride in what they have helped inspire.

In 2007, Main Street Salt Lake City didn't look like a main thoroughfare of a bustling metropolis. Boarded-up buildings, broken glass and uncreative, poorly executed graffiti were strewn about. "For years, people have talked about the need for a true arts district Downtown, with the idea that this block would be the cultural core, so we decided the best way to make that happen was to actually do it," says **Derek Dyer**, UAA Executive Director.

Over the years, the *UAA Main Street Gallery* and recording studio *Midnight Records* have showcased the works of over 600 visual artists from Utah and around the world and recorded dozens of award-winning albums. Not as measurable, but equally as important, this space served as a beacon for the art community, bringing artists and art lovers back to Main Street—whether it was welcoming *Gallery Stroll* patrons dining at local eateries or giving the business community a midday jolt of creativity. The economic and creative impact of UAA has been felt on the blocks of Main Street, Salt Lake City.

"It is a bittersweet time for us, closing the gallery after all these years. On one hand, it would be nice to reap the rewards of having lasted the hard times on Main Street now that the street is revitalized, but we feel good in knowing that our goal is complete and our work, for now, is done on this block," says Dyer, but, he's quick to note, UAA is interested in possibly reopening a new gallery in one of the retail spots that will be part of the new *UPAC* on Regent Street. So don't count them off Main Street for too long.

How do we say goodbye? With a big party, of course! The UAA and Derek Dyer are known for throwing a good party, and when you have so many reasons to celebrate (UAA turns 10 years old and has three other highly successful locations), you have to go out in style.

After years of directing, planning and cheerleading Utah's arts community, Dyer has somehow found time to keep his personal art career moving onward and upward. Recently returning from Europe, Dyer was empowered by the juxtaposition of pop art, abstract expressionism, impressionism and neoclassic works he experienced during his travels, helping him conceive his latest show, *Icons, Archetypes and Oddities*. Think everything from Buddha to **Lady Gaga**, *Alice in Wonderland* to Pacman and Mario, and then throw in deep-sea creatures, humans and animals, anomalies and grumpy cats. The varying styles, subjects and media create an almost group-show feel, but the common thread of humanity through the ages, told through many forms and characters, creates the desired unification.

The show opens Aug. 16, with the artist reception and goodbye party from 6-9 p.m. at 127 S. Main Street. It will be a great celebration of a gallery and a man taking the old and oddities and creating a new definition of beauty and success.

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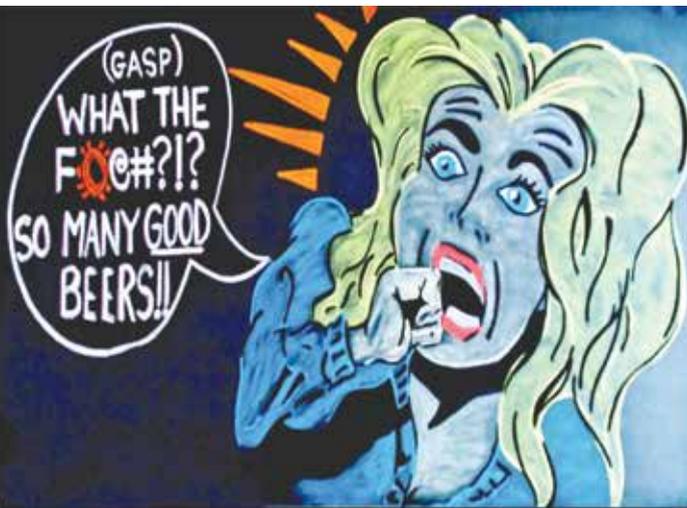
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GAME Reviews



"Fake martinis are still martinis!"

Remember Me
Capcom
Reviewed On: Xbox 360
Also On: PS3, PC
Street: 06.04

For a development studio's first title, **Dontnod Entertainment's** *Remember Me* is quite an ambitious game, both in its premise and the game's core mechanics. Players control Nilin, a bona fide kick-ass female protagonist—for once—and a rebel fighter in 2084, who is fighting to get her memory back from Memorize, a shady corporation messing with the minds of the citizens of Neo-Paris. It's an interesting idea, but like the game's visual design and mechanics, it doesn't quite live up to its potential. As a pseudo-adventure game, *Remember Me* is too restrictive and repetitive: Run through corridors, climb some stuff, land in open fighting area, repeat. The same applies to the game as an action-packed beat 'em up: The customizable combo system allows for some on-the-fly strategy, but battles come down to managing special attack timers and awkward camera angles in arenas, not any kind of thoughtful approach. Whether it's the story, aesthetics or mechanics, *Remember Me's* great ideas never really coalesce into a consistent, memorable experience. —Randy Dankievitch

Resident Evil: Revelations
Capcom
Reviewed On: Xbox 360
Also On: PS3, 3DS, WiiU, PC
Street: 05.21

With the *Resident Evil* franchise being milked for everything it's worth—in the gaming world as well as in Hollywood—it's surprising to see a semi-recent re-release recapture the series' original, gruesome survival gameplay, mixed with the always enjoyable problem-solving activities. Within the titles' timeline, the story ineffectively tries to act as a bridge between *RE4* and *RE5*. Aboard a mysterious, abandoned cruise ship in the middle of the ocean, the story revolves around franchise regular Jill Valentine and her new

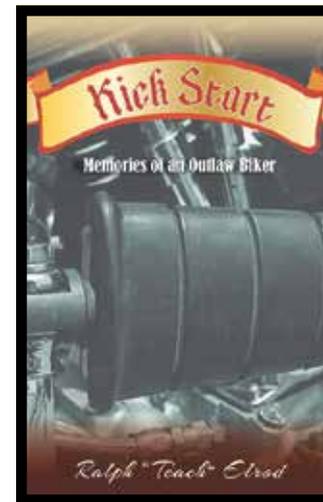
partner, Parker Luciani, searching for another franchise regular, Chris Redfield. As they explore the ship's innards, they encounter multiple zombie-like marine monsters infected with a variation of the T-virus. The greatest element to *Revelations* is the aforementioned survival component. Rather than the "run n' gun" scenario found in most of today's games, players must conserve their resources and plan out their attacks before committing to anything. It's that same factor that made the 1996 original so terrifying, yet appealing, and it's a pleasure to see it re-emerge years later. However, unlike the original, this episode's campaign is quite short and can be completed in one long gaming session, so paying the full asking price may be undesirable for most. —Jimmy Martin

The Sims 3: Island Paradise
Electronic Arts
Reviewed On: PC
Also On: OS X
Street: 06.25

The Sims sure have come a long way over the years. From their peaceful beginnings in a small town, speaking their obnoxious language, they have finally erupted onto an island haven where you can explore, build a resort, master swimming and construct awesome bath-rooms. *The Sims 3* is a title meant for a precise audience (one that I am not a member of). It does exactly what it is intended to do by expanding the world and giving you additional adventures and items for your beloved (or hated, in my case) family. Fans of the series have a lot of new content to look forward to, making it worth the \$39.99 price tag. If the end user can get through the game's daunting digital rights management, they will happily find themselves skipping across an island to build an adventure for their favorite gibberish-speaking friends. I highly recommend this for anyone with a daughter, or someone heavily addicted to Facebook games—you're already playing *FarmVille*, you might as well do it with good visuals and open-world freedom. —Thomas Winkley

BOOK Reviews

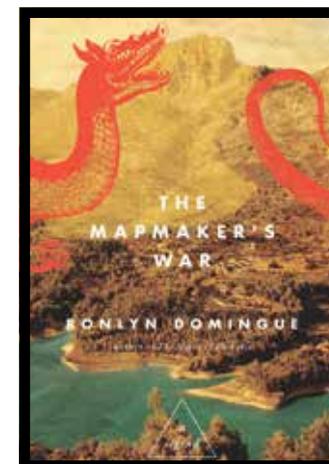
Kick Start: Memories of an Outlaw Biker
Ralph "Teach" Elrod
Friesen Press
Street: 04.29



For a concise rundown of *Kick Start*, look to the subtitle. The book reads like recounted memories, complete with scattered tangents and only semi-chronological organization. Although sometimes blurring my focus on a chapter's original point, or introducing more characters than I can keep track of, the conversational quality of the narration gives the stories a more personal feel. While less than literary, the writing style fits and brings out the gritty quality of biker life. The lack of analysis keeps the memories entertaining and reflective, instead of reading like an academic study or journal. Elrod details his life from schoolteacher to the road captain of Salt Lake City's **Barons MC**, to river pirate and beyond. *Kick Start's* look at the violence, brotherhood, heavy partying and even the political protesting of the 1970s outlaw biker community comes from the inside—not filtered through an outsider, like **Hunter S. Thompson's** *Hell's Angels*. —Steve Richardson

The Mapmaker's War
Ronlyn Domingue
Atria Books
Street: 03.05

Domingue's second novel is a striking legend, set in an imaginary yet familiar ancient land where a young girl dreams of mapping the world, a job far above her station in life. Her relationship with the young prince of the kingdom provides a path to her dream. Achieving it comes with consequences she can neither predict nor stop when she stumbles across a peaceful village full of ancient wisdom, rumored to protect a



hoard of treasure. The story is a journal written by mapmaker Aoife in the rarely seen second person, which Domingue handles with exquisite mastery. She creates a semi-magical world without drowning in detail, instead using her word choices to enhance the emotions evoked by a scene. Aoife is complex, her relationships complicated: The way she views the world will strike readers as both unique and soothingly familiar to the immortal parts of their heart. In particular, there is a brave and candid exploration of motherhood and the expectations of women as Aoife wrestles with an unwanted pregnancy and, later, a welcome child. Domingue asks the questions without forcing philosophy or answers on her readers—something that can be said of many of the book's themes. This is a legend that is touching and satisfying precisely because Aoife's life draws the map, but tells no one how to walk the path. —Megan Kennedy

"Nein Juan, Juan!"
Ted Ottinger
Self-Published
Street: 02.26

Written as a parody of the romance novels you might find in the grocery stores next to issues of *Cosmopolitan* or *Sports Illustrated*, *"Nein Juan, Juan!"* is abso-fucking-lutely ridiculous. The tale starts in small-town Strudelvegan, Germany, with Olga, our heroine, who runs the local flower shop. On a dark and stormy night, studmuffin Juan Lopez strolls in, and, as fate would have it, a love affair unfolds. Although the scores of typos made it feel like Ottinger wrote the entirety of this novella on a cocaine high one night, the absurdity of the plot makes this a comical read, if only to roll your eyes at such a cliché romance. It's short enough to read in one sitting, but hardly focused enough to want to. I'm sticking with **Fabio** next time. —Brinley Froelich

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MOVIE REVIEWS

Crystal Fairy IFC Films In Theaters: 07.12

Jamie (**Michael Cera**), an American living in Chile, and his Chilean friend Champa (**Juan Andrés Silva**) have made plans to go on a road trip into the desert and ingest the psychedelic San Pedro cactus with Champa's younger brothers (**Agustín** and **José Miguel Silva**). While at a house party the night before the trip, Jamie smokes weed, snorts coke and accidentally invites the hippie girl he just met to go on the trip with him. By morning, Jamie has forgotten about the previous night and the boys hit the road. But the girl (**Gaby Hoffmann**), an American who calls herself Crystal Fairy, hasn't forgotten—she's on a bus to the desert and calls Jamie, asking to be picked up. Through the rest of the drive and into the night, Crystal Fairy irritates Jamie and baffles the three brothers with her new age ramblings and unabashed nudity—the latter of which earns her the name "Crystal Hairy." The Silva brothers, all amateur actors, have a natural on-screen dynamic that, combined with the language barrier and culture clash of Cera and Hoffmann's characters, makes for some genuine laughs. With a tiny budget, improvised dialogue and a cast made up largely of his brothers, writer and director Silva tells a true story from his past with believability, comedy and skill. —Cody Kirkland

Cutie and the Boxer RADIUS-TWC In Select Theaters: 08.16

One of my favorite films of Sundance 2013, *Cutie and the Boxer*, more than anything, is a beautiful love story. In this fantastic directorial debut, **Zachary Heinzerling** captures the tumultuous and oftentimes dissatisfying relationship between Japanese artists **Ushio** and **Noriko Shinohara**. Meeting in New York in the early '70s, Ushio and Noriko have been together for over 40 years, enduring the typical struggles that come with being artists in NYC: financial stress, wavering success and (Ushio's) ego. The story focuses on Noriko's disappointment in, but unrelenting love for Ushio (who is known for his "boxing" painting and is now 80 years old), and her gradual freedom from the weight of his artistic condescension. Heinzerling melts into their present lives inconspicuously, including Noriko's comic-style watercolor paintings as animations along with vintage video footage to narrate the couple's past, combining all mediums seamlessly into a narrative film that is fresh and bright, and always engaging. —Esther Meroño

Fruitvale Station The Weinstein Company

In Theaters: 07.12

Directed by **Ryan Coogler**, a 27-year-old, first-time feature filmmaker, *Fruitvale Station* is a near-perfect, emotionally driven drama with a strong-hitting political agenda. Based on true events, the film attempts to recreate the last 24 hours of **Oscar Grant's** life before he was executed by a police officer at a BART station in Oakland on New Year's Day in 2009. Grant, played by the talented **Michael B. Jordan**, is characterized as a down-on-his-luck young father, who can't get out of the habit of "fucking up," though he's trying to turn his life around and has all the best intentions. The day leading up to Grant's death is marked by heartfelt confessions to his girlfriend, life-changing career decisions, affectionate moments with his family and juvenile fun with his friends, which sympathizes the audience with his character from the get-go. This is where *Fruitvale Station* starts to get shaky. There are two sides to every story, and then a hell of a lot of gray in between. The film claims to reside in this liminal space, but it becomes a little unrealistic in its commiserating depiction of Grant, which makes his character unbelievable at times. Regardless, this film will spark action and emotion, and I sincerely hope to see more from Coogler. —Esther Meroño

Only God Forgives RADIUS-TWC In Theaters: 07.19

Two years ago, I was the biggest advocate for **Nicolas Winding Refn's** *Drive*—so much so that I was one of the lobbyists to help it win the **Utah Film Critics Association's** Best Picture Award. With that said, you can imagine my excitement to witness Refn's next project that once again partners him with **Ryan Gosling**. In this tale, Gosling stars as Julian, a drug-dealer in Thailand who seeks revenge for the murder of his violent, sex-crazed brother. With the pressure of his commanding mother (**Kristin Scott Thomas**) breathing down his neck and his affection for a local prostitute (**Yayaying Rhatha Phongam**), Julian spirals deeper and deeper into the madness of Bangkok's underground crime world. First off, Refn's reunion with his **Bronson** cinematographer **Larry Smith** brings some of the most gorgeously captured imagery in years, but that's where the positive elements of this project begin and end. As simple as this tale should be, Refn convolutes it with filmmaking styles made notable by **David Lynch**, which only forces one to immediately think of unoriginality. Let's hope that this was only a passion project for the gifted director and that the next adventure will emulate his earlier works. —Jimmy Martin

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Local MUSIC REVIEWS

⊕
æ ω

Hel Audio

Street: 01.07

⊕ = **Lustmord + Scapegoat +
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Why? Why do you hate music journalists so much? Not only do I have to toggle between Latin and Greek character views on my computer to spell your non-name, but you also make me sit through an hour-plus of rudderless, dark ambient noisescapes, with poor approximations of a *Goblin* soundtrack. In fact, I don't hate this. I usually like this kind of stuff. I especially like the bottom-scraping low end, the way it just *draags* its claws against the bottom of my listening periphery. I also really like the extreme high frequencies in the second track, when sequels of noise streak through the sky like some kind of evil *Aurora Borealis*. I also really like the dead, slow thud of industrial beats nearing the middle of æ ω. There is a lot of good stuff here, but the pretentiousness of the symbol-name prematurely triggered my gag reflex. —*Ryan Hall*

The 2:13's
Self-Titled EP

Fairchild Studios

Street: 12.24.12

The 2:13's = Black Rebel Motorcycle Club + Rush

Get your tickets to funky town ready, 'cause The 2:13's are gonna take you there for a night that'll keep you grooving! Just listen to "Party People" and TRY to sit still (if you do, you might want to reevaluate a few things in your life). This EP has some serious potential for becoming a solid LP, and I look forward to hearing what this trio releases next. **David Nelson** delivers the vocals with a punch, with **Spencer Moore** on bass and **Brandon Patrick Barnes** keeping the beats refreshingly robust. "Glass Head" is sure to get your head shaking, and in all honesty, the entire EP is filled with solid rock n' roll that avoids any sort of artificiality. —*Brinley Froelich*

Deny Your Faith
End of Days

Self-Released

Street: 01.02.12

Deny Your Faith = Avenged Sevenfold + Halford

Deny Your Faith are Salt Lake local metalheads doing an earnest mix of *Ozzfest* style noodling and a dose of operatic '80s power-metal. Competent guitar playing bolsters this throughout (check "Shadow of Doubt" and "Shot

Down in Flames"), while a rippling dose of melodic crooning takes this beyond the confines of "one, two, feck you" death-foolery, and delivers white-heat, hard rock, radio-inspired alt-thrash to your heart. Maybe the whole "end of the world" bit seems a tad shticky, but, if there's one thing we've learned from decades of **Mel Gibson** films, **Def Leppard** records and c-c-c-c-cocaine, it's that no matter how hot the skyline's fires are burnin', there's always a place for red-hot American love and a few guitar solos. —*Dylan Chadwick*

Dark Seas
Hawkes Court

Midnight Records

Street: 04.12

Dark Seas = moe. + Janis Joplin / Steve Miller Band

Me: "Jesus, this guy sounds like ... goddamn ... **The Doors**. Is this a long-lost track?" My friend: "No, CJ, it's Dark Seas, and why are you drunk on a Sunday morning?" Dark Seas vocalist **Kyle Wilcox** has a deep voice that slurs influences into a potent and powerful sound. A dash of **Morrison**, a sprinkle of **Scott Weiland** and a smidgen of '80s **David Gilmour** slosh together for warm refrains that are a bit sweet and a bit spicy—music's Jack and Coke. The vocals are shaken with cool bluesy riffs that inspire dancing ("It's Alright"), surfing and bong hits ("Cali Bud"), and even relaxing hammock naps ("This is Love"). The album sounds great and often has more polish than a lot of local rock I've come across. Catch their last performance and tribute to their recently passed guitarist, **Colton Erickson**, at *Craft Lake City* on Aug. 9. —*CJ Morgan*

Gene Swift Band
Zinjanthropus Man

Swift Music, Ltd.

Street: 12.21.12

Gene Swift Band = Neil Young - Crazy Horse + Jimmy Buffet

I don't know whether this album by Lehi-native Gene Swift is a ballsy effort to recapture a long-forgotten sound, or a compilation of nostalgic Americana clichés. Swift and his ensemble tackle songs about Harleys, open mountain skies and the folksy concept of "not all who wander are lost," but they do so in a way that feels too familiar. Thematically, the album doesn't veer too far from its classic rock roots. When it does, it's thanks to an ever-changing crew of local musicians like **Jill Sissell** and **Leraïne Hortsmanshoff**, whose talents help diversify an album that could have easily been nothing

more than an homage to **Dylan**-esque protest-folk. Regardless, anyone who has a serious hankering for some circa-1968 American folk-rock will be well pleased with Swift's sophomore album. —*Alex Springer*

Hurris & Gig
As Good As It Was

Self-Released

Street: 02.18

Hurris & Gig = (Brother Ali - politics) + Common

This flow is severe. Hurris & Gig have seasoned spitting skills that, I can tell, have been honed over many practice sessions. They've found their style and pronounce perfected syllabic resonances right on time. *As Good As It Was* is a well-rounded effort with bluesy and jazz-infused tracks. Most are littered with local cultural references such as the *Park Cafe* and Mormonism. Other than that, however, the lyrics are often lacking. This creates a strange contrast between the intensity with which they are articulating and the words they are actually voicing. Too much of their lyrical focus is spent on themselves, and it comes across as hollow. There are still many goodes to find, though "Captain Crunch Time" and "Morbid" have witty moments and exceptionally good backing tracks. I'm excited for the future of this duo and will be looking for any new and possibly more mature music. —*LeAundra Jeffs*

Indian Headset
Skin Of Your Teeth

Self-Released

Street: 03.20.12

Indian Headset = Fleet Foxes + Laura Gibson

After releasing their debut self-titled album around four years ago, local band Indian Headset returns with this short, but really great, six-song EP. The album stays mostly faithful to a blend of indie-folk rock, with some strong musicians on board—most notably **Ryan Schoeck**, who formed the band back in 2008. Schoeck's voice and guitar playing mesh very well together, and the sound is among some of the best I've heard from local bands. At certain times throughout the album, Schoeck's set of pipes reminded me a little bit of **My Morning Jacket's Jim James**. The opening track "Bourdeaux" puts Schoeck's chops on display from the get-go, and the tune also benefits from some eerie pedal-steel guitar echoing in the background throughout the song. Other songs, such as "Canoe" and "Mother's Words," are great as well, and follow a similar musical theme.

Overall, this is a fine EP, with lots of simple chords and mellow soundscapes. —*Jory Carroll*

Making Fuck
Self-Titled 7"

Self-Released

Street: 03.05

Making Fuck = Sound Garden + Converge

Making Fuck, Salt Lake's latest crusaders for atheism, want to make one thing perfectly clear: They will be heard. They are **Kory Quist** (guitar and vocals), **Jeff Wells** (drums), and **Jessica Bundy** (cello). The opening salvo of "A Slave To The Lazy Boy" recalls Sound Garden's *Louder Than Love*. Quist's guitar, a veritable percussion instrument, leaves space between power chords for ringing and droning upstrokes. Well's drumming sacrifices commotion for blunt impact. What distances Making Fuck from classic grunge is hardcore shouting in place of expressive vocals, and the rejection of conventional song structure for minor variations on a basic riff. The sound, much indebted to engineer **Andy Patterson**, is as heavy as grunge, but more relentless. Bundy's minimalist cello offers a respite from Making Fuck's monolithic brutality. One only hopes to see her more fully integrated into Making Fuck, turning a very competent band into a unique one. —*Brian Kubarycz*

MiNX
Golden

Self-Released

Street: 03.29

MiNX = Pink + Alicia Keys

Living up to their reputation as one of SLC's more prolific bands, vocalist/rapper **Ischa B.** and multi-instrumentalist/vocalist **Raffi Shahinian** return after last year's *MixTape* with an album of nine new tracks. More emphasis on singing versus rapping helps to solidify the duo's strengths, even if they don't seem to know what their sound is yet. The exotic-sounding title track and the cool keys of "Down" lead to an out-of-place sounding (despite it being pretty) song called "A Slow Parked Death." But maybe that was just to buffer the more spoken than sung ill-advised duo of tracks "Crazy, Different" and "Just Sayin'." I will say, however, that "Love Love" is quite palatable and features the strongest chorus of the set. This cut also highlights another of the duo's strengths: their great drumming, which truly enhances "Give it to Me" and the ominous closer, "Got to Live." —*Dean O Hillis*

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⁴ Duncan Phillips Presents Garage Acoustic Showcase FREE SHOW 6-8p Brunch 11-3p	⁵	⁶ TACO TUESDAYS \$1 TACOS 5-CLOSE	⁷ Brother's Comatose	⁸ Live Jazz Mark Choney & The Garage Allstars FREE SHOW	⁹ Dale Watson Grant Sabin & The Full Moon \$5 SHOW	¹⁰ Carrie Nation & The Speak Easy Ugly Valley Boys Brunch 11-3
¹¹ Duncan Phillips Presents Awana Teixeira FREE SHOW 6-8p Brunch 11-3p	¹²	¹³ TACO TUESDAYS \$1 TACOS 5-CLOSE	¹⁴	¹⁵ Live Jazz Mark Choney & The Garage Allstars FREE SHOW	¹⁶ Johnathan Warren & The Billy Goats \$5 SHOW	¹⁷ Lazy Lester The Rising Sun \$7 SHOW Brunch 11-3
¹⁸ Groove Garden Brunch 11-3p	¹⁹	²⁰ TACO TUESDAYS \$1 TACOS 5-CLOSE	²¹	²² Live Jazz Mark Choney & The Garage Allstars FREE SHOW	²³ ERIC McFADDEN TRIO \$15 SHOW	²⁴ The Chickens \$5 SHOW Brunch 11-3
²⁵ Duncan Phillips Presents Up Till Dawn Garage Acoustic Series FREE SHOW 6-8p Brunch 11-3p	²⁶	²⁷ TACO TUESDAYS \$1 TACOS 5-CLOSE	²⁸	²⁹ Live Jazz Mark Choney & The Garage Allstars FREE SHOW	³⁰ Honey Pine \$5 SHOW	³¹ Triggers & Slips Thunderfist \$5 SHOW Brunch 11-3

UTAH FILM CENTER AUGUST 2013 SCREENING & EVENT SCHEDULE

SALT LAKE CITY LIBRARY
210 E. 400 S.

SATURDAY /// AUGUST 3 @ 11:00AM
TUMBLEWEEDS YEAR-ROUND

FLUSHED AWAY

Flushed Away tells the story of an uptown rat that gets flushed down the toilet from his penthouse apartment into the sewers of London, where he has to learn a whole new and different way of life...and has a madcap adventure deep in the bowels of Ratropolis!

GALLIVAN CENTER
239 S. MAIN STREET

MONDAY /// AUGUST 5 @ DUSK
NOIR AT NIGHT

VERTIGO

A retired San Francisco detective becomes obsessed with the woman he's been hired to investigate. *Vertigo* is not only Hitchcock's most colorful film; arguably, it's his most creative one as well. From its use of set pieces, costuming, camera work, the film is an inarguable masterpiece.

ROSE WAGNER CENTER
138 W. 300 S.

WEDNESDAY /// AUGUST 7 @ 7:00PM
THROUGH THE LENS

ROOM 237

A documentary that explores the numerous theories about the hidden meanings within Stanley Kubrick's *The Shining*, which continues to inspire debate, speculation and mystery 30+ years after its release. *Room 237* investigates five very different points of view, drawing the audience into the maze.

VIRIDIAN EVENT CENTER
8030 S. 1825 W. WEST JORDAN

TUESDAY /// AUGUST 9 @ 7:00PM
UTAH FILM CIRCUIT - WEST JORDAN

THE INVISIBLE WAR

The Invisible War is an investigation about one of America's most shameful and best kept secrets: the epidemic of rape within the U.S. military. The film paints a startling picture of the extent of the problem—today, a female soldier in combat zones is more likely to be raped by a fellow soldier than killed by enemy fire.

SALT LAKE CITY LIBRARY
210 E. 400 S.

TUESDAY /// AUGUST 13 @ 7:00PM
SCIENCE MOVIE NIGHT

KEY LARGO

In this film noir classic, an approaching hurricane traps embittered World War II veteran Frank McCloud in a hotel on the Florida Keys with ruthless gangster Johnny Rocco. As the storm rages outside, tensions simmer between Rocco and McCloud while sparks fly between McCloud and his war buddy's widow.

BREWVIES
677 S. 200 W.

THURSDAY /// AUGUST 15 @ 7:00PM
DAMN THESE HEELS! YEAR ROUND

MY SUMMER OF LOVE

Emotional and physical hothouse effects bloom one summer for two young women: Mona, behind a spiky exterior, hides an untapped intelligence and a yearning for something beyond the emptiness of her daily life; Tamsin is well-educated, spoiled and cynical. Complete opposites, each is wary of the other's differences.

SALT LAKE CITY LIBRARY
210 E. 400 S.

TUESDAY /// AUGUST 20 @ 7:00PM
FILMS WITHOUT BORDERS

BEYOND RIGHT AND WRONG: Stories of Justice and Forgiveness

This feature documentary tells the stories of people who both endured and perpetrated cruelty and aggression in the genocide in Rwanda, the violence in Israel/Palestine, and the "troubles" in Northern Ireland.

SALT LAKE CITY LIBRARY
210 E. 400 S.

TUESDAY /// AUGUST 27 @ 7:00PM
SPECIAL SCREENING

ANITA

On October 11, 1991, a poised young law professor sent shock waves through the nation as she sat before the Senate Judiciary Committee intrepidly testifying to the lewd behavior of a Supreme Court nominee. *Anita* crystallizes the sexist power dynamics in the room that day and unravels the impact of that lightning-rod moment on Anita Hill's life.

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MUSIC REVIEWS

Alison Moyet
The Minutes
Metropolis Records
Street: 06.11
Alison Moyet = Lou Reed + Annie Lennox

Usually, it takes the first phrasing from Moyet's lips to hook me into a specific song, but as **Guy Sigworth's** elegant electronics start on "Horizon Flame," it is apparent that something exciting is at play. There is nothing specifically radical going on, per se—other than a great producer understanding what works best for the vocalist he's collaborating with—but that in itself sounds revolutionary. The dynamic start/stops of "Changeling" give way to the seemingly simplistic "When I was your Girl," a gem of many layers, and it is sad that Moyet remains one of our most unappreciated lyricists. The percolating backgrounds of "Love Reign Supreme" echo an earlier jam from the begging-to-be-remixed "Right As Rain." But thrilling as those are, it is the slower tracks—especially the closing quartet of cuts—that leave the most lasting impact, showcasing more facets to Moyet's unique oeuvre. —Dean O Hillis

All Pigs Must Die
Nothing Violates This Nature
Southern Lord
Street: 07.23
All Pigs Must Die = (Converge/Bone Dance) + Wolfbrigade - Scandinavia



All Pigs Must Die initiate *Nothing Violates This Nature* with the thrashy "Chaos Arise"—and it does! The song's lyric "What man creates, man destroys" sets the theme for an album that paves the way for post-D-beat

music. "Silencer," onset by four grunts into said D-beat, exhibits this band's penchant for rhythmic changes that further imbue crusty hardcore with extreme metal—whether it be guitarist **Adam Wentworth's** black metal-esque, single note tremolo strumming or motherfucking **Ben Koller's** insane blast beats and fluid beat changes. APMD still hearken to **His Hero is Gone** crust-sludge with ensuing tracks "Primitive Fear" and "Bloodlines." The one-minute "Aqim Siege" features ring-outs, and "Faith Eater" includes discordant guitar work, both above enraged D-beats. Closer "Articles of Human Weakness" combines the album's forerunning elements to round it out as a release that is more blistering than *God Is War*, simultaneously diverse and innovative. —Alexander Ortega

Amon Amarth
Deceiver of the Gods
Metal Blade Records
Street: 06.25
Amon Amarth = Arch Enemy + Hypocrisy + Vikings

As one of my friends so cleanly sums it up: "It's an Amon Amarth record." Not much has changed in the sound of this Viking horde through the years, aside from their slow descent into much more mainstream-friendly lands, which is where we find ourselves on this new record. Guitars are softer and more melodic—production is crisp and clean. Compare any track on this album to "Death In Fire" and witness the change from grating brutality to the more generic territory they're conquering now. These are nitpicky points, though, and plenty of fans should enjoy the reliable, Norse mythology-based, melodic death metal that *Deceiver* brings. It's not that any band member is failing in his performance, of course—these dudes are consistently talented, and it's a fun listen. But, between you and me, if you want this type of battle metal without the compromise, turn to **Starkill**, who are raping and pillaging through the scene with steel and not plastic. —Megan Kennedy

Andy Kaufman
Andy & His Grandmother
Drag City Records

Street: 07.16
Andy Kaufman = RARE B SIDES! + Jerky Boys

If this half-hour-long collection of random conversations that Dada song-and-dance comic Andy Kaufman recorded between '77 and '79 is the best anyone could do to drum up renewed interest in whether he faked his own death, then I guess no one really cares anymore. I mean, if Andy appeared out of nowhere and surprised me with lunch, I'd be like, "AHOY!" But that's not the case, and so we're all stuck with these barely audible recordings chronicling him being a progressively meaner and meaner asshole to those close to him as time goes by. I'm sure some basement-dwelling conspiracy theorists might appreciate these never-before-released tracks just as much as those schmucks that shit themselves when yet another posthumous **2Pac** album hits the shelves, but in my view, there's plenty of living comics and performance artists you can devote your time to, so do that. Do just that. —Ashlee Mason

The Builders and the Butchers
Western Medicine
Badman
Street: 07.02
The Builders and the Butchers = Murder by Death + The Devil Makes Three

The Builders and the Butchers channel a dustbowl-era feeling in this itinerant carousel of the post-apocalyptic West. All the elements of nu-folky gospel are there—Jesus-y redemption, moonshine and a banjo. The sense of distance may be due to the fact that *Western Medicine* boasts a more orchestral flair than the band has previously embraced. This album might not be enjoyed by very many people outside the folk community because (maybe I'm just an asshole), to me, it seems like a never-ending elegy for a cowboy combined with frantic string sections. But for all the folksters who can't get enough of this kind of stuff and are looking for something a little more than buskerish acoustic music, check this one out. —Jordan Deveraux

The Dodos
Carrier
Polyvinyl
Street: 08.27
The Dodos = Fleet Foxes / Cave Singers

Dull vocals and repetitive drums make *Carrier* more like reading a book than listening to music. That's not to say there's no musical life on the album. Standout track "Substance" has a horn section and big drums during the chorus that suck me in with my head bobbing. The ending is a smooth acoustic section that leaves me reflecting on the song's power to captivate me. In addition to great instrumentation, the words of the chorus, "the common man wouldn't give up his throne," epitomize folk music's message. There is a slight resemblance in this song to the latest album from locals **Les Sages**. While this speaks volumes for a local band, it most likely leaves The Dodos on the shelf in a record store. —Justin Gallegos

Dog Party
Lost Control
Asian Man Records
Street: 08.13
Dog Party = Groovie Ghoulies + The Go-Go's + Karen O

I wish I was as cool as these girls when I was a teenager. At the time of recording, these Sacramento sisters were only 14 and 17 years old—I could barely pluck out a **Nirvana** riff when I was 14, and this is their third full-length record. Their driving guitar-and-drum sound is straight up '77 punk with snotty and sweet lyrics about lame lovers and flamingo encounters. "Best Friend" is at the most earnest and sentimental side of their poppy punk spectrum, and the fast and fierce "Box of Handkerchiefs" counters with a big dose of DGAF. They flaunt punk credibility with a cover of **X's** "Los Angeles," and the minimal tin-can singing and lonely guitar in the finale "Alright" will melt your heart after they've already ripped it out and pogoed on it. *Lost Control* is Dog Party's most fun, mature and badass release yet. —Cody Kirkland

The Fall

Re-Mit

Cherry Red Records

Street: 05.13

The Fall = Swell Maps + Wire

If there's a curmudgeonly rotten bastard shouting at everybody to get off his lawn, **Mark E. Smith** is next door, shouting at him to just quiet down already—because he's doing it wrong. However, Smith sounds to be in a relatively decent mood throughout *Re-Mit*. He's recorded the last four albums with the same lineup. This consistency in bandmates is unusual for The Fall/Smith, so that may be a reason. By now, I'm not entirely sure if it is necessary to review an album by this band. It has a dedicated fanbase and is fairly consistent—mildly abrasive in sound, often irate in mood, vocals becoming increasingly slurred with each album. A phlegmy cough is audible toward the end of "Hittite Man," and doesn't sound at all out of place. "No Respects Rev." and "Loadstones" are solid reference points for *Re-Mit*'s sound. —*T.H.*

Gris

À l'Âme Enflammée, l'Âme Constellée...

Sepulchral Productions

Street: 07.09

Gris = Godspeed You! Black Emperor + Sombres Forêts

Depressive suicidal black metal is hardly a genre one would associate with innovation and variety, yet *Gris* continue to defy expectations on *À l'Âme Enflammée, l'Âme Constellée...* Divided not-so-evenly between calm, meditative acoustic passages and precisely the sort of aching black metal riffs that give the genre its name, *Gris* both embrace and defy their genre. While I'm not as much a fan of the black metal end of *Gris*, their acoustic segments are extremely well arranged, and their sparse instrumentation conveys a sense of loneliness and loss far more effectively than their tremolo-picked guitars. In a sense, this album understands that there must be a balance between these two elements, peppering each song generously with examples of both sides of their sound. I'd sooner listen to this album than any other DSBM album released in the last five years. —*Henry Glasheen*

Honeyslide

Drippin/Deep Architecture

Critical Heights

Street: 07.23

Honeyslide = Weed Hounds + JAMC

This double A-side bucks most retro-brain nu-gaze trends by not trying

too hard to ape *MBV*, and just sort of arrives there nonchalantly. *Drippin* comes from the garage, and not strictly *Loveless*—a discordant twee punctuates the occasional stretch of bliss, particularly on "Deep Architecture," which drives itself into oblivion with the same guitar warbling of the indie-rock axegods **Mascis** and **Moore**. Four songs cuts it a tad short—these things generally need an hour to unfold—but cogent songwriting and enough sprawl to beckon conscious listeners into its shallow K-hole means the record is catchy and replayable where it needs to be. Though it always comes back to Earth in the end, it's willing to stray from its own path for a titch. —*Dylan Chadwick*

La Machine

Phases & Repetition

Castle Face Records

Street: 07.16

La Machine = The In Sound from Way Out + Booker T + Man or Astro-Man?

I can't help but imagine these tracks backing a **David Lynch** film—something along the lines of a black Cadillac racing through the desert night pursued by creepy-looking pale corpses in dark suits. I speak first of the imagery that comes to mind when I listen to this because the music itself is minimal in execution—heavy bass, steady drums, ambient noise. These elements come together in phases through repetition (yup, exactly like the name of the album!) to create several tracks that manage to tap different musical styles to give us a little industrial, a little reggae, a little psych, etc. The mind can't help but conjure up these obscure avante garde scenarios as the repetitious and catchy tunes allow the listener a good deal of mental stimulation. If I wasn't writing this review right now, I would probably listen to this album while purging my brain into some other project with great fervor. —*Ben Trentelman*

Lord Dying

Summon The Faithless

Relapse

Street: 06.28

Lord Dying = High On Fire + Fucked Up

Lord Dying, a Portland quartet featuring former stalwarts of the SLC metal scene, remind us why we first fell for metal. This album features startling clarity for their debut recording. This does no discredit to the musicianship, which is highly adept—rather, the immediacy of both vocals and instruments present Lord Dying as a connoisseur's band—metal focused on quality of sound, not just gain and volume. Yes, the album recalls the expected influences, but more impressive—indeed worthy of delectation—

is the grain of the band's total voice, which includes actually intelligible lyrics. Their songs leave breathing room for the burn of vacuum tubes and the scrape of human tissue. Lord Dying retrieve everything jettisoned with the advent of overproduced, gagging, and silly, black and ambient metal. If metal can be organic, Lord Dying is precisely that. Indeed, the band's correlative fascination with death and putrefaction makes actual sense—nothing can rot which was not first alive. —*Bryan Kubarycz*

Nunslaughter/Antiseen

Split 7"

Hells Headbangers

Street: 06.26

Nunslaughter = Midnight + Nifelheim + Nekrofilth

Antiseen = The Murder

Junkies + Motörhead +

Speedwolf

After my initial thought of "What the fuck?" regarding **Nunslaughter** and **Antiseen** releasing a split 7", I immediately realized how much sense it actually makes. Nunslaughter is one of my personal favorite bands, and pairing their sleazy brand of death metal with the sheer nihilism and grime that is the punk outfit Antiseen is absolutely brilliant. Of course, Antiseen is probably one of the only bands that Nunslaughter haven't already done a split of some sort with. Regardless, the two Antiseen tracks on this beautifully grotesque slab are pure, filth-ridden, up-tempo punk rock, and they complement the fly-blown death metal of Nunslaughter perfectly. While neither band is doing anything new—for themselves or for their respective genres—they are two of the best at what they do. —*Gavin Hoffman*

O'Brother

Disillusion

Triple Crown Records

Street: 08.20

O'Brother = Isis + Thrice



Hailing from Atlanta, Ga., O'Brother are a five-piece sonic powerhouse. Fans of Thrice and **Manchester**

Orchestra will probably recognize them as the openers that stole the show during their last few, respective tours, particularly notably opening for Thrice's recent farewell tour. *Disillusion* marks their sophomore effort, following up their 2011 debut, and it's one damn fine step forward. Slower than *Garden Window*, much more brooding and somber, it harkens back to the mood on their EP, *The Death of Day*, with all of the same, beautifully heavy three-guitar soundscapes that they've become known for. It isn't as easy for me to settle on a favorite as it was when I first heard "Lay Down" or "Lo," but this isn't an album made for singles either. "Parasitical" almost does the trick, but I recommend starting from the beginning and enjoying the whole ride. It's well worth it. —*Matt Brunk*

Oathbreaker

Eros / Anteros

Deathwish Inc.

Street: 08.20

Oathbreaker = Converge +

Birds In Row + Young And

In The Way



Eros / Anteros should be more enjoyable than it is—it's like going to a restaurant where the menu looks amazing and the food is decent, but you won't recall what you ate the next day. That's where Oathbreaker's latest falls. Maybe it's that it sounds too close to Converge at times—perhaps this is Converge's **Kurt Ballou**'s fault. Oathbreaker's riffs are blistering, and the drumming pumps out some raging D-beat, but it just doesn't stick. *Eros / Anteros* is adrift in a sea of bands working within the sludge/hardcore/blackened metal realm, which is too bad because there are interesting musical ideas to be found. "The Abyss Looks Into Me" marks the high point of the album, finding a balance between sludge, clean vocals and a build to a satisfying catharsis. It finally gives some bite to an album which should be a kick in your teeth from the start. —*Peter Fryer*

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The DAILY CALENDAR

Get your event listed for free in print, online and on our iPhone app! Sign up for a free SLUG calendar account at SLUGMag.com/Calendar.

Friday, August 2
When The Fight Started, Hillside, Jack Wilkinson, The Signal Sound - *Bar Deluxe*
Black Irish Texas - *Burt's*
The 44's - *Garage*
Cascada - *Green Pig*
The Goodnight - *Kilby*
Park City Arts Festival - Kimball Art Center
Bruno Mars, Ellie Goulding, Fitz & The Tantrums - *Maverik Center*
Rooftop Concert Series: Mindy Gledhill, Mideau, Scott Shepard
- Provo Town Square Parking Terrace
Old Port - *Shred Shed*
Monophonics, Marinade, DJ Uprock - *State Room*
Sugar House Farmer's Market - Sugar House Park
Old Port & The Religious Enforcers, Modern Baseball - *The Shred Shed*
Dubwise - *Urban*
Brad Paisley, Chris Young, Lee Brice & The Henningsens - *USANA*
MiNX, Napium, The Kamino Arrival - *Woodshed*
Saturday, August 3
Elevated - *Bar Deluxe*
Raspberry Days - Bear Lake
The Far West - *Garage*
DJ Lemont, Gamma Rays - *Green Pig*
Aesop Rock, Kimya Dawson, Hamell On Trial - *Kilby*
Park City Arts Festival - Kimball Art Center
Hooligan, Donnie Bonelli, DJ Dread, Apt/Lewis, Kemp, Surreal, Bust A Kap When - *Muse*
Downtown Farmer's Market - Pioneer Park
Strike To Survive, State Faults, Show Me Island, Au Revoir, And I The Lion - *Shred Shed*
Hayes Carl, Warren Hood & The Goods - *State Room*
Strike To Survive, State Faults, Au Revoir, ATTL - *The Shred Shed*
Tolchock Trio, The Rubes, Selma - *Urban*
Blume, Neil Myers, Maeve Buchanan - *Velour*
DJ Awamaddix - *Woodshed*
Sunday, August 4
Bill Powers, Jenn Rawlings, Basho Parks - *Garage*
DJ Flash & Flare, Mason Reed - *Green Pig*
People's Market - International Peace Gardens
Purple, Westward - *Kilby*
Park City Arts Festival - Kimball Art Center
Sadistik, Dusk - *The Shred Shed*
Monday, August 5
Brown Bag Concert Series - Exchange Place Plaza
Vertigo - *Gallivan Center*
Moon Taxi, Mr. Smith - *Kilby*
Doomed To Extinction, Sure Sign Of The Nail - *The Shred Shed*
Sebadoh, Octa#grape - *Urban*
Tuesday, August 6
Texas Hippie Coalition, Eve To Adam, Truce In Blood, Sugar Bone - *Bar Deluxe*
Music At Main: Prapismatism, The Pentagram Cracker's - City Library
Mike Stud, Kurt, DJ MTK - *Kilby*
Kaleb Hanly, Vinyl Tapestries, Bird In The Trees, The Circulars - *Urban*
Wednesday, August 7
The Contras, Eat Crow, Jordan Ballou - *Kilby*
Twilight Concert Series: Grizzly Bear, Youth Lagoon - Pioneer Park
Steve Miller Band - *Red Butte*
Ray Wylie Hubbard - *State Room*
I Am The Ocean, My Ticket Home, Night Verses, I Am King - *The Shred Shed*
Wavves - *Urban*
Thursday, August 8
Formerly People, The Swinging Lights, Andrew Wells, Brad Maney, Robert Houghton, Cody Taylor - *Bar Deluxe*
Mark Chaney & The Garage Allstars - *Garage*
John Lee Hooker - *Green Pig*
Twilight Concert Series: Erykah Badu - Pioneer Park
Wade Bowen Band, Rattlesnake Wine - *State Room*
Silence Protocol - *The Shred Shed*
Ruby Star, JR Boyce & His Troubles, Mountaineers, Adam Hall - *Velour*
Friday, August 9
Happy Birthday, Paul Jensen!
Happy Birthday, Blake Leszczynski!
Happy Birthday, Chad Pinckney!
Night Sweats, Desert Empire - *Bar Deluxe*
Through The Roots, Fortunate Youth, Micah Brown - *Complex*
Craft Lake City DIY Festival - Gallivan Center
Grant Sabin & The Full Moon - *Garage*
Matt Bashaw & The Hope - *Green Pig*
Arrows Inward, Laterine, Creature Double Feature, 68 SaltLakeUnderground

Odiette Amo, Stu/Be - *Kilby*
Eli Whitney, Regal Beast, My Fair Fiend, Ocean Commotion - *Muse*
Paintings Of The West - *Slusser Gallery*
Hockey, Saint Motel, Swimm - *State Room*
Sugar House Farmer's Market - Sugar House Park
Settle Down, Breaux, Commoner, Merlin's Beard - *Urban*
Taylor Berrett - *Velour*
Saturday, August 10
Slick Shifters, Jail City Rockers - *Bar Deluxe*
Tommy Lee, DJ Aero, Nick Thayer - *Depot*
Craft Lake City DIY Festival - Gallivan Center
Carrie Nation & The Speakeasy, Ugly Valley Boys - *Garage*
Larusso, I Was A Wave, Mess Of Me - *Kilby*
Chris Wilson & Planet Earth, Michael Gross & The Statuettes, The Virescent Project - *Muse*
Downtown Farmer's Market - Pioneer Park
Steely Dan - *Red Butte*
Alaska, Remiss, Mr. Fisher & The Hospitality - *The Shred Shed*
Mike Brown Fest 5: The Fucktards, Swagitha Filligar, Torchies - *Kilby*
Alan Jackson - *USANA*
Deadtooth, Shogun & The Clay Pigeons, Cyber Cowboy & The F.C.B. - *Velour*
Sunday, August 11
Happy Birthday, Steve Goemaat!
Urban Flea Market - 600 S. Main St.
6th Annual SLC Zombie Walk - *Downtown SLC*
Awna Teixeira - *Garage*
People's Market - International Peace Gardens
Truth & Salvage Co., Wes Sheffield - *State Room*
Monday, August 12
Happy Birthday, Justin Gallegos!
Beneath Oblivion, Yaafi Miclan - *Bar Deluxe*
The House Guests, Katie Messer, Emily Bea - *Kilby*
The Polyphonic Spree - *State Room*
Brave Bird, Antiflex Pereo - *The Shred Shed*
The Sprints, Max Pain & The Groovies, Red Telephone - *Urban*
Brown Bag Concert Series - Washington Square
Tuesday, August 13
Music At Main: Rainy Lane - City Library
The Fence - *Kilby*
Josh Ritter & The Royal City Band - *State Room*
I Hear Sirens, You May Die In The Desert, Commissure, Murrieta - *The Shred Shed*
Kurt Vile & The Violators, Sonny & The Sunsets - *Urban*
Craft Lake City DIY Festival's 5% Day Benefit - Whole Foods Trolley
Wednesday, August 14
Happy Birthday, Jeanette Moses!
Douglas & The Furs - *Bar Deluxe*
Adam Zwig, Michelle Moonshine - *Kilby*
Michael Franti, Spearhead, Ethan Tucker, Amanda Shaw - *Red Butte*
Wired For Havok - *The Shred Shed*
Thursday, August 15
Mark Chaney & The Garage Allstars - *Garage*
DJ Lemont - *Green Pig*
Twilight Concert Series: Ludacris, Two-9 - Pioneer Park
The Longshots - *The Shred Shed*
Xavier Rudd, Nahko, Medicine For The People - *Urban*
The Ladells - *Velour*
Friday, August 16
Happy Birthday, Randy Dankievitch!
Natas Lived, Skychange, Chris Aguilar & Friends, KHP - *Bar Deluxe*
Jonathan Warren & The Billy Goats, Working In Shifts - *Garage*
Melanie Delany - *Green Pig*
Planetary Band Show - *Kilby*
Habit, Bass Reeves - *Muse*
Spy Hop Street Party - *Spy Hop Productions*
The Clumsy Lovers - *State Room*
Sugar House Farmer's Market - Sugar House Park
Wasatch Fault, One Way Life - *The Shred Shed*
SLUG Localized: The New Electric Sound, Wildcat Strike, The Pentagram Cracker's - Urban
Jay William Henderson, Timmy The Teeth, Jennie Wayne - *Velour*
Funk & Gonzo, Fat Candice, The Vision - *Woodshed*
Saturday, August 17
Arsenic Addiction, Cave Of Roses, Penalty Of Treason, Turned To Stone - *Bar Deluxe*
Summer Slaughter Tour - *Complex*
Utah Beer Festival 2013 - Gallivan Center
Lazy Lester, The Rising Sun - *Garage*
Billy Goats - *Green Pig*
Bad Weather California, Sauna, Skating Pollu, The Wasatch Fault - *Kilby*
Downtown Farmer's Market

- Pioneer Park
Hardwell Adventure Club, Borgore Danni, Savoy, V&W - *Saltair*
Cuthroat Beer Bash - *State Room*
Stick Figure - *The Shred Shed*
Mortigi Tempo, Temples - *Velour*
Salt Lake Electric Ensemble - *Woodshed*
Sunday, August 18
Kady Z - *Bar Deluxe*
Flash & Flare - *Green Pig*
People's Market - International Peace Gardens
Beachmen, The Lower 48, 90's Television - *Kilby*
Monday, August 19
Wounded Giant, Demon Lung - *Burt's*
Brown Bag Concert Series - City Creek Park
Lake Mary - *Kilby*
The Special Consensus - *State Room*
Sweet Weapons - *The Shred Shed*
Tuesday, August 20
Happy Birthday, Austin Boyd!
The Longshots, Hemptationz, Newborn Slaves - *Bar Deluxe*
Music At Main: The North Valley, Michael Gross & The Statuettes - City Library
Filligar, Torchies - *Kilby*
The Porch - *Storytelling - Muse*
John Prine, Johnnyyswim - *Red Butte*
Danzig, Doyle - *Saltair*
Living With Lions, Last Call, Stickup Kid, Save The World, Get The Girl - *The Shred Shed*
Wednesday, August 21
A Midnight Drive, Anthems - *Bar Deluxe*
The Lonely Wild - *Kilby*
Reproacher - *The Shred Shed*
Peanut Butter Wolf, Dam Funk, The Stepkids, Myron & E, The Doobie Sisters - *Urban*
Thursday, August 22
Mark Chaney & The Garage Allstars - *Garage*
MiNX - *Green Pig*
Bobby Long, Michael Bernard Fitzgerald - *Kilby*
Behind Sapphire, Adventure Galley - *Muse*
Twilight Concert Series: Kid Cudi, King Cain - Pioneer Park
The Melodians, Babylon Down - *Urban*
Friday, August 23
Happy Birthday, Slugger!
Behind Sapphire, Crook & The Bluff, Adventure Galley - *Bar Deluxe*
Rebellion & Matisyahu - *Complex*
Eric McFadden Trio - *Garage*
Tony Holiday Band - *Green Pig*
Kris Orlovski - *Kilby*
We The Equinox, Breaux, Amorous, Tomorrow The King - *Muse*
Fun., Tegan & Sara - *Saltair*
Sugar House Farmer's Market - Sugar House Park
Silence Protocol - *The Shred Shed*
Eidola, Visitors, Heartless Breakers, Visioneer - *Urban*
L'anarchiste, Coin In The Sea - *Velour*
Greenleaf - Woodshed
Saturday, August 24
Happy Birthday, Ashlee Mason!
Stories Of Ambition, Unthinkable Thoughts, Collin Creek, Below The Skyline - *Bar Deluxe*
Three Days Grace, Otherwise - *Depot*
WRD: Wasatch Home Team Championships - *Derby Depot*
JCRD: Trainwrecks vs. Happy Valley Derby Darlins, Loco-Motives vs. Grand Junction Roller Dolls - *Golden Spike Arena*
The Vision - *Green Pig*
Zigebra, Creature Double Feature - *Kilby*
Songwriters In The Round - *Muse*
Downtown Farmer's Market - Pioneer Park
Genre Zero, Whirr, Nothing, Rhubarb Jam - *The Shred Shed*
Burnell Washburn, Common Market, Pat Maine, DJ Electronic Battleship, Malev MC - *Urban*
Blue Aces, Mr. Smith - *Velour*
Sunday, August 25
People's Market - International Peace Gardens
Snoop Dogg - *Park City Live*
Monday, August 26
Brown Bag Concert Series - Exchange Place Plaza
Melissa Hughston - *Red Butte*
Tuesday, August 27
Benefit for Cami Chatterton - *Bar Deluxe*
Music At Main: Elemental, The New Body Electric - City Library
No Age, Protect Me - *Kilby*
George Thorogood & The Destroyers, Buddy Guy - *Red Butte*
The Moondoggies, Hollering Pines, David Williams - *Urban*
Dave Matthews Band - *USANA*
Wednesday, August 28
Happy Birthday, Ceza Dzwala!
The Sudden Lovelys - *Garage*

Broncho, Mozes & The Firstborn - *Kilby*
Charles Bradley & His Extraordinaires - *State Room*
Sloths, Grass, Die Off - *The Shred Shed*
Burning Ghats - *Urban*
DIY Workshop - West Elm Presents: Soap Carving with Subin Doenges - West Elm Thursday, August 29
Glife, Gliffa Kings - *Bar Deluxe*
IAMSUI, Kool John, Jay Ant - *Complex*
Mark Chaney & The Garage Allstars - *Garage*
James Douglas Show - *Green Pig*
Twilight Concert Series: Empire Of The Sun - Pioneer Park
Wayne Shorter - *Red Butte*
!!!, Beachmen - *Urban*
Friday, August 30
Happy Birthday, Lauren Paul!
Clear, Dismantled, INVDRS - Bar Deluxe
O'Brother, Native, Daylight, Huldra - *Kilby*
The Rose Exposed - Rose Wagner
The Soul Rebels Brass Band - *State Room*
Martha Wilson: Staging The Self - *UMFA*
Baroness, Royal Thunder - *Urban*
Park City's Last Friday Gallery Stroll - *Various Galleries*
Robert & The Carrolls, The Band West - *Velour*
Saturday, August 31
Soma Dams, Hate For State - *Bar Deluxe*
Pinback - *Depot*
Triggers & Slips, Thunderfist - *Garage*
Bam Margera's F**kface Unstoppable, p.e. - *In The Venue*
Alien Ant Farm - *Kilby*
Downtown Farmer's Market - Pioneer Park
Clear, Triphammer, Tamerlane, Cool Your Jets, Oxcross, Day Hymns - Salt Haus
Dethrone The Sovereign - *The Shred Shed*
Afro Omega, Natural Roots, Sara B - *Urban*
BBGUN, Kathleen Frewin, The 2:13's, Queenadilla - *Velour*
Sunday, September 1
Happy Birthday, Steve Thueson!
Kandyland 7, Mad Hatter, Big Ups - *In The Venue*
People's Market - International Peace Gardens
Park Silly Sunday Market - *Park City's Historic Main Street*
Hog Ride - *Timpanogas Harley Davidson*
Monday, September 2
Happy Birthday, Billy Ditzig!
Secret Abilities, Priest Overcoat, ANN, Genderdog - *Kilby*
Hog Ride - *Timpanogas Harley Davidson*
Rockstar Energy Drink UPROAR Festival - *USANA*
Tuesday, September 3
Happy Birthday, Brock Gross!!
Lee Koch - *Green Pig*
Ben Sollee - *Kilby*
Volbeat, HIM - *Maverik Center*
On An On, Polytipe - *Velour*
Wednesday, September 4
Sick Puppies - *Depot*
DocUtah - Dixie State College
Gregory Alan Isakov, Ark Life - *State Room*
The Hawks & The Found, Zabrana Bastard - *The Shred Shed*
Thursday, September 5
Happy Birthday, James Bennett!
Aleki, Dark Divide, Jeddie Iridia, Jordan Shenk, Shane Woodbury - *Bar Deluxe*
DocUtah - Dixie State College
Twilight Concert Series: MGMT, Foxygen - Pioneer Park
Sound Remedy - *Shred Shed*
Salt Lake Comic Con - *South Towne Expo Center*
Jason Isbell, T. Hardy Morris - *State Room*
S, Night Cadet, Night Sweats - *Urban*
Friday, September 6
Pick up the new issue of SLUG anyplace cool!
Matthew & The Hope, Son Of Ian, Cody Taylor - *Bar Deluxe*
Icona Pop - *Complex*
DocUtah - Dixie State College
The Acacia Strain, Within The Ruins, Xibalba, Fit For An Autopsy, American Me - *In The Venue*
Icona Pop K.Flay, Sirah - *Kilby*
Sexy Comedy Hypnosis - Perry's Egyptian Theatre
Rooftop Concert Series: Ryan Innes, N.E.S., Amy Whitcomb - Provo Town Square Parking Terrace
Salt Lake Comic Con - *South Towne Expo Center*
Sugar House Farmer's Market - Sugar House Park
HVDD: Daughters Of Anarchy vs. Sirens Of Steele - *The Hive*
Deerhunter - *Urban*
Provo Gallery Stroll - *Various Galleries*
Ogden's First Friday Art Stroll - *Various Galleries*
MiNX - *Woodshed*

THE SHRED SHED

AUGUST CALENDER



Fri Aug 2nd- Old Port & the Religious enforcers, Modern Baseball, Breakers, TBA
Sat Aug 3rd- Strike to Survive, State Faults, Au Revoir, ATTL
Sun Aug 4th- Sadistik, DUSK
Mon Aug 5th- Doomed to Extinction, Sure Sign of the Nail, TBA
Wed Aug 7th- I Am The Ocean, Night Verses, My Ticket Home, I Am King
Thur Aug 8th- Silence Protocol
Sat Aug 10th- Alaska, Remiss, Mr. Fisher and the Hospitality
Mon Aug 12th- Brave Bird, Antiflex, Pereo
Tue Aug 13th- I Hear Sirens, Tigon, You May Die in the Desert, Commissure, Murrieta
Wed Aug 14th- Wired for Havok, To The Wind
Thur Aug 15th- The Longshots,
Fri Aug 16th- TBA
Sat Aug 17th- Stick Figure
Mon Aug 19- Sweet Weapons
Tues Aug 20th- Living with Lions, Last Call, Stickup Kid, Save the World, Get the Girl
Wed Aug 21st- Reproacher
Thur Aug 22nd- Ehan Conner Presents
Fri Aug 23rd- Silence Protocol
Sat Aug 24th- Genre Zero, Whirr, Nothing, Rhubarb Jam
Wed Aug 28th- Sloths, Grass, Die Off
Sat Aug 31st- Dethrone the Sovereign
Wed Sept 4th- The Hawks and The Found
Sat Sept 21st- The Queens, Teenage BottleRocket, The Copyrights, Problem Daughter

clear

Fri. Aug. 30th
BAR DELUXE
666 S State St.
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DISMANTLED & INVDRS
\$8 DOORS OPEN @ 9:00PM

Sat. Aug. 31st
SALT HAUS
735 S 400 W
(ALL AGES)
TRIPHAMMER
Tamerlane
COOL YOUR JETS
OXCROSS
DAY HYMNS
\$10 DOORS OPEN @ 5:00PM

In Memory of Mick Morris. All proceeds will be donated to his son, Jude Morris



KILBY COURT



AUGUST

- 8/1: MC CHRIS, Dr. Awkward, Jesse Dangerously, Tribe ONE
- 8/2: The Goodnight, TBA
- 8/3: The Uncluded (featuring Kimya Dawson & Aesop Rock),
- 8/4: Purple, Westward, TBA
- 8/5: Moon Taxi, Mr. Smith, TBA
- 8/6: Mike Stud, Kurt, DJ MTK
- 8/7: The Contras, Eat Crow, Jordan Ballou
- 8/9: Arrows Inward, Icteline, Creature Double Feature, StuABe
- 8/10: Larusso, I Was a Wave, Mess of Me
- 8/12: The House Guests, Katie Messer, Emily Bea
- 8/13: The Fence, TBA
- 8/14: Adam Zwig, Michelle Moonshine, TBA
- 8/16: Planetarium Band Show
- 8/17: 2K13 Cream Cone Tour w/:
Bad Weather California, Sauna, Skating Pollu, The Wasatch Fault
- 8/18: Beachmen, The Lower 48, 90's Television
- 8/19: Lake Mary, TBA
- 8/20: Filligar, Torches, TBA
- 8/21: The Lonely Wild, TBA
- 8/22: Bobby Long, Michael Bernard Fitzgerald
- 8/23: Kris Orlovski, TBA
- 8/24: Zigtebra, Creature Double Feature
- 8/27: No Age, Protect Me
- 8/28: Broncho, Mozes and the Firstborn
- 8/30: O'Brother, Native, Daylight, Huldra
- 8/31: Allen Ant Farm, TBA

741 SOUTH 330 WEST
all shows start at 7pm
unless otherwise noted

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T H E U R B A N L O U N G E

A U G U S T

- | | |
|---|---|
| <ul style="list-style-type: none"> 1: Max Pain & The Groovies, Strangers Family Band, 90s Television, Red Dog Revival 2: DUBWISE 3: The Last Tolchock Trio Show, The Rubes, Selma 5: Sebadoh, Octa#grape 6: Kaleb Hanly, Vinyl Tapestries, Bird in The Trees, The Circulars 7: WAVVES 8: SOUL NIGHT Free before 10:30 & \$5 After 9: Settle Down, Breaux, Commoner, Merlin's Bears 10: Mike Brown Fest 5 feat. Fucktards, Swagitha Christy, Breakers 12: The Spyrals, Max Pain & The Groovies, Red Telephone 13: Kurt Vile & The Violators, Sonny & The Sunsets 14: Boombox Presents 15: Xavier Rudd, Nahko and Medicine For The People 16: SLUG LOCALIZED The New Electric Sound, The Pentagram Crackers, Wildcat Strike 17: Rogue Presents 21: STONES THROW SOUL TOUR: Peanut Butter Wolf, Dam Funk, The Stepkids, Myron & E, The Doobie Sisters 22: The Melodians, Babylon Down 23: Eidola + Visitors Tour Kickoff with Heartless Breakers and Visioneer 24: Burnell Washburn's Birthday Show! Feat. Common Market, Pat Maine + Dj Electronic Battleship + Malev Mc 27: The Moondoggies, Hollering Pines, David Williams 28: Burning Ghats 29: !!!, Beachmen 30: Baroness, Royal Thunder 31: Afro Omega, Natural Roots, Sara B | <p>***DOORS: 8 PM FOR MOST AUG. SHOWS</p> <p>Coming Soon:</p> <ul style="list-style-type: none"> Sep 05: S (Featuring Jenn of Carrisa's Wierd) Sep 06: Deerhunter, Sep 10: Ra Ra Riot Sep 12: Break Science, Sep 13: Typhoon Sep 14: Jars Of Clay, Sep 16: General Jackett Sep 17: The Legendary Pink Dots Sep 19: Baths, Sep 21: Star, Sep 22: Lightning Dust Sep 24: The Growlers + Hanni El Khatib + Bass Drum Of Death Sep 25: Chelsea Wolfe Sep 27: Phutureprimitive, Oct 1: Gold Panda Oct 2: Mount Kimbie & Houses, Oct 3: Kitty Crimes Oct 5: Young Galaxy, Oct 9: Man Man Oct 11: Frank Turner & The Sleeping Souls Oct 14: Carbon Leaf, Oct 17: Surfer Blood Oct 18: King Khan & The Shrines, Oct 19: BOY Oct 23: Fuzz (Featuring Ty Segall) Oct 25: Menomena & The Helio Sequence Oct 26: Widowspeak, Oct 29: Deer Tick Oct 31: KRCL Presents Vile Blue Shades BACK FROM THE DEAD HALLOWEEN SHOW Nov 3: Tycho, Nov 5: Jay Brannan Nov 20: Monster Magnet, Nov 27: Built To Spill |
|---|---|

2013 TWILIGHT CONCERT SERIES

PIONEER PARK, 350 W 300 S, SLC UT
GATES OPEN AT 5PM

- JUL 18 BELLE AND SEBASTIAN | BLITZEN TRAPPER
- JUL 25 FLAMING LIPS | ESS
- AUG 01 THE NATIONAL | SHARON VAN ETTEN
- AUG 07 GRIZZLY BEAR | YOUTA LAGOON
- AUG 08 ERYKAN BAHU
- AUG 15 LUDACRIS | TWO-9
- AUG 22 KID CUDI | KING CHIP
- AUG 29 EMPIRE OF THE SUN
- SEP 05 NGMT | FOXYGEM

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No Smoking Except In Designated Smoking Sections. No Coolers. No Outside Food.
No Outside Alcohol or Liquids. Concerts Will Go On Rain or Shine. No Refunds.

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