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About the Cover: SLUG's Nate Abbott lent us his vest, Michael Fitches did some last-minute heat transferring to create Jesse Cassar's *Shred Shed* back patch, Teresa Spas of *Tissu* sewed it on, Chad Kirkland captured the energy of the venue, and Lead Designer Joshua Joye made sure it would fit on the page for this cover shot. Check out the story by Alexander Ortega on pgs. 36-37.

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Contributor Limelight: Rachel Miller - Copy Editor



Rachel Miller joined the SLUG copy editing team in June of 2012, and ever since, she has duly annihilated every misplaced comma and unnecessary apostrophe in her path! In addition to her dedication to proper grammar and the magazine's fluid readability, Rachel has goes beyond mere "punctuation," as she "punctually" arrives to each and every meeting 10 minutes early—she even powered through a nasty cold on a Sunday to lend her keen editing skills. Rachel graduated with a Bachelor's in English from Earlham College, which is a small liberal arts school in Indiana, and also enjoys singing, reading comics

and rompin' on post-apocalyptic mutants in *Fallout 3* and *Fallout New Vegas*. To boot, she's always rocking stylish, gothy outfits and jewelry, and adds a witty and sarcastic sense of humor to copy editing meetings amid consistent streamlining of Mike Brown's grammar. With music faves ranging from VNV Nation, Depeche Mode and Tom Waits, Rachel fits right in on the SLUG team!

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DEAR DICKHEADS

Dear Dickheads, I have heard various complaints on how there is not enough touring "Gothic" or "Industrial" music acts, and I find myself wondering if these hermits live under a rock. In the last two months, I have gone to three shows, all of which have had a turn out, of around 30 people or less. I have seen people promoting and the ads in the local magazines, so I know it is not due to lack of awareness. I do realize that some of them had to clean under their couch cushions to get change for their tickets to see his "Highness" **Peter Murphy** but these other acts are usually under 15 bucks

It is quite possible that some of these people do not know these acts because they are programmed to the same thirty tracks they have heard every time they have gone out to the club(it is almost predictable which song will be played next) for their weekend ritual of alcohol, exercise and debauchery. I believe that they just need to open their minds, or need to hear something new, as music evolves at a very quick pace these days. Look, I understand that everyone enjoys the classics by **Sisters of Mercy, Skinny Puppy, and Siouxsie and the Banshees**, and people can be "creatures of habit" but people are missing out on the new gothic and industrial sound of music that is out there now. The oldies are being played, over and over, with rare opportunity for the fresh new track. It does not take a rocket scientist to understand that a "scene" with no progression ages and dies. -Life Support

Dear Laugh Support, I don't know if you know this ... but goth is actually (gasp!) the COOL thing right now! The 20-something hipsters have been all over this shit—the TRYST show packed **Urban**, and industrial robot/man Author & Punisher made a full-house crowd his BITCH at **Bar Deluxe**

earlier this year. Where were YOU? Here's a tip: Stop hanging out in your dungeons reading **Lautréamont**, get drunk at **Twilight**, put on your rubber leggings and get way down with dry humping. THEN you'll be a real goth and know what's up. XOXO, SLUG

Dear dickheads, I was in slc today and wanted to get a july issue if slug. But alas and alak, it be august. Anyway can I convince someone there to send me a july issue, you know the one you have laying on top of the pile over in the corner? Prettitty please, and I thank u in advance. Let me know what I need to make this dream come true. Thank u, elise wilding.

Dear Elise Swilling, Are you sure you forgot to pick up the July issue—the Beer Issue? Judging by your pirate grammar, you hit the beer trail a little too hard. Did you try every beer and brewery we reviewed, wake up in August and then drunk-text us because you lost your copy of SLUG? Sorry we took so long to respond, but we figured we should let you dry out a little before sending you something you'd just lose again. In the future, either get a subscription in the merch section of our website, read the archived issue online or seek treatment for your drinking problem so this doesn't happen again. XOXO, SLUG

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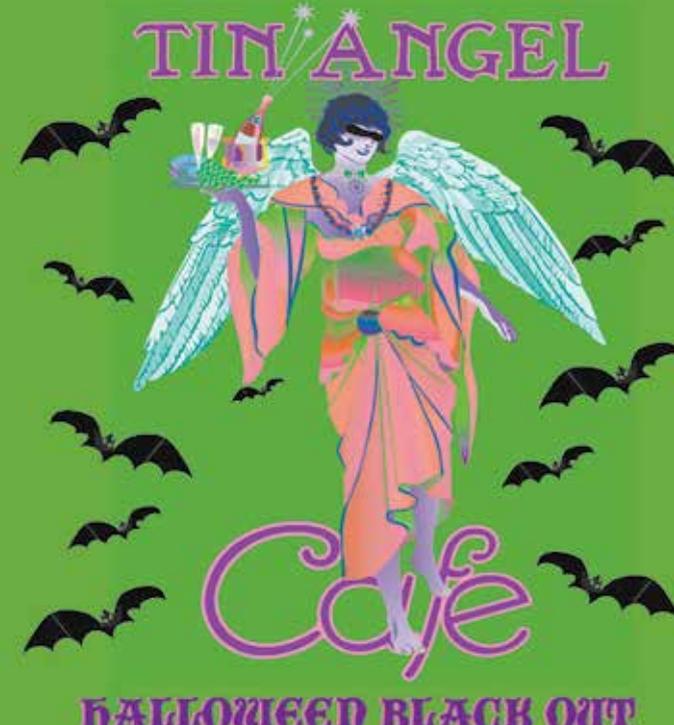


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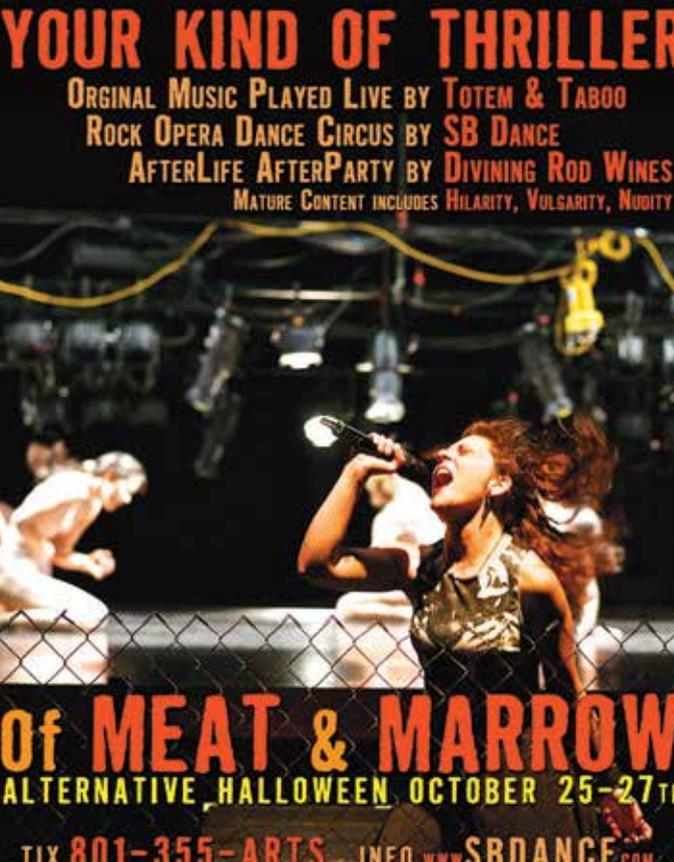
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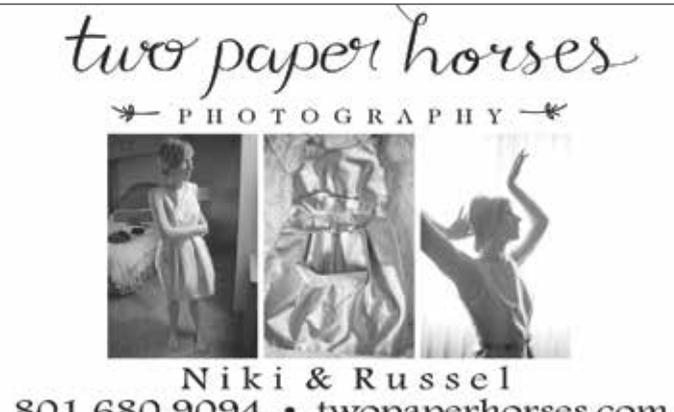
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Photo: Jeremy Andelin

The homies mob deep on the rough side of the tracks.

"This was the second *Summer of Death* I have been to, and I was disappointed that we didn't go to more spots. However, it is one of the best comps out there ... I was really excited, initially, because they were keeping the spots secret and that added to the anticipation of the whole event.

The first spot we went to was interesting, but it lacked the ability to be skated by all skill levels. The second spot, however, was more open. The gap was almost an accidental find when we were on our way to the train, and it could've produced some good tricks until security called the cops on us.

This pushed the competition out and on to the TRAX to find the next spot. We stumbled upon a freeway ramp that was just waiting to be destroyed. Within minutes, bangers were going down, **Cameron** and **Carson Parkinson** tail dropped and nosedipped into this massive bank with **Nate Brown** right behind them. Some gnarly slams went down, and then everyone mellowed out and hung out for a while. The clouds began building and we could tell that rain was imminent as everyone headed off for the last spot. When we arrived at the manual pads, it quickly became a snake run, and

there were 20 people going at once. The rain began to fall, but people were still throwing down hammers.

This photo is cool because it captured the 'never give up' part of skateboarding. Even though it was raining and we had already been kicked out of two spots, everyone was stoked to keep on pushing. This was right before we headed over the Jersey barrier under the bridge, and I think that this last stop was probably the most fun for everybody ... I've never seen so many tricks go down on a Jersey barrier in less time: **Tanner Oliver** was getting blunt pull outs, **George Martinez** was getting buck with a front 50-50 270 out, and **Aiden Chamberlain** got next level with a back smith 270 ... Hitting the streets with your homies has always been an essential part of skateboarding, and this competition has been able to capture that."

-Jeremy Andelin, @_Push_Wood

Jeremy Andelin is the winner of our 14th Annual *Summer of Death: Roughside of the TRAX* Sponsored by Scion Instagram photo contest, in collaboration with INI Cooperative. Follow us on Instagram @SLUGMag to find out more about our upcoming #inSLUGram contests and get featured in the mag! Read more on *Summer of Death*, pgs. 39-40.

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(L-R) Levi Lebo, Danielle Marriott, Carri Wakefield and Joshua Asher exude a sludgy sense of melody in their folk-turned-rock music.

LOCALIZED

By Henry Glasheen
henryglasheen@msn.com
 Photos: Helen Leeson

Dark and gloomy doom is the order of the day on Oct. 12. Come chill with the heavy, meandering drone rock of Dustbloom, and meditate with the melancholic vibes of Light/Black. Before all of that, get your groove on with the driving jam punk of openers **Baby Gurl**. Tickets are just \$5, and the 21+ show starts at 9 p.m. at *Urban Lounge*, brought to you by *Bohemian Brewery* and hosted by *SLUG's Ischa B*. If you are immobile or underage, be sure to catch the show on *gigviz.com*.

When the members of Light/Black talk about their origins, everything seems to circle around a single couch. Everyone agrees that **Carri Wakefield** (bass/vocals) was the first one to stake out her space on the couch, writing fragments of new material on an acoustic guitar. "I've played in previous bands where I sang or I played bass, and I was kinda taking a break from being in a band. I decided to [play again] because I was bored and wanted to and missed it—to write some acoustic folk songs, like 'singing around the campfire' kinda stuff," she says. As the material matured and grew more refined, however, Wakefield found herself getting drawn back into writing music more seriously. Nowadays, Light/Black sounds like a mix of drone sound textures with a sludgy sense of melody.

Levi Lebo (guitar) joined her on the couch soon after hearing that early material, offering encouragement and helping her to explore this new musical space. Her close friend, guitarist **Danielle Marriott**, later joined in, **Joshua Asher** (drums) filled out the last spot on the couch and in early 2012, they decided to

take Light/Black more seriously. "The real push is to hang out with buddies," says Wakefield. This casual approach drives the band in a very real way. By not trying to take themselves too seriously, the band has found it easier to relax and play music that speaks to them directly. "It's funny when you play in bands and you really try to push it, and then that just does whatever it does and then ends," Lebo says, "but when you're ready to just be on the couch and not try to push it, it's so good that—" Asher cuts him off to say, "It gets you off the couch."

The band tries to avoid pretense in describing their sound, preferring to simply refer to themselves as "loud." They shy away from being categorized in specific genres, describing the project as dark folk—a response to their mellower, more minimalist rock style. This simplistic, no-frills attitude seems to remind them of their humble beginnings: a couch-born band without dreams of stardom, only a will to create something meaningful, personal and fun. Lebo says he would prefer people to listen closely to their lyrics rather than for the markers of a particular musical style. He says, "I would love it if someone said, 'This line in this song was really awesome.' Most people don't say that. As much as people listen to and relate to lyrics, a lot of the time they're just ignored." The entire band collaborates on lyrical content, so the lyrics are especially important to everyone.

Talking about their experience playing in Salt Lake

City, the subject of Ogden rises almost unconsciously. Their show at the *Sand Trap* on Aug. 17 seems to have gotten them thinking about the city and its potential future as another major music town in Utah. "We had a lot of fun playing at the *Sand Trap*, and I would play there again anytime," says Asher. They seem confident that with more aggressive promotion, Ogden could easily support a big, successful music scene. Lebo says, "We would like to see more of that in Ogden. We'd like to see more bands play out there. They have a great all-ages scene that I'd like to play for."

When they look beyond Utah, touring seems more like a vague inevitability than anything else and they are simply waiting for the right moment to do a quick West Coast tour. Light/Black released their self-titled album on May 24, and the band is now focused on writing and recording new material with the aim of releasing another album in the near future. Marriott noted that the band already has new songs written, and are working on more, saying, "At our CD release show, we played two songs that weren't even on the album."

The members of Light/Black seem content with the project as it stands and appear confident moving forward with new material. To them, writing music means more than just putting together songs and constructing melodies: Working together with friends to create something fun and personal drives everyone in the band to keep working hard. "All I want to do is hang out and write things that I like to listen to," says Lebo with a nod. "I think that's the most important thing." Wakefield agrees, saying "As long as we can please ourselves and write music we want to listen to, we've accomplished our goal."

Be sure to check out Light/Black at lightblackband.bandcamp.com and catch them at *Localized!*

Sometimes a music project is too important to simply abandon. With long stretches of band roster difficulties and other frustrations, Dustbloom could have easily become a minor footnote on the pages of Salt Lake City rock history, but **Ian Cooperstein** (guitar/vocals) and **Cameron Jorgensen** (drums/keys) kept the dream alive. The duo met playing together in **Arches**, forming a connection almost immediately. "Compared to the other guys in the band, me and Cameron were closer in age," says Cooperstein. "We had different goals. We wrote awesome music, but it was a little strenuous." He describes the gradual disintegration of Arches in plain, pragmatic terms. With half the band leaving to return to school, Cooperstein and Jorgensen decided to write and record an acoustic album.

Of course, they never ended up finishing it. "We were auditioning people, and we ended up settling on a couple of guys for about a year who didn't necessarily fit," says Cooperstein, shrugging his shoulders, "but it helped us at least get out there and play shows and do music." Their year of playing shows in the valley helped them to get a handle on gigging in Salt Lake City, making mistakes and learning through trial and error. Soon, it was back down to Cooperstein and Jorgensen again—but this time, they decided to keep an eye out for hardcore, dedicated musicians.

Chris Peterson (guitar) joined the band after meeting them at *Musician's Friend*. "We just saw him walking around, wearing a lot of cool shirts," says Jorgensen with a grin. They bonded over a shared interest in heavy music, discovered that they loved a lot of the same albums and, after a brief audition, Peterson cemented his place in Dustbloom.

Now all they needed was a bass player. The band held auditions and briefly fielded a series of replacement bassists. "I was holding out for Jensen," says Cooperstein. "There was no doubt that this dude was going to be able to do it if he wanted it." **Chris Jensen** (bass) took the invitation, and he constantly brings his classical music training and technical talents to bear when writing for Dustbloom.

Today, the band plays a loud, heavy style of post-metal that's full of lush soundscapes and is rich in dynamics. While they could have continued with their acoustic sound, Jorgensen pushed for a little more heaviness as the band developed. "I just love playing heavy music live. I get way more into it. It gets my blood pumping." He says he's always been hyper and that playing fast and loud helps him channel that energy into something constructive.

Dustbloom recently played *Crucial Fest*, one of Salt Lake City's premier music festivals for local bands. "I loved the whole experience," Peterson says. "Salt Lake has great underground music, but it was nice to see a festival-type environment for it and to have everyone come together." That sense of local pride gushes forth from everyone involved in the project. When asked about other shows they've enjoyed, they mention a series of house shows they've played. "The house shows are fun because you'll get, like, 150 people crammed into one room, and the feeling is a lot more intimate," says Jorgensen.

(L-R) Ian Cooperstein, Cameron Jorgensen, Chris Peterson and Chris Jensen come together to create a heavy style of post-metal full of lush soundscapes.

In the eight months since the official lineup solidified, the band has been hard at work making up for lost time. "This is kinda what we wanted Dustbloom to be this whole time," says Cooperstein. "Before, we were just writing stuff that was all over the place, and now there's a cohesiveness." Utilizing Jensen's *Red Light Recording* studio, Dustbloom have found it easier to channel their creativity, and with all members of the band contributing to the songwriting, their compositions have gotten much deeper and more complex. "The original split we recorded with **Huldra** was basically just me and Jorgensen recording demos at home," says Cooperstein. It wasn't easy to make the jump to a full-length, but you can tell that the band is proud of what they've been working on so far. "Music isn't something we just throw out there," Jensen says. "We have to really put in the work. We have to feel like we're progressing. There's no point unless you're moving forward."

Their plans for the future are ambitious: "More shows, more writing," says Peterson. "Honestly, I wouldn't be surprised if we had another release out a year from now. Maybe an EP or even another full-length." They're even hashing out the details for a brief West Coast tour to support the upcoming album.

Being a band isn't all groupies and label deals. For Dustbloom, it's been a constant uphill battle to keep the band together. This band has worked hard to get to where they are today, and each member exhibits a rare and enduring passion for the music they write. Keep an eye out for their new album this fall, follow them at facebook.com/dustbloom, and be sure to check them out at *Localized* on October 12!



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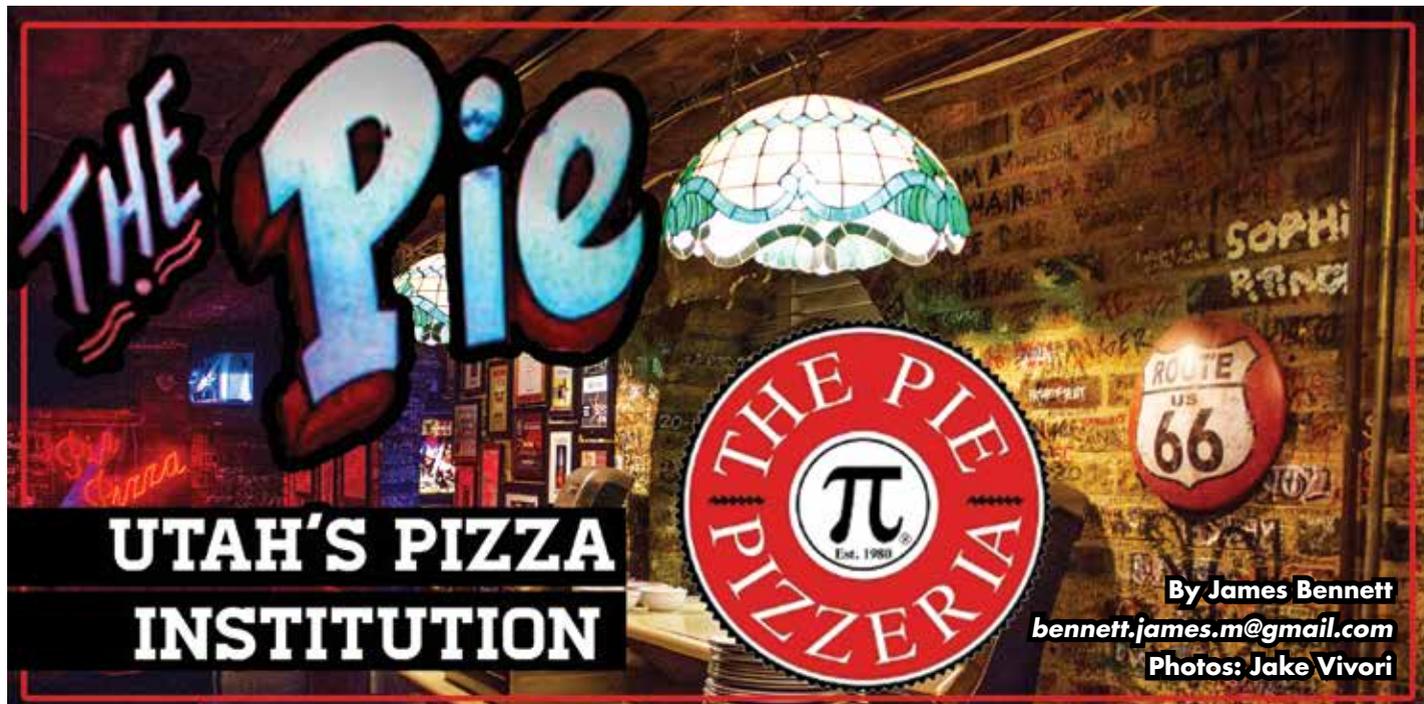
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UTAH'S PIZZA INSTITUTION

By James Bennett
 bennett.james.m@gmail.com
 Photos: Jake Vivori

When I transferred from Arizona State up to the University of Utah in 2001, one of the first things I did was seek out good pizza. The shock of living in a new place left me in need of comfort, and pizza had always been my go-to comfort food. Everyone I asked had exactly the same answer: a basement restaurant that had long been the favorite of U of U students and staff—*The Pie Pizzeria*.

The original *Pie Pizzeria* location opened in 1980 in the basement under the *University Pharmacy* (1320 E. 200 S.). For over 30 years, it's consistently been voted among the top local pizza joints by newspaper and magazine reader polls throughout Utah. This popularity has allowed it to expand to other locations, including Midvale, Ogden, South Jordan and a separate delivery/take-out location on 1300 East, near the original spot. In just one generation, it has become a Utah pizza institution.

Why is it so popular? Well, one reason is size. Their largest pizza measures an industrious 23 inches and boasts of feeding 10 to 12 people. And it does—partly because of its sizable diameter, but also because of the density of the quality cheese and toppings that complete the massive pies. If you don't need to feed an army, do not fret—they can still help you. They have three other sizes that range from 12 to 16 inches. Where time-proven pizza options like plain cheese or pepperoni are available, one would do well to stray from the norm and dig into *The Pie's* specialty menu.

My go-to specialty option is the Stromboli Pie (\$12.99 – \$33.99). The Stromboli starts with a hearty crust (somewhere between thin and pan style) topped with a house pizza sauce and piled high with a savory blend of pepperoni, sweet onions, green bell peppers, Italian sausage and mozzarella cheese. The sheer amount of meat and cheese atop this one borders on obscene, and I have yet to be able to eat more than two slices. That being said, it is truly a wonderful pie. The layer of veggies cuts some of the richness of the meats, and the crispness of the crust stands up to the weight of what's on top. Occasionally, I'll change things up and swap out the peppers for green olives. The end result is a little

extra salty, but it brings a serious South American flair to the pizza experience.

As epic as the Stromboli is, there is the need for a lighter side of the menu. This past summer, the restaurant added a new pie to the menu called the Holy Shiitake (\$11.99 – \$15.99). This pizza cut some of its girth by starting with an extra-thin crust and a basil pesto sauce. It is topped with oven-roasted chicken breast, the one-two punch of shiitake and champignon mushrooms, Sicilian-spiced tomatoes, roasted garlic and mozzarella cheese. A light drizzle of truffle oil is added at the very end. People can be reluctant to sample the lighter fare from a place that specializes in heavier cuisine, but this is an occasion where it makes sense. The Holy Shiitake is a stellar pie. The mushrooms are perfectly cooked, the tomatoes and truffle oil add a rich level of sophistication and the chicken adds a familiar depth of roasted flavor. The thin crust is the perfect medium to tie it all together.

As one of the most popular restaurants in the state, it would be easy for *The Pie* to rest on its laurels. Thankfully, they still attempt to reach out to a diverse customer base. One way they do this is by catering to the vegetarian and vegan communities. With over two dozen non-meat toppings to choose from, vegetarians have never had a hard time at *The Pie*, but with cheese being such an integral part of the pizza experience, vegans have been left with few options. In the last few years, *The Pie* has made available a brand of non-dairy cheese called Daiya. They could not have made a better choice. In addition to being completely vegan, Daiya cheese melts perfectly, tastes much like standard mozzarella and allows those who don't consume animal products to experience the pizza in all of its glory. If you're vegan-curious, try the dairy-free version of the Cheese Pull-A-Parts—a 14-inch pizza crust stuffed with Daiya cheese, brushed with olive oil and sprinkled with garlic and oregano (\$7.99). These stuffed breadsticks are served with extra pizza sauce for dipping. *The Pie* now carries gluten-free dough as well, which makes eating at *The Pie* a possibility for almost everyone.

As you venture to one of *The Pie's* several locations, be mindful that it's a busy and popular place. It can be

crowded on the weekends, especially if you go in the evening. This may result in having to wait for a table and can even mess with delivery times, but once you get your order, none of this matters. *The Pie* will fill you up in a cozy and relaxing atmosphere. If you've never been, or if it's been a while, do yourself a favor and stop in soon.



The Pie Pizzeria's Holy Shiitake represents a lighter side of the menu while still holding up to this Utah pizza establishment's quality standards.

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OF MEAT AND MARROW: A SEXY, SPOOKY THRILLER

By Brinley Froelich • brinleyfroelich@gmail.com

Looking for something to do on Halloween that will offer you more than playing dress-up and dancing to "The Monster Mash"? **SB Dance** has something for you. *Of Meat and Marrow* will be performed at the *Rose Wagner Theatre* on October 25-27. A "rock-opera-dance-circus" for a mature audience, the show is equal parts sexy and silly, with horrifying monstrosity. "It's a reminder that kids are not the only ones who can trick or treat," says **Liberty Valentine**, a performer in this year's show.

Though SB Dance is the smallest resident organization of the *Rose Wagner Performing Arts Center*, **Stephen Brown**, director of SB Dance, did not let the challenges of funding or marketing stop him from his grandiose vision. Starting with a concept of an alternative Halloween performance, he started piecing together threads from pre-existing ideas, with the desire to include live rock n' roll music with the performance. Valentine suggested a collaboration with local band **Totem & Taboo**, who were thrilled to join forces in the creation of a theatrical modern dance performance with a "mish-mosh of awesome," as it was sold to singer **Vanessa Angulo**. This produced a unique blend of forces as the band was given equal footing onstage to the dancers, rather than having a performance with recorded songs or with the players hidden from the audience. "It's an idea, ultimately, that had to do with what we

wanted to get across. We wanted the power of the music, and you can't really get that power—or I don't really want it, when I'm 80 feet from the band. I want to be like, 20 feet from them, because I wanted it to have that forceful musical experience," says Brown.

Although the idea was specifically based around a Halloween show, the team put the vision to the test with an experimental performance in June. This combination of the band with the dance performance created a vibrant energy shared between the audience and the performers, which left all those who attended fully charged. "What was interesting was that we knew that it was going to be collaborative, but I don't think any of us realized just how integrated it would be. It focused around [Angulo] as a member of the band, but with us actually between the audience and the dancers, everybody was extremely visible, and it was a very integrative performance," says guitarist (and *SLUG* writer) **Brian Kubarycz**. While the rehearsals leading up to the test performance pushed everyone to the edge, the artists came together to dedicate their efforts to a solid performance. "That's the thing about collaboration ... [Totem & Taboo] collaborate as a band together, and [SB Dance] collaborate as dancers and choreographers, and when you put the two elements together, it becomes

a deeper collaboration, and that's the fuel that you feel," says Valentine.

The performance this October will be relatively similar to the performance in June, but the team has done some serious fine-tuning that will add new dimensions to the Halloween show. In addition to the finessing, Brown says, "The final element of what we

do is having an audience there. What we'll see in October is that when a different audience shows up, the whole show will change. This is why we do it live—otherwise, we could just do it on video. But this is what really makes, to me, the guts of crazy human expression." While the energy was high during the test performance in June, with the show near Halloween, the team predicts that the energy will be upped quite a few notches. "There is an element of danger all over this thing, which is intriguing and fun and thrilling and scary," says Angulo.

Aside from avoiding a narrow genre in the type of the performance itself, the story in *Of Meat and Marrow* breaks the boundaries of sticking with safe themes, undertaking the more horrifying aspects of human existence. By including taboo subjects, the performers approach major life themes and emotions with extreme vulnerability, juxtaposed with a feral ferocity. According to Kubarycz, "The trajectory of the show that we want to bring is this wild animal onstage that we make roar right in your face, but we need to do it in a way where you're not just going to run away. But you can still have that experience. We haven't entirely tamed the beast. That's the nature of monsters. They're really cool, and you don't know what the fuck it is." Of this storyline which ebbs and flows with humor and horror, Brown says, "[The story] starts out odd and funny, and you see all of these relationships, but then, all of a sudden, our Halloween show gets fucking real. And it leads to some intensity."

You can find out more about the show at sbdance.com, which includes pictures from the performance in June. Tickets can be purchased through ArtTix at arttix.org or by calling 801-355-ARTS. After the performance, the audience is invited to stick around for the *AfterLife AfterParty* backstage with drinks and dancing (tickets sold separately). This is one Halloween event you definitely do not want to miss.

Liberty Valentine dances through the air as part of SB Dance's *Of Meat and Marrow*.



Photo: John Brandon

SB Dance's collaboration with local band Totem and Tattoo, featuring vocalist Vanessa Angulo, brings another element of energy to the performance.

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DESIGNING

BEHIND THE SCENES

By Ben Trentelman • bdkf0@yahoo.com

Joe Rogan has a great stand-up bit on technology about how none of us truly knows what goes into the functionality of the things we use. He paints a beautiful picture of a time when all engineers suddenly vanish and a bunch of schmucks are left standing around trying to figure out how to keep things like the Internet or electricity working, with little technological savvy beyond hitting the power buttons on their remotes. I think you could easily see a similar situation unfolding in the event of the designers of the world suddenly disappearing. What would things look like? How would they work? Everyday items, like phones, toasters and bathmats, which we all unassumingly use daily, would cease to exist in the user-friendly and attractive nature that we currently enjoy them. This is where *Salt Lake Design Week* comes in: to show us what it actually takes to design a building, snowboard or bathmat.

"*Design Week* was started in 2011 to create a community of sharing connections among designers—and to show what is happening in architecture, interior design, product design and graphic design, as well as sharing these ideas with the public," says *Salt Lake Design Week* Chair **Robyn Erkelens** about the upcoming event from Oct. 14–19. This year's event is organized and hosted by members of the Salt Lake chapter of **AIGA**, the professional association of design, along with local designers from companies that specialize in everything from outdoor gear (*Backcountry.com*), letterpress design (*The Mandate Press*) and architecture (*Meld Design*). Design plays a major role in how we use everyday

items and how we decorate our lives. With everything this encompasses, people should have a better understanding of what goes into the things we utilize and depend on, or even what we use just to express ourselves. Everything around us, from the landscaping outside your building to the coffee mug in your hand, began as an idea of or was influenced by a designer.

"We only notice when there is something wrong with a product—as a designer, you don't really want people to notice the design in something they are using," says Erkelens. "People want a tool that works properly, and they don't want to think about it." This is where *Design Week* strives to make connections for everyday consumers. Throughout the week, showcases, workshops and lectures will aim to inspire and inform in different design mediums, such as product design—there is even a workshop on how to design and build your own lamp.

With the resurgence of DIY culture and recreational design, *Design Week* is well timed, and a great venue to inspire individual creativity, playing well into a growing culture of design in the city. "There are a lot of great things happening in Utah and Salt Lake City. Adobe, The University of Utah and BYU's design programs, and architecture are growing and impacting the community," says Erkelens. "Even events like *Craft Lake City* give designers who may not have any formal training an opportunity to

share their ideas or to inspire others, as do sites like Pinterest."

Salt Lake Design Week 2013 will feature several events at venues spread throughout the valley over the course of Oct. 14–19. The opening night will feature "PechaKucha Night SLC" at the *State Room*. This is a showcase of designers from around the globe who are each given 20 slides, to show over 20 seconds, representing several different design mediums. Closing night, which will be hosted by the **Atlas Architects** at *Nobrow Coffee*, will feature gourmet s'mores, finger foods and coffee cocktails (even the food you consume is designer-made!), while those in attendance enjoy the view of a distinct canopy designed by University of Utah architecture students.

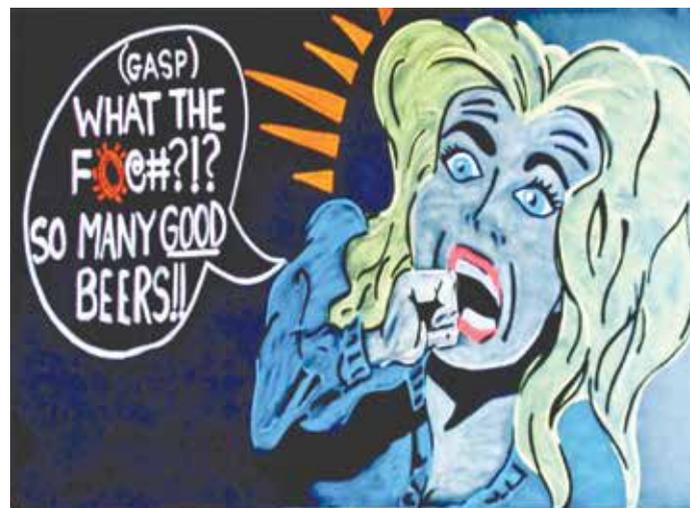
Several of the plans and events for *Design Week* are still underway, but you can find updated information on workshops, the schedule and venues online at sldesignweek.org, as well as [facebook.com/saltlakedesignweek](https://www.facebook.com/saltlakedesignweek) and on Instagram @saltlakedesignweek.

Hopefully, after attending, you will take an extra moment to pause and appreciate the amount of work and thought that went into creating a design that is attractive, easy to use, and fits perfectly into the patchwork collection of kitchen appliances you use when plugging your ergonomic blender into your Victorian-themed outlet.

(L-R) Andrew Branch, David Morgan, Patti M. Cook, Tristan Shepherd, Nathan Smith, Gary Vlastic, Robyn Erkelens, Candice Holman, Warren Lloyd, Tyler Bloomquist, Elpitha Tsoutsounakis are all part of the team putting on *Salt Lake Design Week* this year.



Photo: Im Sorenson



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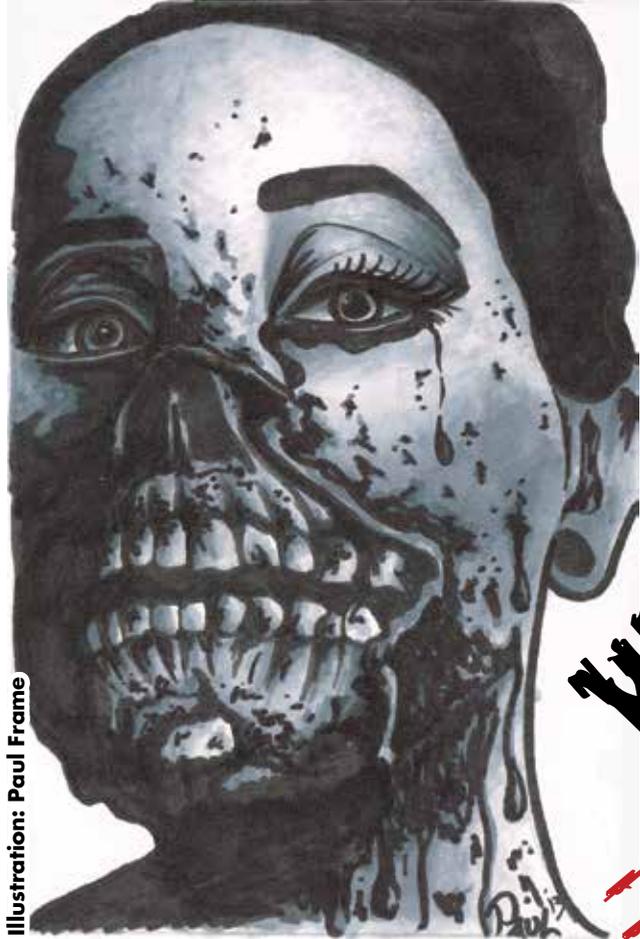


Illustration: Paul Frame

TRUE HORROR: THIRTEEN YEARS OF WORKING DOG

By Alex Cragun • grant.cragun@gmail.com

it can be," says Farnsworth. "I love film—I'm not trying to talk film down—[but] there are things that work in the novel in a different way. Like, when you live with the horror in a novel, it's for weeks—it's not a two-hour thing. You live the headspace of this insane or deprived person, whereas with a movie, you're in and out."

Working Dog is an unofficial fixture of the University of Utah's highly ranked graduate creative writing program. Named after the phrase "working like a dog," the premise is simple: a once-monthly evening of art, wine and students reading material from their portfolios. Created in 2000 by then PhD student **Jeff Chapman**, the group has grown from a ragtag band of exhausted grad students to a funded and sanctioned extension of the graduate program.

I was first made aware of the *Working Dog* series by Professor **Kathryn Cowles**, author of *Eleanor, Eleanor, not your real name*. She gave extra credit to those of us who attended and wrote about the experience. My first reading was the October *Scary Dog*, a night whose theme contains disconcerting and jarring horror. At 19, I was mostly excited about the free booze and pretending to be an adult, but, after hearing someone recite a short story about killing a Saint Bernard and sewing himself into the carcass, I was hooked. I felt sick after the story, like *Guts* by **Chuck Palahniuk** sick, like *The Exorcist* sick. "They're not all spooky," says **Andy Farnsworth**, the 2011-13 director of *Working Dog* and a PhD student at the U. "They're about murder or some sort of social infraction. It's funny to see what people come up with and what people think is scary ... It's a good chance for people to show the theatrics behind their work." I had never been to a legitimate poetry reading before that night (coffee shop readings don't count),

and I was quickly sold on the importance of poetic performance.

Not all of the *Working Dog* readings are about guts, ghosts and violence. Most of the monthly readings—held during the fall and spring semesters—are without a theme and allow students to perform 15–20 minutes of their material. Farnsworth says that even though the group is independent of the graduate program, the U's English department sends at least one or two delegates to each meeting to observe. Students aren't looking for approval of the faculty or a grade at *Working Dog*, just the approval or condemnation of their peers.

"*Scary Dog* is a rapid-fire reading [of five-minute performances] ... So you've got folks who are like, 'Well, I have to pick a page or section of something that may or may not be scary, but I take it out of context and no one knows what the fuck is happening,'" says **Meg Day**, a PhD student and the 2013-15 director for *Working Dog*. Day feels that even though visual formats like movies have taken over as the primary media for horror, the written word of horror does not have to match the intensity of visual media to conjure feelings of true horror. "The expectations of the horror genre are mapped out in film. What makes things like the *Working Dog* great is it shows something broader—the space of not knowing, horror, confusion or terror. This is how much broader

For Farnsworth and Day, *Working Dog* has provided a community and an audience for their work, both as writers and performers. "I have to have the sheer threat of humiliation of reading in front of a group and making them feel uncomfortable or making myself feel uncomfortable to really know what I'm doing. I try to write on my own and I try to revise on my own and I'm terrible at it, unless I have other people there to shame me or applaud me," says Farnsworth.

Day, who is originally from Oakland, Calif., initially felt put off by the lack of diversity in the *Working Dog* contributors, but has since seen both its audience and readers become much more diverse in every sense of the word. Day says that when she first came to Utah, she felt uneasy about the political culture surrounding the creative writing program. After attending her first *Working Dog*, however, she was greeted warmly by the community, mitigating her initial uncertainty. Day stated that *Working Dog*, unlike the *Guest Writers Series* and the *City Arts Program*, is a much more accessible avenue for the public to get involved in creative writing. "There aren't a ton of venues for literary expression," says Farnsworth. "[*Working Dog*] reminds me what it feels like to bond as a writer."

You can attend *Scary Dog* on Oct. 25, at 7 p.m. at the *Art Barn*. For more information about the group, or to find a way to get involved, email wrkngdg@gmail.com or find them at [facebook.com/working.dog](https://www.facebook.com/working.dog).



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Sup witches!

by princess Kennedy
theprincesskennedy@yahoo.com



Photos: Jake Vivori

Who in their lifetime hasn't wished they had magical powers? To be able to fly or ace school without ever doing anything, to obtain independent wealth, or maybe to find the perfect romance? Whatever your fantasy was, I wished to be a witch.

When I was a child, my mom pulled out all the stops on All Hallows' Eve with her own perfectly spooktacular witch costume—I'm talking badass witch. She had the prosthetic nose, arborescent fingers, green face, flowing black ensemble, hat, broom—all of it.

As I grew into a teenager and started finding my goth side, my friends and I would go to *Memory Grove* to the Witches Cabin where the Spirit Tree is located and build altars of flowers and fruit, burn incense, light candles, and, on occasion, when we felt really brave, we'd break out the Ouija board. For you mere mortals not in the know, the Witches Cabin is a broken-down cabin about a five-minute walk up the wooded path of *Memory Grove*. Within the circumference of the structure is a lone tree that is said to be linked to the natives who once inhabited our city.

I was never able to find out who the cabin originally belonged to, and it seems unlikely that when they built this cabin, they left a sacred tree standing in the middle of it. However, every city has to have an urban legend about a house, hill or gravesite to give teenagers something to do, and that is just what our Witches Cabin is. Its paranormal beginnings started in the '60s with the hippies, and has provided a playground for countless adolescents to get their acid trip on since then.

It is said that you can go to the cabin at sunset to take photographs, and orbs appear in the photos. Another legend is that a bride who was supposed to get married at the reception center in the park met an early demise and will appear in the twilight photos. I think that they have only been doing weddings there since the '60s, so it is my guess that she is roaming the

earth, pissed about her hideous 1970s wedding dress.

Utah has a real connection to the occult—unmistakable links that, no matter who you are, directly tie us to the wonderful, wacky world of witchery, especially those who were raised Mormon. Our dear founder, **Joseph Smith**, was a seer, revelator and sayer. At the time, it was perfectly acceptable to wield a couple stones around and translate ancient documents, and the kinda creepy part is how he and others could be right. Back in the day, all around that region of New York, these seers were hired to seek out treasure buried all over by ancient peoples, and somehow a chosen few, including Smith, were really good at finding it. Our other unmistakable link, one that can impress the most jaded, is the one and only **Stevie Nicks**, who lived here during her teen years, spinning her magic shawls through Salt Lake.

I went on a witch-hunt to see what our modern-day coven options are in the Salty City, and, as it turns out, we have our very own one-stop pagan shop called *Crone's Hollow*. Located at 2470 S. Main St., they have everything one would need, from storefront goodies, a library, rentable meeting spaces to a myriad of weekly meet-up groups popping in, consisting of psychic readings, social gatherings and magic studies. Check them out online at meetup.com/salt-lake-witches.

I wanted to find some Halloween witch fun, so I looked to my friend, **Trisha McBride**. McBride is a yoga teacher, master belly dancer and altogether

pagan goddess who puts the chic in psychic. This HWIC (Head Witch In Charge) was involved with the larger pagan communities of the East Coast, but since moving to our state, fancies herself as more of a solitary practitioner, weaving her spells through the magic of dance.

Three years ago, she saw the need to start a Witches Ball, something that would be more of a raw party than some of the black hat societies—and a lot more adult than the Halloween witch events thrown at Thanksgiving Point. McBride took one part witchery and one part headbanger and came up with the annual Witches Ball, held for its third year at *The Garage* on Sat., Oct. 26, doors at 8 p.m.

What does a Witches Ball consist of, you ask? "Aside from a little cheese with your vampire wine—a modern take on a very old tradition—dancing to old-school goth tunes is one of my favorite parts of the night," says McBride. "I ask all the DJs to pull out their most wicked tracks to create something that feels like the early '90s goth clubs I used to frequent, and some live music to get you in the mood." This year, L.A. band **Spindrift** will be headlining, with openers **Femme Medea**, **DJ Selina Kyle** and **DJ Red Siren**. And as always, with McBride comes Salt Lake's finest belly dancers. "Prepare to walk through woven light spells set in the room—it's that kind of a night," she assures me.

The night's crescendo is the crowning of the baddest witch of the night, who receives a crown and a cauldron filled with some serious cash and bling value. "I'm a sucker for a pretty face and a wicked costume. It's a toss up—anyone can win," confesses McBride. Pick up tickets for \$10 through 24ix.com, or get them for \$15 at the door.

Well, goulfriends, this is where I shall be celebrating my Wiccan Christmas this year, so tune up your broom, polish those pointy boots and rat that hair. I'll see you there, witches!

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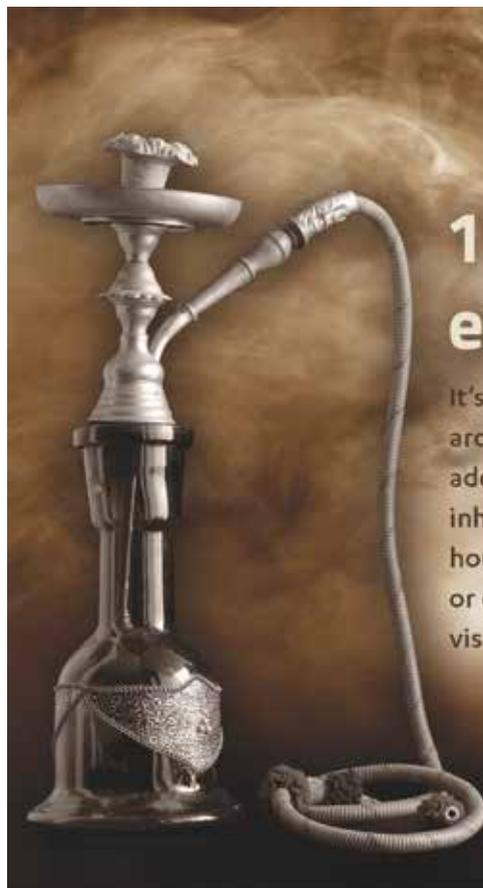
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HALLOWEEN IS RUINED: PERFORMANCE LIFE WITH KLAUS VON AUSTERLITZ

By Christian Schultz • christiankarlschultz@gmail.com

Halloween is ruined. Its most treasured sensibilities are under attack. Goths have turned the occult into ridiculous camp and queers have turned ridiculous camp into a cult. So, if Oct. 31 is the only day of the 365 that you'd think of dressing yourself up outrageously, you might be a lamebrain. For today's youth, every day is Halloween—every day is a drag and every outfit a costume. For local performance artist Klaus von Austerlitz, every costume is a performance, and every performance a carefully constructed vessel of artistry and social critique. Here's Klaus' advice on costumes 24/7/365, performing with Salt Lake's **Bad Kids** and showing society its own ugliness.

What began as an interest in high school theater soon became a passion for expressionism and art. "I've always been used to being in front of people, doing something, whether it be with an instrument or half-naked," says the Utah native. "Klaus is a character that I made up a long time ago, kind of like an imaginary friend, but I was too old to have one." After living in Phoenix for three years out of high school, Klaus came home to Utah. "When I moved back here, that's when the creativity started again," he says. Along with **Cartel Chameleon Fenicé**, a friend from the same, small Utah town, the character Klaus soon became realized. "We saw a drag performance at *Pure*," Klaus says, "just an average pageant-girl routine with big hair and some dumb pop song. We had this conversation, and we told ourselves that we could do that—let's start going out, dressing really crazy and doing something fun."

Klaus and Cartel's ambition only grew from there. "After the Great White Whale, **Nova Starr** [Salt Lake's reigning queen] left, the drag scene was kind of open," says Klaus. Rather than being inclusive of varied gender expression, it was only "another patriarchy disguised as feminine bonding," he says. "We got a show at *Paper Moon*, and that was our first—we felt like a bunch of bratty, naughty kids." Attracting already established gender-benders and young talent alike, this small group of friends quickly grew to become the happiest family in Utah's diverse gay scene. Their continued success is due largely to Klaus' organizational skills. "I've worked as a dresser for **Pioneer Theater Company**, and because of my education, I know what to do, how to run a show. I've done these big productions with fancy actors from New York and the whole shebang," he says. Klaus acts as a stage manager for the **Bad Kids**, who now perform regularly at *Club Metro* and elsewhere in downtown Salt Lake.

Klaus' theatricality developed through his studies in performing arts design at the University of Utah. "The most basic idea of theater is an audience and a performer, and that goes on every day," he says. "There's all these roles and rules that we have to perform in front of people—cultural, racial, economic. You act differently in front of your parents than you do your friends: Everything is drag—we're always performing."

Klaus often blends scary and kawaii imagery for a confrontational look. One favorite of Klaus' is geisha-white face paint, small black lips and Mickey Mouse ears. "I love taking things that are really positive but fake at the same time and making them scary. I wear Mickey ears because *Disneyland* is such a fairytale—everyone wants to go, but the ugly is there, too," he says. Klaus uses performances to take that ugliness and throw it into catatonic society's face. "There are some times I've done myself up and looked in the mirror and said, 'Oh god, who are you?' The one thing that's gotten me in the most trouble was my Halloween performance last year. It was the second or third month we were performing at *Metro*: I had green hair, and sang 'I Love To See The Temple,'" he says. While deconstructing the hymn's lyrics, Klaus found them to

FOR KLAUS, EVERY COSTUME IS A PERFORMANCE, AND EVERY PERFORMANCE IS A WORK OF ART.



Photo: Paul Duane

be quite awful. He asked himself, "How do I bring that same disgusted feeling I got into a costume and a performance? It was my big 'fuck you.'"

Being a performer year round makes Halloween a bit passé. "I'm not even that excited about Halloween anymore because I dress up and have that experience all the time," he says. Holiday or not, Klaus has some sound advice for any occasion: "When I'm trying to think of a look or a costume, I

draw it. For a lot of people, Halloween is their night to dress up—doing makeup tests is crucial," says Klaus. "In order to not ruin Halloween, practice your look."

Let's see some terrifying costumes this year, SLC. You've still got time to perfect your today, tomorrow, Halloween or whenever looks. Find Klaus and the **Bad Kids** at *Club Metro* on Thursdays, and check out more photos from our shoot at slugmag.com.

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A SHIPPING CRATE FULL OF RECORD CRATES AT DIABOLICAL RECORDS

By T.H. • empty.aviary@gmail.com

Adam Tye and Alana Boscan opened *Diabolical Records* this past July 5 in the new *Granary Row*. In a short time, they've already established a good following among local vinyl enthusiasts and people eager to support any shop adding to Utah's relatively scarce options for places to buy albums. They're exactly the kind of people who should be running a record store—kind, enthusiastic, knowledgeable and dedicated to creating a homey environment for those interested in discovering new music and obscure bands, or having a good conversation about records and **Tommy Lasorda**.

I went to high school with Boscan, who, at some point early in our freshman year, lent me a copy of *Purple Rain*—**Prince** has a way of cementing a friendship. We were in the same social circle, one that basically had music to credit—or blame, depending on who you were to ask—for existing at all. So, I was happy to hear about *Diabolical* opening. I'm certain that many people will be thanking Tye and Boscan for recommending records that help to improve multiple existential conditions.

Tye and Boscan married three years ago, and had already been considering the possibility of opening a record store. "We'd been trying to figure out the right way to do it forever," says Tye. "Owning a record shop always seemed like the best life." Optimism and ambition count for a lot. Tye mentioned that getting distributors was more difficult than he'd initially expected, but they ultimately managed to work that situation out. In the meantime, **Community Records** sent a few free LPs to help the shop get its start. They've ordered directly through a few labels—**Burger**, **Slovenly**—and are in the process of building relationships with others, such as **Sacred Bones**, another label with a similar aesthetic whose music they'd like to start carrying. The couple name **Thee Oh Sees**, **LCD Soundsystem** and **Deerhunter** as some favorite music they're constantly listening to—but "**Tom Waits** tops that list," Boscan says. It helps that the records found on *Diabolical's* shelves tend to be those Tye and Boscan are listening to themselves. "Personally curated" shops—done right—tend to be the most enjoyable to spend time in, because they reflect the owner's personality and provide a more unique experience for the customer. *Diabolical* holds true to this idea—on a poster above the local music section, Tom Waits grins at customers entering the shop. A mural in the back of the space, in the listening area—which makes use of an upright turntable—provides more ambience, as do the film posters, courtesy of **Copper Palate Press**.



Adam Tye (far right) and his wife Alana Boscan have cultivated a promising record store inside the shipping crates of Granary Row.

It took about a week to secure their spot at *Granary Row*. "Space was available and affordable," Boscan says. They also appreciated the concept behind the space (see granaryrow.org). The process for acquiring the store's location involved providing a mission statement and list of goals, which won them the spot. The two agreed that the public's reaction thus far has been very positive. During my visit, *Granary Row's* manager stopped by to see how everything was going, a volunteer from the *Humane Society* walked by with a dog to say hello, and families passing through looked into the shop. All of the vendors seemed familiar and friendly with one another. Tye and Boscan agree that for new stores, an overall mentality of cooperation rather than competition among the owners would be more positively productive for everybody. "We want to be able to tell people that if we don't have it, to go to *Graywhale*, *Randy's*, etc.," Boscan says. Ideally, that support would be reciprocated.

It's readily apparent that Tye and Boscan strive to bring people together. They hope to establish a trusted opinion in the community, so a band that has their support or promotion can look forward to having more people listening to their records and in the audience at a show. One of his main goals, beyond the shop, would be to see more obscure bands play in Salt Lake to larger audiences. The couple hope to eventually contribute to the creation of a music festival in Salt Lake. **Caddywhompus** (New Orleans)—which Tye referred to as one of his recent musical obsessions—"is a band that people here would like, if they could actually be heard," he says.

One of *Diabolical's* more immediate concerns, at the time of this interview, was finding a permanent location, as *Granary Row* closes on Nov. 3. They showed me a building within walking distance from the current shop that looked like it could be a great space for them to expand on their vision. Boscan says, "Our big idea, if we had all the resources possible, would be a large store, with a venue—preferably that serves beer." On Nov. 4, *Diabolical Records* will be opening at a new,

yet-to-be-determined permanent location, and the couple hopes to fill it with help from the community via an Indiegogo funding campaign you can link to through their Facebook. Their interest in making sure people are happy and comfortable in the space they've created, along with their dedication to achieving the goals that have led them this far, should mean great things for the future of *Diabolical Records*, so go help them out, and keep an eye out for their new spot. Find them online at facebook.com/diabolicalrecords and on Instagram @diabolicalSLC.

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AND SO I WATCH YOU FROM AFAR

YOUNG BRAVE MINDS

By Ricky Vigil
rickyvigil@gmail.com

Sometimes you can't help but be blown away. On Oct. 13, 2010, I meandered into *The Basement* in Ogden and was greeted by thunderous drumming, huge riffs and four Irish maniacs throwing themselves around the stage with their instruments. I was definitely blown away. Somewhere in between **Slayer** and **Rush**, **Shellac** and **Mogwai**, the band had a crushing intensity that was belied by their playful nature and the way their songs transitioned between heavy passages and bouncy breakdowns. If lightning could strike down from rainbows, or cotton candy spontaneously combust into fire, the sounds being created onstage would be the perfect musical accompaniment. I discovered that the band was And So I Watch You From Afar, and I have been a huge fan of theirs ever since. Armed with a new label, a new album and new members, the band will return to Utah on Oct. 15 as part of the *Sargent House Tour*. *SLUG* spoke with drummer **Christopher Wee** in anticipation of the performance.

Since the release of their first album in 2009, the band has been gaining notoriety in Europe, garnering spots on prestigious festivals such as *Reading* and *Leeds*, and performing on European TV. With a penchant for naming songs reflective of their sound ("Set Guitars to Kill" and "If It Ain't Broke... Break It!"), the band's raucous performances soon brought them to the U.S. on a string of dates supporting Japanese legends **Envy**. "We're well known in the independent touring scene in Europe, but I prefer touring America, to be honest," Wee says. "People [in America] are more open-minded when it comes to new music. When we did that support tour for Envy, a lot of people came up to us and told us they liked our band, and a lot of people were actually there at the beginning of the show to watch us open, which is something we didn't see a lot of in the U.K. back in the day—we played to nobody for so many tours." The band was invited to perform at SXSW in 2011, and it was there that their working relationship with **Sargent House** (home of **Russian Circles**, **Boris** and **Chelsea Wolfe**, among others) began. The label licensed the group's second album, *Gangs*, for its U.S. release, and internationally released their new album, *All Hail Bright Futures*.

All Hail Bright Futures, released in March 2013, finds the band shifting moods, focusing more on the positivity of their sound and less on their musical ferocity. Caribbean rhythms, futuristic space sounds, wind instruments, Afrobeat and fractured vocals are melded with ASIWFYA's typical driving sound to create an album that is resilient in its celebratory tone—it sounds like the coolest goddamn beach party you've never been to. "The new album is a lot more positive and definitely more reflective of our mood

at the time," Wee says. Guitarist **Tony Wright** left the band shortly before the album was created, causing a fair amount of stress within the group. "The recording process for the remaining three of us really saved us from that awkward time, and we came to a realization that we were intent on keeping the band going and writing new music. As soon as we got into the studio, it felt like a big freedom to do whatever we wanted that we had never felt before," Wee says.

Primarily an instrumental band, ASIWFYA have never shied away from incorporating the occasional "Woo!" or other exuberant human noise into songs, but *All Hail Bright Futures* includes much more vocalization—"Ba Ta Bo Da Ka" features a rhythm of those syllables repeated over and over, and the title of "Ambulance" is joyfully spell-screamed out in something that almost resembles a chorus. "For the whole lifetime of the band, we started out as the four of us jamming and seeing what would come out, and this instrumental thing just naturally came out. We never shunned the idea of vocals—if the song sounds like it would sound better with vocals, we'll do it, and that's always been the case," Wee says. With the increase of vocals—which Wee considers instruments in and of themselves—the band also focused on incorporating new instruments into their sound. Piano, flute, steel drums, trumpet and more pop up throughout *All Hail Bright Futures*, adding new elements to the band's sound. However, it was not until late in the recording process that the problem of replicating these sounds in the live performance was considered. Fortunately, a solution was easily created. "We shied away from confronting that problem until pretty late on, but I got a drum sampler, and we were able to load in the basic sounds of a lot of the different instruments and made them cymbals, so a lot of the different instruments from the new album are live, triggered samples," Wee says. From watching videos of the band playing new songs, the transition is seamless.

Headlining the *Sargent House Tour* with labelmates **TNG** and **Mylets**, And So I Watch You From Afar are sure to blow more new minds in the U.S. this fall. Bring your dancing shoes, a gaggle of friends to convert and something you don't mind getting incredibly sweaty in to *Kilby Court* on Oct. 15 and experience the rainbow lightning for yourself!

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Photo: James Rexroad

(L-R) David Sullivan, Bryan Giles, John Sherman and Aaron Beam of Red Fang had to hunker down to write the polished, dark album, *Whales and Leeches*.

By Megan Kennedy
iamnightsky@gmail.com

Like a drunk supernova in the darkest reaches of space, Red Fang's star just keeps getting bigger and brighter. It's been two short years since the release of their critically acclaimed and, overall, beloved sophomore effort, *Murder the Mountains*. But if you're counting time in terms of accomplishments, then two years doesn't even begin to cover it. They've played giant festivals like *Mayhem*, *Download*, *Sonisphere* and *Giant*. They crushed European and Russian crowds beneath their riffs—they've shared stages with some of the mightiest names in the genre. For a group of friends from Portland who simply found themselves all "band single" at the same time, this couldn't be a better underdog story. Even though they've collectively been in, quote, "thousands" of bands in their lives, Red Fang have become the veritable jackpot of their musical slot machine: endless combinations finally lined up into the best possible outcome.

The group has met the demands of their rising fame, becoming the kind of tour-hardened road warriors that lesser musicians whisper about in stories to their children. They've come through the touring gauntlet with a new record, *Whales and Leeches*, which is already getting heavy buzz for its first single, "Blood and Cream." "It's kind of crazy, the attention we're getting," says guitarist **David Sullivan**. "The song officially first played on some BBC radio show, which is pretty crazy for me. *Spin Magazine* premiered our song spinning on their site."

When *SLUG* last spoke to Red Fang in the summer of 2012, guitarist **Bryan Giles** told us the band's one weakness—if you could call it that—is being unable to write on the road. As such, Sullivan tells us that it took a much-deserved sabbatical from touring for the album

to solidify. "We gave ourselves this time at home and just focused on writing pretty much every second we could. It was some different kind of pressure—usually, we don't write like that. The songs kind of come more organically in practices or at home." Creative processes take so much energy, and the band simply lacks a "good situation" for writing on the road: Long hours, inconsistent sleep schedules and being shoved into the tight space of a van aren't exactly conducive to genius. But they had pieces of some of the songs waiting and leftovers from previous album writing or jam sessions, which eased the pressure the band felt writing this time around. They had already booked recording sessions and pushed to have the album written by the time the sessions rolled around, a challenge they crushed (with some minor polishing during the recording process itself). The result is arguably their strongest effort to date: *Whales and Leeches* is 11 tracks of doom and groove, each song with its own signature catchiness. The band even pulled in longtime friends, like **Mike Scheidt** of **Yob**, for guest vocals on the sludgy hymn "Dawn Rising" to add to the album's distinctive flavor—and with great success. They brought back artist **Orion Landau** to handle the album's visuals and, as usual, he didn't disappoint, giving *Whales and Leeches* and "Blood Like Cream" distinctive '70s-style horror art that perfectly complements the band's old-school sonic leanings.

Red Fang's sound has always been about heavy groove brutality with a bluesy aftertaste—like getting punched in a New Orleans bar after a shot of whiskey. *Whales and Leeches* carries this familiar banner, but there's no denying the air of polished maturity laced throughout the tracks, and with it, a new sense of confidence in the sound. There is a great deal more atmosphere and darkness weaved throughout the album—a lot more risks taken and rewarded. The band feels that evolution, too. "I agree with that. It is a little bit of a new move, but I



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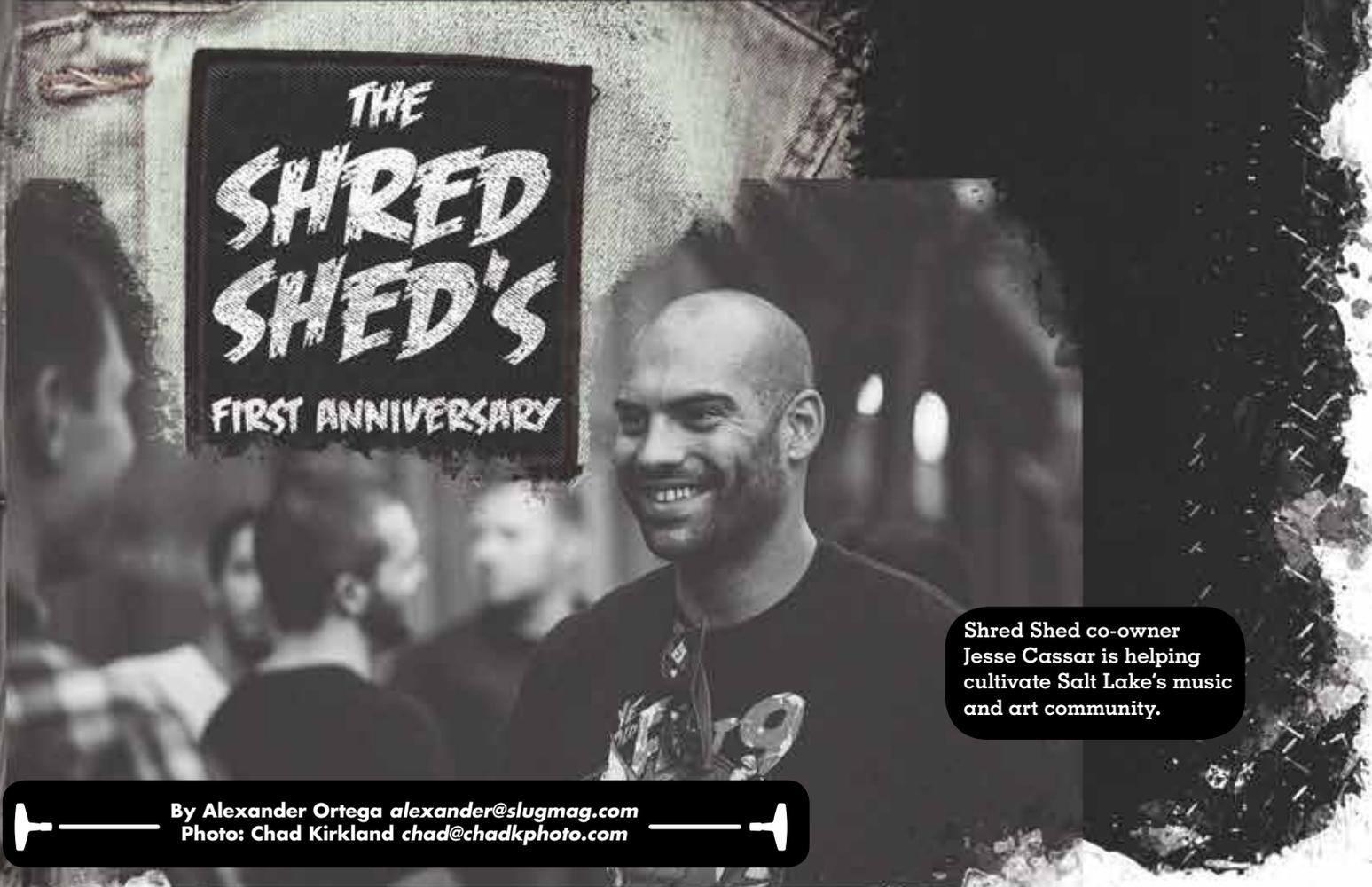
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SHRED CRED:



Shred Shed co-owner Jesse Cassar is helping cultivate Salt Lake's music and art community.

By Alexander Ortega alexander@slugmag.com
Photo: Chad Kirkland chad@chaakphoto.com

If you hit Downtown Salt Lake City near dusk most nights lately, there's been a bustle that had been long absent from the city center. On 60 E. Exchange Place, *The Shred Shed*, an all-ages music venue and art gallery, has ignited flurries of color and culture where local and touring underground bands of all genres have sounded off in a space filled with street murals, graffiti and framed visual art. *The Shred Shed* has become an epicenter for the local DIY music community, and come Thursday, Oct. 17, co-owner **Jesse Cassar** will begin to celebrate the first anniversary of what has already become a site of Salt Lake countercultural lore. The crux of the venue's milestone, however, transcends any notion that it's "just" a venue: It's a beacon for the Salt Lake City community. "That's really my favorite part—being a part of something that's a lot more powerful than I could ever be as a person," says Jesse. "That's the whole point of *The Shred Shed*. If you want to be a musician, you could have the opportunity to. It's just this little, grassroots vehicle for people pursuing their dreams."

Jesse achieved his dream on Oct. 19 of 2012. Since then, *The Shred Shed* has enjoyed killer

shows from underground giants like local '80s hardcore band **Insight**, melodic rockers **Night Verses** and rapper **Blueprint of Rhymesayers**, while continually providing an outlet for local outfits like hip hop artist **Atheist**, the avant-hardcore **Foster Body** and the burgeoning **Heartless Breakers**. It is second nature for Jesse to dedicate himself to bands and their well-being, and has been since he booked his first show for **LOOM**, **Red Caps** and **DJ Ryan Moody** at *Artopia* in September 2008. Jesse has since honed his showcasing skills, as he studied sound engineering at Santa Cruz Community College in 2008 and learned the ropes of booking and promoting shows at Santa Cruz's *Blue Lagoon*. When **LOOM** visited Santa Cruz, bandmates **Kim Pack** and **Mike Cundick** asked him to roadie for them, and he eventually became their manager. Overseeing **LOOM**, Jesse rounded out his passion for helping bands.

Jesse moved back to Utah in 2009, and he and Cundick decided that they wanted to live in a perfect band environment. The first DIY *Shred Shed* began when the two found an affordable

home where **LOOM** (recently coming out of hiatus) could practice and bands could play with the essential amenities: office, living space and a "shop" area. In February of 2010, he and Cundick moved in. More and more bands from around the country called in favors to play the DIY *Shred Shed* when official venues were unavailable in SLC, and more and more shows transpired there until four shows in one week elicited a police visit. At that point, the cops knew the place was an unauthorized venue and shut it down in September 2011. Jesse says, "It was really hard—it was one of the hardest things I had ever gone through." It took just three months of frustration before Jesse became motivated again to establish a legitimate all-ages venue. "I truly believed that it was my calling," he says. "I believed that it was an opportunity for me to do some real good, to make a positive change in Salt Lake City."

Jesse began going into the City-County building at least once a week in 2012 to gather information on how to open a venue. Several departments gave him the runaround, which led him to Fire Marshal **Dennis Barker**, the very person who'd

shut him down with the police. Jesse stated his case and won over Barker, who coached him on how to get a legitimate *Shred Shed* running. Jesse learned the ropes around the departments in the building, but after going in habitually, Jesse's morale had dampened—until his friend, **Michael King**, stepped in to help. King not only offered advice and "inspirational speeches," but threw his hat in the ring to become a silent business partner with Jesse, helping raise money and search for a space. "I always thought that it would be amazing to have *The Shred Shed* in the location where *Artopia* was. It's an amazing location—it's a good space—and there's a lot of good energy there," he says. Ironically, Jesse found that the empty space was zoned exactly for what he needed.

It took from February to June for Jesse and King to get the OK from the landlord to lease it to them. The subsequent hoops, however, were 20 times what they expected. A main obstacle was the need to turn one bathroom into two; after burning through money and architects, they found **Jesse Beacom** (of **NONOYESYES**), who "kept [drafting blueprints] because he wanted the venue to open," says Jesse. After about a dozen blueprint submissions, the City finally approved them in September. "The second that things like this started coming together, I started feeling so inspired and overwhelmed with this feeling of empowerment—that Salt Lake City was going to get this venue," says Jesse.

Jesse maintained his faith and kept his eye on the ball, but he also thanks many sources of support who helped him do so and demonstrate the community's mutual investment in this endeavor: **Tracy Orton**, **I Am The Ocean** drummer **Taylor Orton's** dad, built the bathrooms "out of his pocket," Jesse says. "He did it out of the kindness of his heart ... because he believes in the local music scene because his son plays in bands." *Bar Deluxe* owner **Kaci Tokumoto** coached Jesse and loaned him money, and **Dreu Hudson** provided electrical services. Jesse's then-girlfriend, **Lauren Sharp**, stood with him through the thick of it, and roommate **Shawn Conway** offered unending support, too. Jesse felt a late-game energy boost when friends **Josh** and **Carissa Davenport** inspired him to set the realistic goal of opening on Oct. 19, and to start a Kickstarter with a goal of \$1,000, which they more than doubled with \$2,200. SLC's community had spoken, and the prize of **Gaza's** album-release show with **Eons**, **Fever Dreams** and **Cornered By Zombies** was imminent in just over a month after approved building plans.

Oct. 18, Jesse hit the City-County Building and received his business license, but before he could shred a joyful tear, he was unexpectedly directed to get his certificate of occupancy, a process that would take seven to 10 days. After pleading with the receptionist to no avail, he quickly stumbled upon the help of a business licensing supervisor in the building—a woman he didn't even know—who argued with the receptionist on Jesse's behalf and called over the receptionist's supervisor. "I'm closing my eyes ... Before I know it, I hear this guy say, 'Shred Shed?' and I open my eyes, and it's this older guy ... definitely a supervisor's supervisor," says Jesse. "He pulls me out in the hall and he says,

'I'm going to go ahead and give you your certificate of occupancy right now' ... He held his hand out to shake my hand, and I blew right past it and gave him a hug." With a wink from the business-licensing supervisor, the relationship he built with the city was affirmed. Opening day, Jesse's mom, **Sheri Jepperson**, christened *The Shred Shed* with sage while his dad, **Ken Cassar**, looked on in support. One fire-marshall friend, **Daren Mortensen**, spontaneously came by with a police escort to congratulate Jesse for kicking off the show and to say, "You did it!" to which Jesse replied, "We did it." The over-capacity opening show went off without a hitch, of course.

Nowadays, *The Shred Shed* regularly throws impressive underground shows within its doors—Jesse is stoked for **Real Friends** on Oct. 12, **The Chariot** on Oct. 30, **He Is Legend** on Halloween and **Scale The Summit** on Nov. 11. With a steady flow of artists to boot, he has grown his sound system to three monitors, JBL subwoofers and power amps that have double the output compared to when they opened. Additionally, he and King keep the venue running with their invaluable volunteer staff: **Chris Farnworth** (booking and graphic design), **Andrew Scheier** (booking and talent recruiter), **Meggan Fenton** (head of street team and promotion manager), **Ken Vallejos** (volunteer organizer), **Scott Schilling** (main sound engineer), and **Jeffrey Carbine**, who updates their 24/7 account. Until recently, **Patrick Mower** had deftly handled web-related *Shred Shed* tasks. "They've saved my life—I fucking love those guys so much," Jesse says.

At this point, *The Shred Shed* only has room to blossom. Although known for booking heavy acts, the space is open to any sort of act, as long as they are serious about their art. Jesse says, "We are really not picky because music is this type of art [where] ... there genuinely is some type of music for everybody." *The Shred Shed* has upped its booking of hip hop acts and began a free, monthly open-mic last month. "We wanna hear your poetry," says

Jesse. "We wanna hear your acoustic songs—we wanna hear your hip hop or your flows."

Another crucial component of the all-ages venue is, undoubtedly, the youth. Jesse says, "I would like to believe that, going to *The Shred Shed*, ideally, if you're a bit younger, will give you a little bit more culture than I was able to have." Jesse believes that it is the elder generations' responsibility to expose the youth to "true, organic, real art and culture"—lest they be subsumed by stadium-concert kitsch—to impel progress in our society. Jesse is excited to be involved in the upcoming **801 Sessions**, in partnership with *Spy Hop* and *SLUG*, every third Wednesday of the month, starting December 2013: "*Spy Hop* is going to help Salt Lake's youth plan and organize and perform shows—so they're gonna come and do everything. The fact that I'm doing that with *Spy Hop* is a dream come true," Jesse says.

In celebration of this ongoing dream, *The Shred Shed* will hold an anniversary show each day from Oct. 17–19: **Baby Ghosts**, **Money Penny**, **The Sinisters**, **The Wasatch Fault** and San Francisco's **Posole** on Thursday; **Die Off**, **Filth Lords**, **Jetty** and **Subrosa** on Friday for Subrosa's all-ages album-release show; and **Musclehawk**, **Atheist**, **Dusk One**, **Giraffula** and **Dine Krew** on Saturday. The splendor won't end there, though—"In two years, I see *The Shred Shed* [moving from] one sold-out show a month to having five to 10 sold-out shows a month," says Jesse. "I see *The Shred Shed* getting better acts, constantly having a more professional appearance and having more opportunity to give back to the community."

Say thanks next time you see Jesse. Through the power of intent, he has bestowed this city with a long-overdue outlet for creativity. Also, consider giving back: "We always could use more volunteers," says Jesse. Email ken@theshredshedslc.com to volunteer, and go to theshredshedslc.com for more details about the venue.

Andrew Scheier, Jesse Cassar, Mike King, Meggan Fenton, Ken Vallejos, Chris Farnworth and Scott Schilling comprise the all-star team that keeps *The Shred Shed* up, running and pumping out jams in downtown SLC.





THE ECONOMY
TUESDAY /// OCT. 1 @ 7PM

TWO AMERICAN FAMILIES

Two American Families follows two ordinary families who have spent the past 20 years in an extraordinary battle to keep from sliding into poverty. This frontline film, raises questions about the changing nature of the American economy and the fate of a declining middle class.

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SPECIAL SCREENING - EAT LOCAL WEEK
MONDAY /// OCT. 7 @ 7PM

GMO OMG

GMO OMG explores the systematic corporate takeover and potential loss of humanity's most precious and ancient inheritance: seeds. *GMO OMG* follows one family's struggle to live and eat without participating in an unhealthy, unjust, and destructive food system. Preceded by the short film *Changing Harvest*.

BREWVIES
677 S. 200 W.



NHMU SCIENCE MOVIE NIGHT
TUESDAY /// OCT. 8 @ 7PM

JAWS

Director Steven Spielberg virtually invented the summer blockbuster with this white-knuckle adaptation of Peter Benchley's novel about an insatiable great white shark that terrorizes the townspeople of fictional Amity Island. John Williams' legendary score punctuates the tension as the police chief, an oceanographer and a grizzled shark hunter seek to destroy the beast.

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DESIGN MATTERS
TUESDAY /// OCT. 15 @ 7PM

URBANIZED

Helvetica examined typography and *Objectified* explored the design of everyday objects. Director Gary Hustwit's completes his design trilogy with *Urbanized*, a look at the design of cities and the issues behind urban designs. By exploring a diverse range of urban design projects around the world, *Urbanized* frames a global discussion on the future of cities.

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THE ECONOMY
WEDNESDAY /// OCT. 16 @ 7PM

THE SQUARE

For more than two years, Egyptians have turned out in massive numbers to occupy Cairo's Tahrir Square and demand change from their leaders. During the many dramatic shifts over that time, director Jehane Noujaim and her crew have captured what's happened in the square through the eyes of several young revolutionaries.

ROSE WAGNER CENTER
138 W. 300 S.



DAMN THESE HEELS! YEAR-ROUND
THURSDAY /// OCT. 17 @ 7PM

THE RULES OF ATTRACTION

The Rules of Attraction is a pitch-black comedy and satire based on the novel by Bret Easton Ellis. The film focuses on a handful of rowdy and often sexually promiscuous, spoiled bohemian college students at a liberal arts college in 1980s New Hampshire.

BREWVIES
677 S. 200 W.



LIVING UNBOUND
TUESDAY /// OCT. 22 @ 7PM

NORTH OF THE SUN

Two Norwegian surfers follow their dreams of surfing a secret, uninhabited Arctic bay all winter long. In between surfing, paragliding, and snowboarding, the surfers use found trash to build their shelter and create fools to help them clean the beach during their winter north of the sun.

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SPECIAL SCREENING
WEDNESDAY /// OCT. 23 @ 7PM

CRIME AFTER CRIME: The Battle to Free Debbie Peagler

Crime After Crime tells the dramatic story of the legal battle to free Deborah Peagler, a woman brutally abused and forced into prostitution by her boyfriend who was sentenced to 25-years-to-life for her connection to his murder.

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SPECIAL SCREENING - UTAH HUMANITIES BOOK FESTIVAL
THURSDAY /// OCT. 24 @ 7PM

RUNNING WILD

From rodeos, conservation battles, and wild horse rescues, to award-winning books, personal heartbreak, and newfound love, *Running Wild* is a moving portrait of rancher, photographer, essayist, and author Dayton O. Hyde. Through a series of interviews, this film reveals Hyde's extraordinary life and vision.

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SPECIAL SCREENING
TUESDAY /// OCT. 29 @ 7PM

KISS THE WATER

In a small cottage on the northern coast of Scotland, Megan Boyd twirled tiny bits of feather and fur, silver and gold into fishing flies that were at once works of art both magical & absolutely lethal. Wherever men and women cast their lines for the mighty Atlantic salmon, her name is whispered in mythic reverence.

THE CITY LIBRARY
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Rough Stuff Roughside of the TRAX

By Steven Goemaat
stgoemaat@hotmail.com



Josh Lane, boneless over the boxes.
Photo: Panzer Photography



Winning Best Trick, Caleb Orton's BS boardslide pop-over at spot #2.
Photo: Austin Boyd



Carson Parkinson drops off the edge of the overpass to come in third.
Photo: Talyn Sherer



Dylan Mclellan, big ol' ollie.
Photo: Talyn Sherer

The 14th annual *Summer of Death* has come and gone, and what a banger it was. *Roughside of the TRAX IV Presented by Scion* was one for the record books. **Johnny Roughneck**, creator of Roughneck Hardware out of San Francisco, was out in the streets to throw the Salt Lake version of the *Roughneck BART Tour*. The premise for the contest is to not be bound to the closed-in area of a skatepark, but to be mobile and to consist of various street spots around Salt Lake, all while being in convenient enough locations to use public transportation. I know what you're thinking to yourselves right now: "Wow, that is fucking genius!" And yes, I couldn't agree more. With some pretty heavy spots, this was no walk in the park for anyone involved—it was bound to be epic. Johnny Roughneck and crew got the crowd together early, and a variety of chaos and skateboarding ensued shortly after. Between mobbing the streets, public transportation and skating the spots, *Summer of Death* was sure to be on the *#roughside*.

A noteworthy session went down at 9th and 9th skate park during registration time, while the 50-plus skaters gathered and got ready for the day. A heavy warm-up on the down rail would foreshadow events for the rest of the day, with some bangers from **Jordan Brown** and **Nate Brown**, as well as **Caleb Orton** throwing down a plethora of tricks to get the blood flowing. The troops gathered just before 3 p.m. and it was off to the train station. While some bobbed and weaved on the uneven sidewalks, others took to the streets and accepted the risk of the daytime traffic. The TRAX station was packed and ready to go, with all fares paid courtesy of *SLUG Magazine*. With a mostly unknown scene now out in the public eye, raised eyebrows and snickers were sure to follow from the other passengers, given the motley crew that was suddenly among them. The costumed fans of *Comic Con* threw a humorous twist on things, leaving even myself thinking, "What the fuck is going on here?"



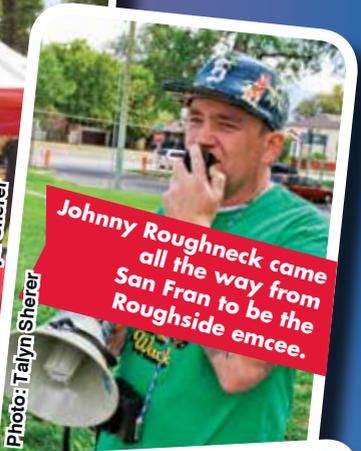
Mark Judd of After Dark Skateboards supplied all the prize boards.

Photo: Talyn Sherer



Registration resulted in 50-plus contestants at this year's Roughside.

Photo: Talyn Sherer



Johnny Roughneck came all the way from San Fran to be the Roughside emcee.

Photo: Talyn Sherer



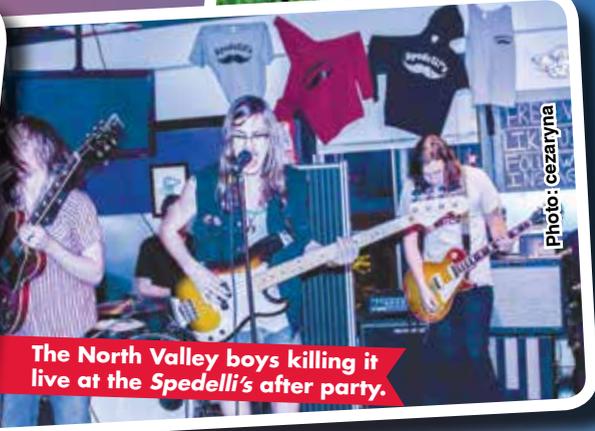
Caleb Orton, Best Trick winner.

Photo: Panzer Photography



(L-R) Nate Brown (First Place) Carson Parkinson (Third Place) Cameron Parkinson (Second Place)

Photo: Panzer Photography



The North Valley boys killing it live at the Spedelli's after party.

Photo: cezaryna

Our first spot brought us all to really "Discover Gateway," as well as the unique and skateable architecture within it. You could slide down the C-ledge, send a wallie off the rock over, lip slide up the ledge, or wallie the spherical decorations of the sidewalk. The contestants were anxious to take their skills to the streets, so the session went off from the get go. While one skater was sliding the ledge, another was popping over it, and another was sliding the other way. **Cameron Parkinson** had a wallie, late frontside shove-it off the rock gap while Orton stuck it out at the spot, just long enough to pull off a stylish, backside boardslide to pop over the ledge that would land him Best Trick for the day. Once we got wind of po-lice trying to get down on us, the mob headed out around the corner to a sizable parking lot to parking lot gap with a tight landing. Nate Brown took no time to launch himself down the gap as well as pulling off a ninja-like frontside 180. Orton was not far behind, grabbing his nose down the gap. The spot was shortlived, but a banger for sure. From there, the Roughneck soldiers caught a train out west to our next stop for the day, which was out there, in more ways than one.

As the mob moved further west, we eventually got to an underpass bank, with ramps on each side and a ledge going the length under the bridge. Things got started here with a couple of half-way hill bombs down the bank, which eventually turned into a drop contest off the highway barrier above. Both Cameron Parkinson and **Carson Parkinson** charged this drop, leaving some skin to show for it. Brown showed off his rough side at the spot, dropping from a nose

blunt stall, into the bank from the highway barrier, which landed him ass down on the sidewalk, as well as into the SLUG history books. After the excitement of the death drop cooled, a couple contest goers hit the bank with some flat ground tricks, including a backside flip, nollie backside heelflip and a stylish no comply pressure flip 180 from the homie **Millhouse**.

As the storm clouds began inching their way closer, we trudged back onto the train and back east a bit to hit the next spot. A circular, sizable manny pad roundabout would lay the groundwork for this technical leg of the contest. With bodies charging the spot from all angles, it was a bit chaotic to see who was doing what, but tricks were going down. The transition of the sidewalls made wallie manuals and nose manuals the most attempted tricks with some flips out on either side. Getting across the pad unscathed was worth a medal in and of itself, as collisions became more and more apparent, making the sidewalls an attraction to the spot as well. The rain held for most of the day but broke out in the middle of the manny pad session, leading us all skitching, hitching and pushing like mad men and women to the nearest bridge underpass, which contained the last features for the day.

With the rain coming down on either side of us, our mob of skaters made the most out of this dry spot, hitting the transition going up the Jersey barrier and showing off their rugged style and DIY spot skills. **Jorge Martinez**, winner of the am division from the first SOD contest this summer, tore up the spot with a frontside 5-0 transfer and then a frontside

50-50 with a same way 270 into the bank. Carson Parkinson knocked a quick backside krooked grind tap on the top of the barrier while Jordan Brown backside nose slid the bank. There were honestly too many tricks going down in too many places to keep up with, but the session would pretty much wrap up with a technical backside feeble to backside tail slide transfer on the Jersey barrier by **Levi Faust**.

Johnny Roughneck rounded up the troops under the bridge for the announcements of the big winners of the day. Best Trick would go to Orton with his last-minute board-slide pop out on the C-ledge at the first spot. Third place would go to Carson Parkinson, who was followed by his brother Cameron in second, and Brown would close it out, taking home first place as well as Best Digger from the death drop spot out in the Wild West. The winners' circle took home some hefty prize packs put together by all of our sponsors. Nike SB also put a new pair of shoes on the contest-goer with the worst shoes. From there, it was off to Spedelli's for pizza, beer and music from **The North Valley** and **Edguf** as well as some more product to be tossed from Johnny Roughneck and the nice people at Scion. Thanks to sponsors After Dark Skateboards, Saga Outerwear, SK801, *Salty Peaks Boardshop*, *Milo Sport*, Goal Zero, Arcade Belt Company, Scion, *Epic Boardshop*, *Arize Board Shop*, *Board of Provo*, iNi cooperative, *Spedelli's* and, of course, Johnny Roughneck and Roughneck Hardware. Thank you to everyone who came out, contributed and made *Roughside IV Presented by Scion* so awesome. Until next year, remember to keep an eye out on the Roughside.

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Mike Brown's Monthly Dirt

Jet Pack Meets Patty the Pet Psychic By Mike Brown

Instagram: @Fagatron

If you follow any of my social media channels, then you already know about my affinity for my cat, Jet Pack. Since I paroled Jet Pack from the kitty prison, or Humane Society—whatever you wanna call it—I have become like most crazy cat people: a bit obsessed with my pet who has become not just a pile of kitten guts covered in black fur, but an extension of myself and my own life.

Jet Pack's birthday is this month, so I thought it would be cool to get him a pet psychic reading to see what he would like for his birthday, and pick his brain about some other things, like why he's been barfing so much lately and where he poops. I let Jet Pack come and go as he pleases outside of my apartment, so now I don't even own a litter box. It's like he knows I'd be too lazy to clean it regularly.

I got ahold of Patty the Pet Psychic, and she agreed to come over to my messy abode to give Jet Pack a reading and talk about what she does. I didn't tell Patty anything about my and Jet Pack's relationship, and right off the bat, she was able to crush any doubts I may have had about the authenticity of her craft by telling me things about Jet Pack that I knew but she didn't, until she met him.

Such as: He likes to go outside and fuck with other cats, we are best friends, one of my neighbors is feeding him table scraps, and he doesn't have a girlfriend at the moment. But ladies, if you are interested, Jet Pack is neutered. Jet Pack is also very territorial and has my block locked down, but Patty was also able to tell me the exact territory. He won't go past the alley behind my apartment, and he understands the whole "not-getting-run-over-by-a-car" thing, which is important to any cat's nine lives.

As far as Jet Pack's barfing and all-around health goes, Patty assured me that he is very healthy and active, and that he was puking because he doesn't like Friskies anymore. I have since switched cat foods, and he hasn't heaved since. That's one less trip to the vet I have to make. Sweet! Also, it's OK for me to continue to let Jet Pack drink out of my toilet.



Mike Brown and Jet Pack,
a match made in psychic heaven.

Photo: Martín Rivero

A lot of what Patty does is interpreting a pet's bad behaviors for people. Like, if your dog is chewing the shit out of all your furniture, she can tell you why and what you can do to fix it. Since Jet Pack is pretty much purrrrrfect and doesn't have a lot of pet peeves, I was more interested in where he came from before the shelter and other random stuff.

Jet Pack was born feral, which makes sense, seeing how much he likes to kick it outside. He doesn't have a lot of memories before the shelter, but who would have known that we both have dad issues? No wonder we are so close. Jet Pack's favorite color is neon yellow, so Patty said he would like a blanket of that color. That's what I'll get him for his birthday.

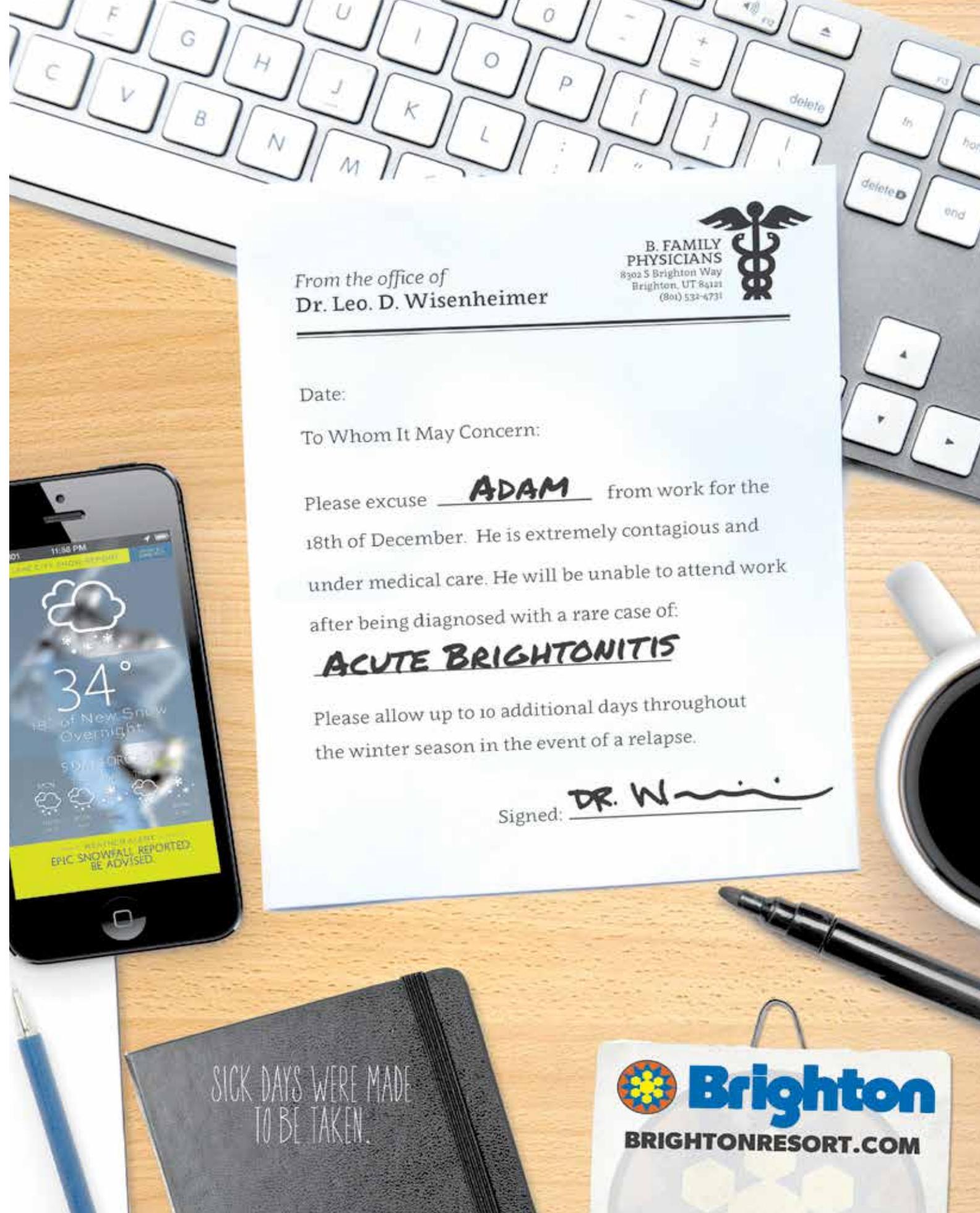
About a year ago, Jet Pack got in a street fight and I had to get him stitched up a bit. I asked Patty if she knew who he was fighting and why. She asked Jet Pack, and he said it was some stupid, orange tabby that lived in one of the houses in the alley behind my apartment. Like most gang fights, it was a beef over territory. She assured me, though, that Jet Pack definitely won the fight and established his dominance as the alpha cat of my parking lot.

At this point, I decided I didn't want to know where Jet Pack poops—in case I get confronted by an angry neighbor, I can just play the ignorant card. Besides, I think where someone handles their business is exactly that: their business.

Patty can do a lot more than just read my cat's mind—she reads all sorts of animals: horses, llamas, ferrets, snakes and one time, she even read a spider, but it didn't have that much to say. I asked Patty if she ever goes to the zoo, to which she promptly said, "no." She said most of the animals there are insane from their prolonged captivity. The same goes for aviaries.

If you want to get ahold of Patty for a pet psychic reading, I highly recommend it. You can contact her through her website pattypetpsychic.com or call 801-503-2599. Jet Pack had a great time getting some of his furball feelings off his chest and working through some of his own issues.

In case you are wondering, at this point, just what kind of cat owner I am, Patty assured me that Jet Pack is very happy living with me and he has no complaints. Even when I come home drunk, Jet Pack is cool with it, but he can tell when I'm wasted. Patty said that Jet Pack and I were meant to be together, and although I already knew that, it's nice to hear it from a pet psychic.



From the office of
Dr. Leo D. Wisenheimer



Date:

To Whom It May Concern:

Please excuse ADAM from work for the 18th of December. He is extremely contagious and under medical care. He will be unable to attend work after being diagnosed with a rare case of:

ACUTE BRIGHTONITIS

Please allow up to 10 additional days throughout the winter season in the event of a relapse.

Signed: DR. W



Over the last couple years, while snowboarding at *Brighton*, I have been hearing more and more about fly fishing. Originally, I wasn't that intrigued. I don't enjoy traditional bait fishing, I'm not a seafood eater, and just the thought of trying to fit my large hand into a fish's small throat to get my power bait-covered treble hook out of there was enough to make me sick. But the more fish stories I heard—and the bigger those trout got—the more I wanted to experience angling on the fly.

So, with some hesitation, some dedication and a little bit of money, I discovered what the magic behind fly-fishing was. Fly-fishing, for those unfamiliar, is the art of casting a weightless lure or fly, and presenting the bug to the fish with a natural drift, to outsmart the fish into thinking your lure is an actual bug, instead of letting the smell of the bait do all of the work for you. I have been fly-fishing for about four months and am fully addicted. I somewhat grasp the basics, but am still far from what you would consider an expert angler. I figured the best resource to get insight was from the people who inspired me to get hooked in the first place: the Brighton Anglers.

Everyone knows that the best way to do anything is with a solid crew of homies. Fly fishing is no different. "The Brighton Anglers started as a bunch of *Brighton* employees and locals telling fish stories and going fishing

Brighton Park Crew leaders, Jared Winkler (center) and Mouse (bottom) are co-founders of the Brighton Anglers.

together. At first, it was just a fun sticker to run on your snowboard," says **Jared Winkler**, Marketing at *Brighton*, who works with his boy **Mouse**, Terrain Park Manager, as leaders of *Brighton's* park crew. As the fish stories got bigger and people wanted photos as proof, Winkler, Mouse and **Parker Worthen** started expanding media outreach through Facebook, Instagram and a blog to share pictures. Also, it just so happens that Utah has some of the best rivers in the country to fly fish for trout.

A couple weeks ago, Mouse, Worthen,

Jeremy Seegmiller and I took a trip to the lower Provo River. We had originally intended to hit the Weber River, but the weather didn't permit, so we hit up a night session just below the dam in Provo Canyon. As a newb to the fish game, I got a chance to ask these guys some questions and learn some of the etiquette that goes hand in hand with fly fishing. I asked about their catch-and-release policy, which I guess isn't written in stone. "I would definitely eat a fish if I ever got stranded," says Worthen, "but fly fishing is for sport and art. You put the fish back so they have a chance to mature and grow and give others the joy of catching them later." This was good news to me, because nothing turns my stomach more than the smell of fish carcass in the back seat.

These pictures of ginormous trout in amazing locations made me nervous, though. The fish on their blog appear to be 20-plus inches, and after my four months of avid fishing, I still haven't caught a single monster like that. When I was finally able to fish with their crew, I confronted them with my fear of inferior angling skills due to the photos of their oversized hogs of fish, and they chuckled. "I wish that was the case. We spend plenty of time chasing after big fish. Though, a lot of the time, we end up with only a fish or two a day, or even skunked. The trick is to take trick photos of little fish to make them look bigger!" says Jared.

I personally don't have much experience with much more than dry flies or nymphs, but Mouse and Worthen fished with beautiful tan, white, yellow and glitter streamer fish patterns. At first glance, you would think they're over-the-top hipster earrings on land, but they transform into small swimming fish when wet and in the water. As soon as Mouse dropped his streamer in the water, a fish jumped for it. He didn't land this fish, but that didn't stop him from catching another up river, and letting out the loudest Mouse howl I have ever had the pleasure of hearing!

If you want to know more about local fly-fishing, check out local fly shops. Just as with any other underground hobby, it is super important to support your local scene. Fly shops like *Fish Tech Outfitters* and *Western Rivers Flyfisher* have some of the most knowledgeable employees on angling, who are more than willing to share their trade secrets to help you make the most of your fishing adventure. Check out the Brighton Anglers' blog to read some awesome stories and about re-catching fish at brightonanglers.com or hit them up on the 'gram @brightonanglers.

If you want to be a Brighton Angler, the best way to do it is just to ask these guys to go fish. If you're a good fit with the crew, and fun to fish with, Winkler says you can be invited on future trips. There is really no better feeling than "fish on."



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CASEY KAWAGUCHI

Streetstyle to Slopestyle

By Katie Panzer • panzerphotography@gmail.com

Like many artists, Casey Kawaguchi has been honing his skills since childhood. He has developed a style all his own, creating street-inspired art with a distinctive Japanese influence. His materials of choice—spray paint and scavenged wood—easily lend themselves to his style. Kawaguchi has managed to create a cohesive body of work that is instantly recognizable as his—something all artists strive for but many fall short of.

Kawaguchi's unique style has been turning heads in the snow community, garnering attention from some local heavy hitters, including Discrete Headwear and 4FRNT Skis. This season, he's bringing his artistic skills to the hills with a ski design for 4FRNT. He sat down with *SLUG* to talk about his art, his design process and what the ski industry holds for him.

SLUG: How did you first become interested in being an artist?

Kawaguchi: That's just something I was born doing. That's the first thing I guess I would say I identified as. That's what I was good at when I was kid, and it's just always been what I've done.

SLUG: How would you describe your style? Who are you influenced by?

Kawaguchi: I would describe my style as free—I'm a freestyle painter. I love to just go for it and let it be messy—almost

like sculpting a piece, whittling it down to the details, but leaving a lot of the mess in there. I'm influenced by a lot of people. I'd say **David Choe** is a huge influence. A lot of local artists—I get influenced by seeing their stuff, like **Isaac Hastings** is a good buddy and fellow Salt Lake artist.

SLUG: How has the Salt Lake art community shaped you as an artist?

Kawaguchi: I've been in Salt Lake for four or five years, but I've always lived in Utah. I think it's made me work harder. I wasn't really tapped into an art network until I moved to Salt Lake. That changed the whole networking aspect with my technical aspect. That's what really started my art career, was tapping into a network of other artists like that.

SLUG: What's your relationship with the snow sport

community?

Kawaguchi: I snowboard, but I'd say professionally, I'm linked in through the ski community through **Skyler Thomas** and **Julian Carr**, who owns Discrete. I was introduced to Julian through Skyler and started working with Julian, doing design work for Discrete, and just became friends with him. Then I ended up out in Colorado, I got invited to SIA [Snowsports International America] and I got to do a live painting at Red Rocks during **Atmosphere**, and that's where I met **Paul Yih**, who was the creative director at 4FRNT [at the time]. After we all came back from Colorado, he got back in touch with me when it came time to design skis. He definitely showed a lot of interest when I showed him my work at SIA.

SLUG: Have you worked with any other local companies?

Kawaguchi: Discrete was my first in the ski industry. Then 4FRNT was my first actual ski design. It's still up in the air whether I'm doing Julian's pro model with Icelantic. He told me he wants me to, but it's not a sure thing yet. They have a big designer for their company that does a lot of their design work, so it may get pushed his way.

SLUG: Do you think your style lends itself to the ski format, and how does your process differ when designing skis?

Kawaguchi: Certain parts of it I would say did transition over

to doing skis really well. It's a lot more thought out—a lot more has to be planned out. The process was a lot different with having to sketch it all out. Normally, I would just go straight to wood and not worry about having to transfer it over to digital. Design wise, I think it did transition well. Working with a client, it's two people who have a say in the end results. It's a back-and-forth kind of thing. Working with Paul and working with 4FRNT has been awesome—they give a lot of freedom to the artists that they work with. It was really cool to just get to do my thing for the most part, and he didn't have a lot of restrictions on me, creatively.

You can see and purchase Kawaguchi's design on 4FRNT's Madonna ski for the 2013/2014 ski season on their website, 4frnt.com, and in local ski shops this fall. Follow him on Instagram @caseykawaguchi and on Facebook to check out more of his art and keep up on his new projects.



Photos: Panzer Photography

Casey Kawaguchi's unique artistic style has become a favorite of the local ski industry.



4FRNT's Madonna skis, graphics designed by Kawaguchi, are available this fall.



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Devin York—Backside Hurricane—SLC

PHOTO FEATURE

By Weston Colton • westoncolton.com

I have been friends with **Sam Milianta** for 16 years and **Devin York** for 10. Sam and I both come from small Utah towns where there were only a handful of skaters in the entire county. Sam's love for skateboarding and photography have been an influence and inspiration to me. On the same note, Devin has always been down to

skate the craziest stuff with me just to get a photo. Sam let me shoot this photo of Devin with his Hasselblad—my first skate photo with said camera. Then Sam processed the film in his kitchen and scanned the negative for me. I want to thank Sam and Devin for their inspiration and all they have given to skateboarding in Utah.

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PRODUCT REVIEWS

etnies

Marana Shoes and Hat
etnies.com

Summer is almost over and it is time for new kicks. Etnies just released a new pair of shoes in their **Ryan Sheckler** Collection with a matching hat. With the changing of seasons, it's time to be looking fresh from head to toe, and with these new additions, etnies makes that as simple as pie. Whether you plan on tearing up the streets or just strutting the avenue with your new shoes, they will hold up to anything you toss their way. Designed to withstand the rigors of skateboarding, the Maranas are built with the most durable materials available. With four color-combination options, there is no doubt that you will find what suits you best in both the shoes and hats. I have kept these on my "out on the town" shelf just because they look so good paired with the hat. Having skateboarded for more than half my of my life, I can sense if a pair of shoes will hold up for more than the standard two weeks, and boy, will these shoes stay in one piece for much longer than you are used to. As far as the dome piece goes, it's constructed out of a heavy fabric blend and the etnies "E" is thickly embroidered up front. The hat has an adjustable snap back, making sure you are comfortable no matter if you wear it tight with the brim flipped or loose and flat. You can score the hat and shoes right from the source for around a hundred bucks combined. —*Granato*



intelligent. This bag has a spot for everything. There is a big foldout fly case on the front that works like a mini table. There are plenty of eyelets to attach floatant, clippers or whatever other little trinkets you have. Also, my favorite feature is the double cup holder. Flyfishing is a multi-hand sport—you don't have time to be relaxing, drinking a beer: You're fishing! But when you have a moment or start to feel parched, it's nice to have the double cup holder. This product has absolutely helped me stay organized on the river, and I would recommend it to anyone. —*Billy Ditzig*

La Siesta

Colibri Travel Hammock
lasiesta.com/en

We set out on our journey with travel hammock, daypacks and man shit ready to go. As we made our way to the *SLUG Magazine* offsite wilderness testing facilities, I was made ecstatic by the lightness and size of the hammock, which could also latch onto the outside of my pack. Arriving at basecamp, we proceeded to tomahawk lumber and construct the parameters of camp. The hammock, being designed so well for efficiency, made the process faster. Thanks to the provided sizing hooks on the anchor ropes, I was able to easily adjust the rope lengths to the appropriate dimensions of the two trees I'd picked. Fast-forward a bit—we burned and pillaged until we were too turnt, then turned in. My deputy slept on the ground, which created a good contrast to my sleeping

arrangement and, I must say, my experience ruled. I've never been able to sleep in when I go camping, but when you're sleeping on air, anything is possible. The Colibri was strong enough to hold my sleeping bag and myself without the worry of falling out or the contraption breaking. The next morning, it wrapped up just as easily as it had been set up. This is a solid buy.

—*Tim Kronenberg*

TOOGUMSHOE

Painter Hat, Fanny Pack and Other Goodies
toogumshoe.com



In a world infested with snapbacks, slowly being invaded by five panels, TOOGUMSHOE is a local, independent streetwear company with a fresh take on headwear and accessories. The Painter, which I've seen in a variety of colors and patterns, is an attention-grabber. It features a large bill, which is perfect for keeping the sun off of your face and neck while you're chillin' on the lake or cruising the city. The buckle-style clasp makes sure it stays on your head, no matter how fast your boat or bike is taking you. The fanny pack is also another rad piece from TOOGUMSHOE. I use mine, in baby blue with a pink zipper and matching stitching, to bring my keys, wallet and phone out to the bar so my drunk ass won't lose everything when the night has gone on for too long. One of my favorite things about this company's products is that everything, right

down to the slap stickers and key chains, has either been handmade or hand-drawn, and I don't believe that quality is a second thought with TOOGUMSHOE. The stitching and materials are always strong and durable, and their artwork and ideas are original, which is refreshing as streetwear becomes more and more popular. —*Carl Acheson*

Linksys

AC 1750 Smart Wi-Fi
linksys.com

Setting up your own media server isn't something that most will find easy. This router by Linksys happens to prove otherwise. The easy setup gives even the most basic user access to the tools to enter their media in a central location insanely easily. Once plugged in, you simply insert the provided disc to configure the router's access and off you go. Getting into your settings and files can be as easy as signing into your email account or it can be configured through FTP for access when you're not connected to the router. The dual USB ports enable any hard drive to be accessible on your server, making all media available to your mobile devices via their slew of integrated applications, or via other methods you may have set up. The included guest Wi-Fi access also gives you the ability to share Internet access with visitors without allowing them entry into your private files or hard drives, avoiding awkward conversations when they find your porn stash (the one on the hard drive, not on your face). Within 15 minutes of plugging this in, I was streaming *Doctor Who* effortlessly from my office to my living room. Buying a router is generally an ordeal that you don't want to go through more than once every 10 years. I say skip a generation and get this bad boy set up in your home—you won't be disappointed. —*Thomas Winkley*

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Burn the Bra, Not the Panties!

By Esther Meroño
esther@slugmag.com

The other day, I introduced myself to someone who recognized my name from this column and said, "Oh yeah, you write about bikes and butts." Oh god. Am I the **Miley Cyrus** of columnists? Look guys, I write about butts 'cause they're a pretty crucial part of cycling, being the thing you sit on and all. Well, if that's the case, I feel like I've been letting my fans (hi Mom and Dad!) down lately as my #fbg4lyfe status hasn't been written about for a few months. Fortunately, I have friends (hi **Colin!**) who care about my integrity as a writer and female cyclist, and sent me a link to an article about a fascinating Kickstarter campaign for chamois panties.

If you get nothing else out of this column, I want you to know one thing: how to pronounce "chamois." It's "shamee." You're welcome. Now that you're not going to mumble through the word as you read my column aloud to all of your friends, let me tell you what chamois panties are. Basically, a company based out of Austin called Urbanist, dedicated to "saving the world from spandex," has more than successfully funded a Kickstarter campaign (doubling their goal) to create sexy, padded women's cycling underwear. I'll be honest: when I first glanced at the campaign and saw a skinny girl in panties sitting on a bike, I rolled my eyes and thought, "Is it really so hot in Texas that people are gonna start riding around in their underwear? Shouldn't they be marketing these to the nudists in Portland?" Then I did what so many of my Facebook friends often fail to do before posting, and actually read past the headline. It turns out that Urbanist's chamois panties are the answer to all my cycling prayers. The following is an anticipatory product review, as they're still in the testing stages, which must be an interesting process when it comes to panties ...

A few months ago I bought a beautiful, cushy pink Terry saddle from Saturday

Cycles that was meant to replace the supposed size-tailored racing saddle my butt cheeks had completely enveloped over the past few years—I blame *Eva's Bakery*, my serious relationship and ice cream. It's actually a really nice saddle, but it didn't make the kind of difference I was hoping for. I can't speak for anyone else's anatomy—I still don't quite understand how guys straddle anything, let alone a narrow bike seat, with all those dangly parts—but it seems that no matter what angle I adjust my bike seat and handlebars to, my saddle rubs in all the wrong places. When your stage curtains start to go numb, it's a good indication that some crucial house lights are being cut off, if you know what I mean. Enter chamois panties (dramatic pause).

The panties come in two styles, and they look like regular women's underwear—ruched on the back, sheer sides, patterned—but they have a magic chamois pad sewn into them. I imagine it's like wearing a couple of super absorbent maxi pads without having to worry they're going to unstuck and slide into your pant leg. Of course I've considered the fact that we're all going to look like **Tina Fey** in that *SNL* Tampax commercial parody. They don't look like that on the model, who's probably considering implants now, but my size 9 cheeks (on a good day) don't need the extra cushion, aesthetically speaking. These definitely have skirt potential, though! For the past six years, I've had to choose comfort over style so many times as a commuter that I don't even bother brushing my hair most mornings. These panties are more than just a genius idea—they are female liberators! We can finally ride bikes and be feminine! Exclamation points!!!

Whew—now I just need to get my hands on about seven pairs. Urbanist raised over \$50,000 on Kickstarter—I imagine I have enough fans (hi Mom and Dad!) to fund what will ultimately save my nether regions from falling off. (You want grandkids, right?) Meanwhile, I'll continue salivating over the chamois panties over on urbanistcycling.com. I've even come up with a new slogan for them: Ride long, ride free, ride girlie!



Dear Copper;

What the hell is up with the city's laws on what constitutes "street art" and what's classified as "graffiti"? I can't speak for everyone, but I know six year old kids who can tell the difference between a sign thrown up by a shitty tagger and a piece of art someone spent hours working on. Yet all the time I see the city take the same white-wash treatment to walls on awesome art that isn't offensive or vandalized anything. What's the policy in this city, and how can artists get a wall to work on that won't get us ticketed or painted over a day later?

Love;
Downtown Dabber

Dear Dabber,

I'm sure you and I (and three-fourths of the human population) can easily agree that 6-year-olds and the feeble-minded can tell the difference between art and gang-related graffiti, so here's my comment and suggestion related to artistic expression.

Basically, if you paint something, even if it's beautiful (in my opinion, or three-fourths of reasonable humans' opinions), and it's on someone else's property (including government property), and it's unwanted (which will always be the case on contemporary government property), then your beautiful art becomes "graffiti" or "trash" or "ugly" or "racist/bigoted/mysogonist" or "gangster," etc., and you can be arrested.

You mention the feeling "offensive" when evaluating some types of "street art." How can you possibly define what someone calls "junk" as treasure, and vice versa? On the east side of the Guthrie Building on 200 S. in downtown Salt Lake City, there is a beautifully (in my somewhat reasonable opinion) painted mural depicting the Blessed Virgin Mary. I'll bet there are people

belonging to other religions (the predominant one comes to mind ... Oh yeah, and Scientologists) who find that mural religiously offensive. I'll guarantee that if you tried to paint that depiction on any government property, or the predominant one's private property, it'd be white-washed immediately and you'd go to jail. If the predominant religion forced an Angel Moroni to the top of the federal building, you'd be pissed, right? So, your attempt to define something as offensive seems self-serving (and I'm with you—I like to self-serve, too). Any group, such as the predominant re-uniter, can place a graven image of some angel, the sun, moon and stars, or some painting or carving on their temple or wall for the whole valley to see—as long as it's their property and not outside community moral standards. Well, one church's treasure is another's ...

Salt Lake City is a Super Liberal, Save the Environment, If It Feels Good Do It, Hippie Tree Hugger kind of place. I'm sure there are numerous bars, stores, non-"prophet" (sic—errrrr profit), anti-establishment, anti-religion types of places whose inhabitants would be more than happy to donate some space to your artistic desires. I heard some dude "say" that he owns the property at 900 S. State Street (number two corner). See him at the taco cart. Maybe the wall to the north is yours.

Dabber, I'd like to see comments to SLUG by its readers as to what you should paint. Hell, I'll even help you. I suggest some sort of ski racer/boarder/skater depiction—pounding gates, inverted or pool skating. Maybe a combo of all so no one is offended.

Have a question for the cop? Send your queries to askacop@slugmag.com.

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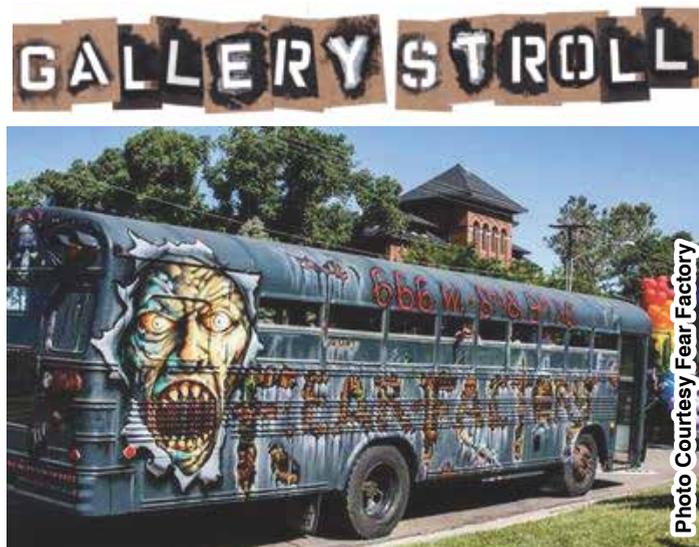


Photo Courtesy Fear Factory

Take the zombie bus, painted by Kier Defstar, to find your worst nightmares—and a beer garden—at the Fear Factory.

Haunting October's Gallery Stroll

By Mariah Mann Mellus
mariah@slugmag.com

Salt Lake's Gallery Stroll is held on the third Friday of every month. Most galleries participate, so I find it important to prioritize. My metrics include location, duration of the exhibit and theme or mood.

An *October Evening* is a one-night-only event on Oct. 18, meaning if you don't get your arse over, you'll forever hear, "Remember that awesome show? Oh yeah, you weren't there." Produced by **Christel Edwards** and **Stephen Simmons**, *An October Evening* is a multi-medium event celebrating all things that go bump in the night. Held at the glamorous and slightly spooky *Masonic Temple* on 650 E. South Temple, the "theater in the round" style event hosts everything from fashion shows and short films to musicians and performance artists. Celebrating its eighth year, *An October Evening* is taking the audience where the best ghost stories begin: the campfire. Featuring set designs by **Dustin Everett**, the creators have captured the feel of sitting with your friends around a campfire deep in the woods, roasting marshmallows and trying to freak each other out. The night's spectacular spooks will be dished out by many talented artists. Short filmmakers **John Lyde**, **Roco Devilliers**, **Chris Larsen** (of *Kill Ship*), **Conor Long** and Stephen Simmons will be freaking you out on the big screen. Death never looked so good than when fashion designer **Pretty Macabre** dresses you for the occasion, musician **Tom Bennett** sets the mood with a killer soundtrack and dancer **Whitney Smith** has you wishing you could dance like the dead. Bring a backpack, compass, flashlight, snacks and possibly an extra pair of un-

derwear—whatever you'll need for this journey deep into the woods on *An October Evening*. The event starts at 7 p.m. Tickets are \$10 and can be purchased at the door. For more info, visit facebook.com/anoctoberevening.

I love looking for art in nontraditional places, and though I usually run screaming through a haunted house too freaked out to slow down or fully open my eyes, I can appreciate the art of haunting and the many talented people who create this psychologically stimulating environment. *The Fear Factory* on 666 W. 800 S. makes my October Gallery Stroll hit list for taking the old business of haunting and adding a contemporary and local appeal. A family business, owners **Bob Dunfield**, **Rob Dunfield** and **Keith Sharp** take on over 100 actors and 20 makeup artists, such as **Brett Hamilton**, a veteran from the film industry whose close attention to detail, blood splatters and flesh decay can only be described as realism. **Kier Defstar**, painter and all around badass, created the eye-popping, accident-inducing mural that can be seen from I-15 and 800 South. *The Fear Factory* provides a complete experience, including a ride on the new zombie shuttle bus, designed by Defstar, from the *Gateway Shopping Center* to the venue and back. If you're there on a weekend, enjoy the *Fear Factory's* live music, beer garden and zip line. For cost, times and dates, visit fearfactoryslc.com. More zombies, please? For those wishing this haunting season would last throughout the year, photographer **Jon Diaz** and the *Fear Factory* artists have teamed up to create a 2014 Zombie Calendar. The images have been described as **Norman Rockwell** meets *The Walking Dead*. Calendars are available at the *Fear Factory* or at facebook.com/zombiecalendar2014.

Until next time, stay safe, look both ways, carpool, drink responsibly, Gallery Stroll!

BEER REVIEWS

By Mikey Riedel
mikey@slugmag.com

It's October! And what do we beer lovers do in October? Duh, we celebrate Oktoberfest! There are many fine beers available at this time of year, and finding the right one for our specific needs is a bit of a no-brainer. Märzens, also known as Oktoberfest beers, are the traditional lagers served at Oktoberfest in Munich, Germany since 1810, and their roots have been traced as far back as the 1500s.

Märzens are one of my favorite lagers on Earth. They're rich, malty and toasty, with nice vanilla notes. The hops are generally mild and grassy, with an ABV of 5.0% – 6.0%. Right now, there are many, many options floating around the state. Gordon Biersch makes a fine Märzen, as does Epic (Fest Devious), Red Rock (Autumn Fest), Desert Edge, Roosters and on and on.

You get my point? There is a shload of great options, but I have to choose three beers that I think are your best bets. Here they are:

Hoppers Stein Knocker

Brewery/Brand: Hoppers
ABV: 4.0%

Serving Style: On Tap
Description: Orange and copper are bright in the glass. The nose is of vanilla, earthy fruit and caramel. The taste starts with caramel malts that evolve to a vanilla/malt note, and then finish with a clean orange-peel dryness that cleanses the palate just as the malt elements start to stick around on the tongue. It's crisp, clean and perfect.

Overview: In 2011, this beer was named the best Märzen in the U.S. at the *Great American Beer Festival*. Yes, it's that good, and only available at Hoppers.

Bohemian Oktoberfest

Brewery/Brand: Bohemian
Brewery
ABV: 4.0%



Serving Style: On Tap

Description: The nose on this one is sweet with toasted grain and bready caramel. The taste is similar with the addition of orange peel and grass. The grassy/floral hop bitterness is assertive enough to balance out the beer, making it very drinkable. The mouthfeel is light to medium, mellow and delicious.

Overview: This is a wonderful beer. Bohemian specializes in Old World lagers. The brew team in Midvale has come up with a great, low-alcohol interpretation on this festival beer. Check it out at the brewery and *Snowbird's Oktoberfest*.

Ayinger Oktober Fest-Märzen

Brewery/Brand: Privatbrauerei Franz Inselkammer KG / Brauerei Ayinger
ABV: 5.8%

Serving Style: 500 ml Bottle
Description: The appearance of this offering is much lighter than the others, with more of a light-orange color. The nose on this is just amazing: very complex with apple, fruity malts, nuts and vanilla. The taste starts with a malty sweetness that dominates the front end. Molasses and roasted notes come next. The finish is semi-sweet with toasted barley, fruit, light bitterness and some yeast notes. This is a nicely balanced, crisp and refreshing Oktoberfest. Very nice.

Overview: This is the only German-made beer reviewed. Many consider this beer to be the original Oktoberfest bier. Insanely drinkable, you should definitely snag a few of these while they're around.

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GAME REVIEWS



"This isn't what I remember Seattle looking like, but I was pretty drunk last time..."

Shadowrun Returns
Harebrained Schemes
Reviewed On: PC
Also On: iOS/Android Tablets
Street: 07.25

Shadowrun Returns is full of potential and is a testament to the power of crowd-sourcing, but it ultimately ends up being an unfinished and often-glitchy mess that falls far short of greatness. A semi-tactical, turn-based isometric RPG in the vein of the *Baldur's Gate* series or the original Interplay *Fallout* games, *Shadowrun Returns* takes place in a strange universe where the megacorporate cyberpunk world clashes directly against the world of fantasy and magic. I don't know any other game off the top of my head that lets you play an elven mage hacking into computers to shut off security systems before throwing fireballs at orkish security guards and their imp minions. At the time of release, the game contains a single official campaign, a fairly satisfying noir-esque murder mystery in futuristic Seattle that remains fascinating even when it partially derails itself towards the end. That one campaign, however, lasts only a few hours, relying on the thoughtful inclusion of an incredibly glitchy and obtuse campaign builder for more productive fans to create their own content for the community. If it sounds like a cool idea and you're willing to gamble on the quality of future content, you can't do worse with \$20. —Matt Brunk

Mario and Luigi: Dream Team
Nintendo
Reviewed On: 3DS
(Exclusive)
Street: 08.11

Mario and Luigi: Dream Team is the perfect combination of RPG and platformer. This new adventure pits the bros against Bowser and the evil Antasma, who are hell-bent on kidnapping Peach and stealing the Dream Stone. Exploring the gorgeous world is an absolute joy in 3D, and the combat ranges from quick-and-dirty to challenging and exciting. Utilizing every element the 3DS offers, Nin-

tendo has found a way to keep a niche genre available to the masses. While exploring the world, Mario is controlled with the A button, while Luigi reacts to B. This means navigating the platforming parts of the game requires you to mash both to get the bros over obstacles, or to dodge enemy attacks during combat. *Mario & Luigi* strays away from your standard turn-based combat system and blends it beautifully with timed button presses to increase damage or dodge an oncoming attack. Many bosses even throw you into the background where you have to help Mario dodge in the back while Luigi is being attacked in the front. This light-hearted yet challenging game is the perfect addition to your collection. —Thomas Winkley

Dragon's Crown
Vanillaware/Atlus
Reviewed on: PS3/PS Vita
(Exclusive)
Street: 08.06

Dragon's Crown is fun wrapped in frustration and sprinkled with addiction. The characters and environments are beautifully illustrated, and the gameplay, although not being anything special, is wildly addicting. Following your standard hack-and-slash format, this game is a giant *Golden Axe* homage. The character models (specifically the dwarf and amazon) look as if they're based solely on the *Golden Axe* sprites. The unoriginal story of *help the queen, kill the dragon* still can't keep me from grinding level after level for my next shot at the boss. The lack of crossplay on the game is disappointing since it allows you to upload and download your game save between consoles, and the match-making system for online was obnoxious enough that I found myself diving into random groups as opposed to partying up with friends. Aside from that, there are so many different side quests, pieces of loot and modifications that can be done to your character as well as side quests, you could easily burn 100-plus hours. It's time to cowboy up—drop \$49.99 and start grinding your way to glory. Or grab it on sale in the coming months. Either way, I'll see you online. —Thomas Winkley

BOOK REVIEWS

Assimilate: A Critical History Of Industrial Music
S. Alexander Reed
Oxford University Press
Street: 06.05

I believe every college music professor should put this book in their syllabus—it even had a sort of chapter review with a listing of tracks typical of the sound that was being developed during each time period. Not only does it explain the “who’s who” of industrial music—as well as where, when and how it came about—it tells the story of what was going on through the decades. I enjoyed reading how some musicians used dadaism to promote themselves with graphic images and gestures in the late '60s, as well as the rise and fall of the cassette tape, and how it assisted artists by allowing them to produce their music with ease and spread their creations across the globe. I was at first concerned when familiar names appeared, and I thought to myself, “If this is going to turn into a gossip mag, I cannot continue.” I read on and was delighted to find factual descriptions of the movements some of my friends and acquaintances have been a part of. I suggest that anyone who has anything to do with industrial music or its sub-genres buy this book and keep it on their bedside table. —Mistress Nancy

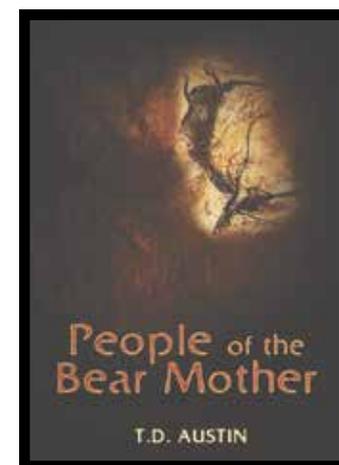
People of the Bear
Mother: Periplus of the Sea of Souls Book One
T. D. Austin
Eloquent Books
Street: 10.22.09

Both fascinating and slow, this novel by Utah native T.D. Austin (now a California resident) tells the story of a teenage girl of 30,000 years ago, as she jour-

neys from self-doubting young artist to tribal shaman, set against the backdrop of Chauvet Cave in modern-day France. Inspired by **Joseph Campbell** and **Jean Clottes**, and with a definite nod to **Jean Auel**, Austin tells a rich story of goddess-worship, hunting and multi-faceted sexuality among “primitive cultures” that might teach us a thing or two about accepting differences. Beginning with an unnecessarily lengthy description of Little Bear’s journey into the cave where her people worship, the story continues through her life as a healer and her anticlimactic death, and even her journey after death and her many rebirths. The novel, while offering many interesting ideas of how our hunter-gatherer ancestors might have lived and thought, suffers from the clumsy first-person narrative so common in young adult novels (which this presumably is, despite its candid and detailed descriptions of sex acts). The narrator’s voice is choppy, given to overly florid descriptions and tells us too much rather than showing actions and feelings. We learn too many details, while the characters and situations never seem to grow organically. The abundance of formal tribal-sounding words for everything—“sisters of the Moon Blood” or “Plains of Summer”—kept me from being able to concentrate on the story. This is an LGBT-friendly book, and not a bad one, but I feel that the good story gets buried under too much writing and not enough editing. —Madelyn Boudreaux

Sugar House Review #8: Spring/Summer '13
Various Contributors
Street: 04.01

With its eighth release, the editors at *Sugar House Review* have compiled a balanced collection of poetry that explores a healthy selection of themes, with poems that venture into deeper elements of human existence. While there were multiple poems I wanted to revisit, a few in particular piqued my interest enough to look further into the poets’ collections. Among these were **Christopher Anthony Leibow**, currently living in Salt Lake, whose snippets from “On Being Balthazar” hit me with its youthful sincerity and discovery, and **Kathleen McGookey**, whose personification of death in her series was an (ironically) enlivening elegy. In addition to the poems, there are a handful of book reviews at the end that dive into thoughtful analyses of the poetry books included. Visit sugarhoussereview.com, where you can download a PDF for \$2 or buy a yearlong subscription for \$12, or find a copy at your local bookstore. —Briley Froelich



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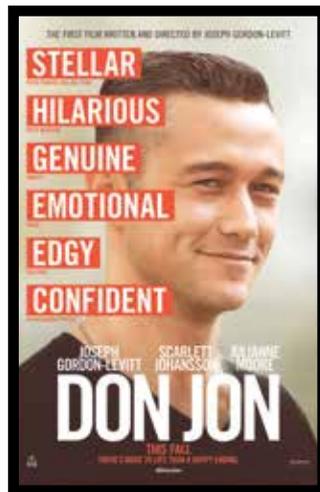
MOVIE REVIEWS

Behind the Candelabra Home Box Office Street Date: 05.26

It's pretty safe to say that many people, whether they are subscribers or not, are well aware of the popular television show programming HBO is currently distributing. With programs like *Game of Thrones*, *Girls* and *True Blood*, the channel has become a regular discussion around water coolers on Monday mornings. What many people may not be aware of is that the organization's original movies are high quality as well, especially their most recent release, **Steven Soderbergh's** *Behind the Candelabra*. **Michael Douglas** stars as the eccentric Las Vegas performer **Liberace**, who kept his true sexuality a secret from his fans, but always seemed to have a younger male lover at his side. The film focuses on the final phase of Liberace's career as he wines and dines his latest catch, **Scott Thorson (Matt Damon)**. Soderbergh points his camera at the glitz and glamor of Las Vegas without forgetting to showcase the grunge and muck as well. Douglas delivers one of his greatest performances to date as he forces us to take pity on this lonely artist while wanting to strangle him at the same time. While it may be hard to believe Damon as a teenager lost in the world of fame and fortune, his acting abilities silence all doubts and concerns as we travel with him through addiction and heartbreak. Soderbergh claims this may be one of the last films before his "retirement," but it'd be a shame to lose such a gifted director who can deliver the goods on the big screen as well as the small ones. —Jimmy Martin

Don Jon Voltage Pictures In Theaters: 09.27

With the various reports coming out of this year's *Sundance Film Festival* about the graphic imagery embedded in **Joseph Gordon-Levitt's** fairly well-received directorial debut, it was only a matter of time before an edited version reached mainstream cinemas. While I was not able to witness the original cut, I can only imagine the degree of sexuality spewing from the celluloid, since a large amount still resides in this new edition. Along with being a first-time director, Gordon-Levitt also wrote the screenplay and stars in this tale of a stereotypical Guido, Jon, who



spends his nights looking for "dimes" (aka women ranked as a 10) in order to keep his sexual streak alive. However, as these conquests sleep the night off in his silk sheets, Jon slithers away to partake in his true love ... masturbating to online pornography. It's an addiction, and one he has no interest in overcoming until he meets Barbara (**Scarlett Johansson**). Of the three responsibilities Gordon-Levitt undertakes, it's no surprise his acting reigns supreme, but it's his comedic writing and ability to capture chaotic family interactions that is the most surprising of all. While the overall plot is paper-thin, the unrelenting comedy disguises the film's hiccups, mainly with the help of a great supporting cast that includes **Julianne Moore**, **Brie Larson** and **Tony Danza**. —Jimmy Martin

Muscle Shoals Ear Goggles Productions In Theaters: 09.27 (Limited)

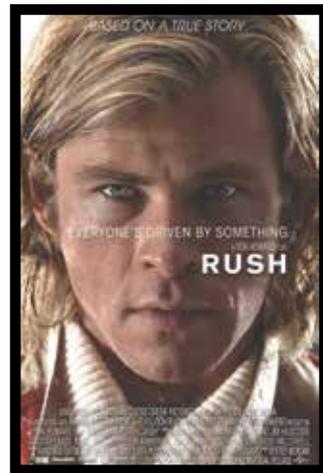
You may have never heard of the rural village known as Muscle Shoals, Ala., but I can guarantee you've heard countless tracks of the magnetic musical masterpieces that have surfaced from the wetland region. Pressed up against the Tennessee River, Muscle Shoals was the birthplace of **Rick Hall's** legendary FAME record studios. Locals believe the area's waters are blessed with spirits, and who can blame them when legends such as **Jimmy Hughes**, **Wilson Pickett**, **Percy Sledge**, **Aretha Franklin**, **Gregg Allman** and **Lynyrd Skynyrd** launched their careers from

within the town's borders. With an outstanding, soulful soundtrack consistently playing in the background, director **Greg "Freddy" Camalier** focuses on the benevolence of talented musicians, both black and white, who decided to collectively create some of the greatest music to date, rather than give in to bigotry in a time when racial tensions were at an all-time high. Admirers of the genre will revel in the candid interviews with musicians that reveal the incredible facts behind their creations, and newcomers will discover a whole new world of awe-inspiring music. Camalier captures the highs and lows of business between friends and the bond that is shared when stimulating the world, even if it is from a rustic wilderness in the Deep South. —Jimmy Martin

Riddick One Race Productions In Theaters: 09.06

It's hard to believe it's been 13 years since director **David Twohy's** film *Pitch Black* gained a cult-like following and turned a then-unknown **Vin Diesel** into a household Hollywood name. Even though the 2004 sequel only squeaked by, making just above its production budget, Twohy and Diesel felt the urge to bring back the murderous anti-hero who can see in the dark one more time. In this adventure, Riddick finds himself abandoned and left for dead on an inhospitable planet that is only hours away from total annihilation. In order to form some type of escape, a distress signal is activated and two teams of bounty hunters come looking for our silver-eyed menace. What starts out as an elongated tale between Riddick and an alien space-dog (yes, you get to see the pup learn cutesy tricks) quickly launches into a gruesome manhunt where no one is safe, and this then spirals into an intense alien attack. While the majority of the film captures more of the style, tone and grittiness of the original story, a large portion of the first act could be removed in order to get the storyline moving into the more likeable moments. Unlike the asinine release of *You're Next* in August, Twohy appears to be successfully channeling the style of **John Carpenter's** *Assault on Precinct 13* and *Ghosts of Mars*, which makes for an entertaining, violence-fueled thriller. —Jimmy Martin

Rush Cross Creek Pictures In Theaters: 09.27



There's nothing in this world more motivating than a personal rivalry. Sure, your parents can encourage you and your significant other can support you, but when another individual in your line of profession threatens your position, it's game on. Now, to be clear, that doesn't immediately translate into hatred for one another, and such is not the case with the competitive nature between Formula 1 racecar drivers **James Hunt (Chris Hemsworth)** and **Niki Lauda (Daniel Brühl)**. Director **Ron Howard** transports us back to the 1970s, as a calculating Lauda uses statistics and percentages to secure the top spot, while a wildcard Hunt uses instinct and puts his life on the line to take the advantages others are too scared to take. They represent the polar opposites of the sport. After a horrific incident, the opposition is tested, and the chase for the world championship is anyone's game. Howard has not offered something this intense since 2008's *Frost/Nixon*, and it's a pleasure to see him back at top speed. Hemsworth, who cloaks the entire marketing campaign, is superb as he brings his charm and playboy manner with a hint of desperation to succeed, but it's the lesser-known Brühl who steals the spotlight with his socially inept demeanor and comes across as a pompous perfectionist who cares more about the numbers on the page than the people in front of him. *Rush* is a heart-pounding sports drama that's as thrilling as it is inspiring. —Jimmy Martin

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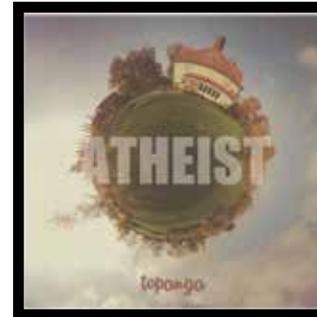
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LOCAL MUSIC REVIEWS

Atheist
Topanga
Self-Released
Street: 08.08
Atheist = Blue Scholars + Mac Lethal



According to his Bandcamp page, Atheist makes music to entertain those who don't take hip hop too seriously. I'd say that's an accurate description of *Topanga*, which is a multifaceted lyrical journal of Atheist's experiences in the saltiest city. The first track sounds quite a bit like "When I'm Gone" by **Eminem** and introduces the idea of "Topanga," which is "that feeling inside that got you feeling alright." Atheist implements local ska band **Show Me Islands** in his track "Something Different," and raps about crazy, local parties in "Party in the Avenues." Most of the tracks on *Topanga* are in storytelling form, with samples and even a freestyle mixed in. Some of Atheist's lyrics are too cocky for me to get down with ("I'm hotter than Atmosphere, a bottle of fine wine just shitting on your cheap beer"), but his passion for Salt Lake, combined with the diverse tracks, makes *Topanga* a good choice. —*Kia McGinnis*

Beachmen
Self-Titled
Self-Released
Street: 06.20
Beachmen = The Drums + Surfer Blood + Washed Out

I'm all for the latest generation of surf-inspired rock groups with surf-inspired band names, but Beachmen may be the first group I've seen with the stale originality of a surf-band-inspired name. Beyond the name, every as-

pect of *Beachmen* seeps through my eardrums with the pleasant sweetness of summer. Each track flows into the next while still able to stand apart—not meshed into an indistinguishable mass like many albums of similar genre. "I Wanna" breaks the album out of a reverberated space jam with a catchy line on distorted low-end (maybe keys) and a straightforward beat. The semi-chanted lyrics, "I wanna be young/I wanna take stuff," grow into something more melodic, echoed by harmonious voices and picked guitar while the song periodically drops back into the intro and keeps my head bopping. *Beachmen* shifts between steady beats and floating jams while somehow holding on to the same, sunny feeling. —*Steve Richardson*

Coral Bones
Youthemism
Self-Released
Street: 08.17
Coral Bones = (Bright Eyes + Radiohead) x The xx

Coral Bones' sound is best described as "assorted." The project's Facebook page lists the genre as "whatever you want," which really sums it all up. A mostly solo effort by **Christopher Kalani Bennion**, *Youthemism* is varied in emotion and sound—it's no wonder that it was influenced by Bennion being diagnosed with bipolar disorder. Highlights of this fantastic rollercoaster include "Rising Sand," an upbeat toe-tapper of a number that pays tribute to **Creedence Clearwater Revival's** "Fortunate Son," and "Canyonlands," a lovely, somber track featuring a poignant backing vocal effort from **Lydia Mongie**. After all of the album's ups and downs, its simplest track, "Dusty Corners" (mainly just Bennion and his piano), is the one that sticks out. Its pain—its struggle—encapsulates what I imagine Bennion was going through when he wrote this album. The track's last 60 seconds or so of strange sounds mixed over piano is a perfect ending to this strange but wonderful album. —*Blake Leszczynski*

Drew Danburry
Becoming Bastian Salazar
Self-Released
Street: 09.16

Drew Danburry = Matt Pond PA + John Vanderslice

Becoming Bastian Salazar is Danburry's tale of his transition between two personas, where one is sweet and the other a little more sour. While Danburry sticks with the basic elements of a folk style that emphasizes a guy with his guitar, he has crafted an album extravagant in its production yet homely in its lyrical themes and simple melodies. It is this simplicity that establishes an easy connection, and although the lyrics can take you to darker places of the psyche, the ultimate messages that stand out are uplifting and inspiring to use as a life soundtrack. I particularly would have loved it if "Victoria, For all the Girls, or Jef Logsdon" (featuring **Damien Fairchild**) would've been released when I lived in Provo, in order to boost me in that weird town, but alas... —*Brinley Froelich*

Ether
Archive: Unreleased Recordings 1993–2013
8topus Records
Street: 06.14
Ether = Grails + Sunn O))) + Can

I was unfamiliar with Ether prior to receiving *Archives* for review. Fortunately, that unfamiliarity has been remedied. This double disc, 20-year retrospective contains some impressively exploratory psychedelic noise, but is best heard over a few sittings, as the improvisationally long-winded nature of the majority of the pieces contained in this set can be a bit tedious if run through without a break. I say this in the album's favor, as it is best heard in the foreground, rather than treated as background music. Track nine on disc one is a good reference point. I reviewed a rough draft of *Archive*, where packaging is concerned, so I did not have the track titles available. The set will include liner notes on the band's history, flyer art and other artifacts. There is a printout of some pretty grand **Sri Whipple** artwork depicting an octopus and wolves (or perhaps those wolves are tentacle ends? Wolfkraken? Wolflopus? Fuck yeah) massacring a group of sailors and old-timey cowboys. So that happens, too. —*T.H.*

L'Anarchiste
The Traveler
Self-Released
Street: 08.20
L'Anarchiste = Beirut / Bon Iver + Volcano Choir

This fascinating EP was made with a purpose, and L'Anarchiste should feel good about their direction. Its purpose is to connect their first album with their forthcoming LP, *Giant*, by introducing fans to a newer sound. I found it very easy to enjoy, with musical influences ranging from **Andrew Bird** to **Death Cab for Cutie**. There's great storytelling with a well-orchestrated folk sound and a few surprises. Vocalist **Rob LeCheminant's** sweeping, breathy vocals resemble that of **Polytype's** lead singer **Mason Porter**, which is something I can dig. They're perfect for L'Anarchiste's grandiose sound, featuring trumpet and horn in all the right places without being overdone. "Run with the Foxes" is the most memorable because of its distant feeling and experimental but brief flute section. This band just won *City Weekly's* coveted Band of the Year for 2013, and they're living up to the title. —*Justin Gallegos*

Lake Island
Outermost
Self-Released
Street: 09.20
Lake Island = Wildcat Strike + Colin Stetson

If I can say one thing about Lake Island, it's that they have great potential. Just listen to "Relapse" from this new EP. It's an instrumental landscape that reminds me of the cold genius heard on the second half of **Dirty Beaches'** new double album. Then you have the closing moments of "Wolves," which sound like wind being forced through metal pipes at breakneck speed while a guitar wails in the background. These guys can manipulate sound in an intriguing and cold way, and following the madness of "Wolves," you have the folk-sounding downer, "Grindstone." These guys should stick to their ability to captivate listeners with jarring sounds and heavy guitar riffs like the ones that close out "Birdsong" so powerfully. There's obviously much about

this EP I find impressive, but a more consistent approach in sound would benefit Lake Island greatly. —Justin Gallegos

Light/Black

Self-Titled
Self-Released
Street: 07.01
Light/Black = Chelsea Wolfe + Goatsnake + Jarboe



The individual members of this relatively new Salt Lake drone/rock outfit boast resumes that would make most people in this city salivate, but I'll leave the readers to search out the family trees on their own. This self-released and self-titled album is absolutely mesmerizing, and from the second the first track begins, it's nearly impossible to turn the album off. The majority of the songs are mid-tempo and brooding, while **Carri Wakefield's** angelic lyrics immediately call to mind the sheer brilliance of artists like **Hope Sandoval**. It's nearly impossible to describe the overall effect of the album in words. Some songs play as equal parts (good) **Far** and **Triggerman** riff-wise, but in truth, that explanation sells this release short. Light/Black may be one of Salt Lake's best-kept secrets, but they won't be a secret for long. Highly recommended debut release. [Oct. 12 @ *Urban Lounge*]
—Gavin Hoffman

Mideau

Self-Titled
Mumbleak Music
Street: 09.13
Mideau = Florence and the Machine + Daughter

Rising like something out of a dream, Mideau combine soft vocals with ethereal symphonic elements and mythical-sounding synthesizers to create a whimsical swirl of some of the dreamiest electro-pop you've ever heard. "Feet to the Sun," "Way With Words" and "Opelika" showcase the duo's more upbeat pop sounds, which are fraught with delightfully sweet melodies accompanied by misty synth sounds and sometimes the occasional harp. The rest of the album features a slower, softer and more haunting vibe. Dark piano chords and heavier drums

make for a melancholy addition to the more upbeat songs, while still keeping true to its dreamy theme. In short, this album has become the soundtrack to my REM cycle. —Allison Shephard

Moonlets & Ben Q Best

Moonlets/Ben Q Best
Hel Audio
Street: 07.12
Moonlets & Ben Q Best = Teebs + Delia Derbyshire + NeoTantrik

I've enjoyed all of the releases from Hel Audio that I have reviewed. They remind me of music released and supported by labels such as **Brainfeeder** and **Andy Votel's Dead-Cert** imprint. The fact that I am able to compare the sounds on *Moonlets/Ben Q Best*—in any form—to those promoted and released by some of my favorite labels, is a high compliment. Best and Moonlet (**Andrew Aguilera**) are aesthetically well-suited to one another. Dominantly electronic instrumentation and warm tones create a dream-like atmosphere for the listener to drift along and take comfort within. Each of the 25 pieces clocks in at around or under five minutes, with Best's tracks being the more lo-fi and cleverly titled of the two sets. Moonlet's half of the split is my favorite, though I recommend listening to *Moonlets/Ben Q Best* as a whole. —T.H.

The Moths

Self-Titled
8ctopus
Street: 06.28
The Moths = The Jingoos + The Wolfs + andale!

The Moths are a Salt Lake band that merges the collective talents of **Michael Sasich, Josh Dickson, Eli Morrison** and **Greg Midgely**—and holy hell is it good. It's been a while since a solid rock record with this much attention to composition has come out of our town. The straightforward verse-chorus-verse songwriting is refreshing and made better by quality musicianship, sharp guitar work and impeccable drumming. "You Sold My Soul" is a standout track that takes lyrics about pain and dishonesty and makes them sound upbeat. "In the Shadows" does something similar, taking words that describe an ugly situation and making them beautiful. The CD is packaged in a rectangular plastic bag with a toy surprise and a full booklet of artwork and lyrics. The only drawback is that the six-song album clocks in at just under 24 minutes—leaving the listener aching for more. Then again, leaving the listener with a desire for more music is a good thing. Well done, gentlemen. —Woodcock Johnson

Parlor Hawk

Self-Titled
Self-Released
Street: 09.14
Parlor Hawk = Band of Horses + Ryan Adams

For their second album, Provo's Parlor Hawk looked to make a slight departure from the sound of *Hoarse & Roaming*—their 2010 **Northplatte Records** release that seemed heavily influenced by producer **Joshua James**—and dabble a bit more in the rock side of their indie rock/folk genre. Though the self-titled effort definitely succeeds in this, you'll still find some more grounded tunes here, especially "Scars" and "Save Me." The album's producer, **Nate Pyfer (The Moth & The Flame, Polytype)**, once again shows his magic touch over the solid 11-track offering. *Parlor Hawk* feels like an indie production without ever sounding like one. Tracks like "Broken Home" and "The Wind" seamlessly blend lead singer **Andrew Clifford Capener's** organic, hopeful voice with distant-sounding instruments and unidentified sounds, making the LP less about listening and more about experiencing. —Blake Leszczynski

Pink Lightning

The Unbeatable Sound of Plastic
8ctopus
Street: 06.28
Pink Lightning = Doo Rag + Son House + the Legendary Porch Pounders

The Unbeatable Sound of Plastic, the second full-length record from Salt Lake's Pink Lightning, straddles the line that separates gritty blues and '70s rock, and fucking breaks everything in between. The muffled vocals, rhythmic drums and cyclic guitar riffs spin tales of yearning for love and casting love away—with all the lust, spite and illumination that come along with the experiences. The disc is packaged in a plastic bag with a toy and a booklet. I've always thought of Pink Lightning as an **Eli Morrison** and **Brad Wheeler** project, and it still is, but it seems like the cast of musicians is a little more complete this time around. For fans of coarsely ground, noisy blues-rock, this is a great listen. After nine standout original songs, the CD finishes with a drawn-out homage to a classic **Bauhaus** track. As good as this final tune is, it's merely a feather in the cap of the already stellar album. Catch them live if you can. —Woodcock Johnson

Starbass

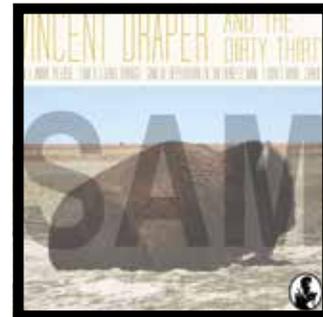
Self-Titled
Self-Released
Street: 07.19
Starbass = Excision & Far

Too Loud + NiT GriT + Architect

Steve Comeau, a community-involved Canadian transplant, launches us to Starbass with a great collection of futuristic, danceable dubstep tracks. There is an outstanding mix of heavy electric guitar riffs, fluttering flute and sultry feminine voice samples with his keyboard tracks. His dark, sorrowing and heartfelt lyrics are sung in an impressive tenor voice. Much to my surprise, even my cold heart began to stir with passion and emotion. With lyrics like "I will love you to the end of days," and "You're my dark star," it leads me to believe that this release was written for a possible romantic interest of his. This artist has the ability to go into uncharted destinations. —Mistress Nancy

Vincent Draper and the Dirty Thirty

SAM
Wandering Man
Street: 07.27
Vincent Draper and the Dirty Thirty = Chuck Ragan + Lucero + Nick Lowe



When it comes to Utah and musical identity other than the **Mormon Tabernacle Choir**, we've got very little. I'd like to propose that the Vincent Draper sound become the official sound of Utah. It's deeply rooted in folk traditions, but somehow manages to be fresh and original—it's definitely earthy in its tone, and while you can hear influences from all over, it stands on its own. The *SAM* EP is mostly slow in the going, but each song feels like a refreshing, deep breath of air with nothing rushed. Wistful and somewhat romantic, Draper's vulnerable lyrics feel as though he couldn't be saying anything more honest. Vincent Draper and his comrade **Charles Ellsworth** are able to tap into their psyche and reach that part of themselves that is solely theirs and bring it to the forefront of this Americana or, hopefully, soon-to-be Utah-cana music. —James Orme

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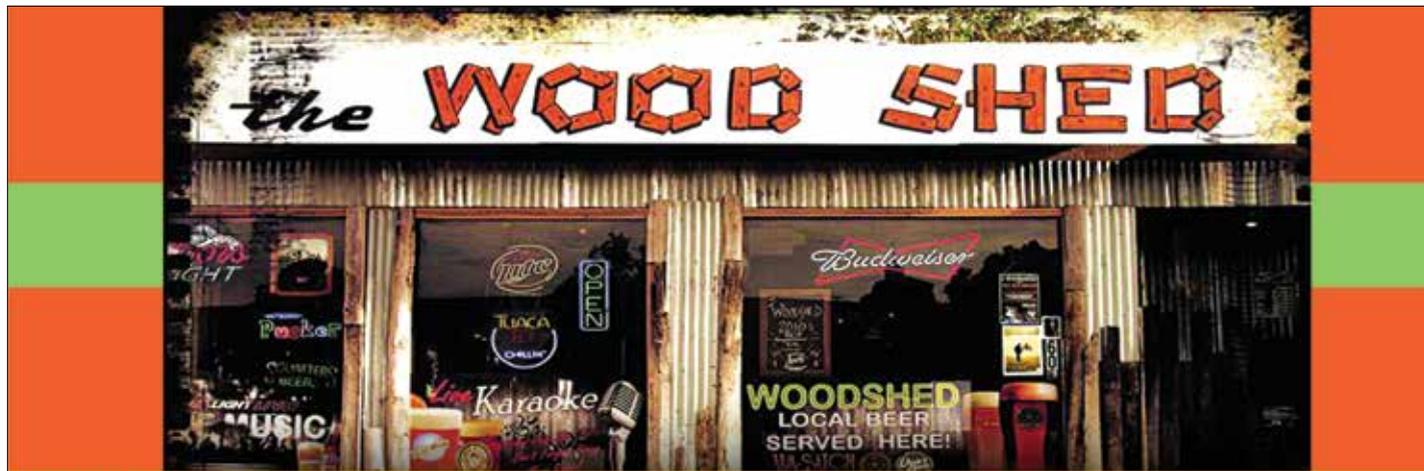
October Calendar

www.theshredshedsic.com 60 East Exchange Place (350)South
ALL AGES

Fri 4th- Winters Iris, Stories of Ambition, Alice Once Again
Sat 5th- Exigent Presents; Monogamy Party, Worst Friends, Sunchaser, Making Fu%%
Tue 8th- Konrad Keele's Acoustic Night
Wed 9th- Curse, Clark!, Temples, Delphic Quorum
Thur 10th- The Maxies, The Beat, Save The World Get The Girl
Fri 11th- Dwellers
Sat 12th- Real Friends, Mixtapes, Pentimento, Forever Came Calling, Heartless Breakers
Sun 13th- Wrath Of Vesuvius, Aristeia, Forsaken
Mon 14th- FREE Open Mic Night
Wed 16th- Theories
Thur 17th- Baby Ghosts, Moneypenny, Posole, The Sinisters, Wasatch Fault
Fri 18th- Subrosa CD Release, Filth Lords, Jetty, Die Off
Sat 19th- 1 Yr Anniversary! Muscle Hawk, Giraffula, Athiest, Dusk, Dinecrew
Mon 21st- Gladiators Eat Fire
Tue 22nd- Dustin Wong, Jesus Or Genome
Thur 24th- The Bunny The Bear
Fri 25th- Victory Heights, Below The Skyline, The Stranger Beside Me, + More
Sat 26th- SKALLOWEEN
Tue 29th- Swells
Wed 30th- The Chariot (Farewell Tour)
Thur 31st- HALLOWEEN; He Is Legend, Breaux, Collin Creek

UPCOMING

Sat Nov 2nd- Charlton CD Release
Mon Nov 11th- Scale The Summit, Reign Of Kindo, Jolly
Sat Nov 16th- Pat Maine



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Oct 11th - Rusty Maples, The North Valley, Roadside Soul

Oct 18th - Bastard John, Michelle Moonshine

Oct 25th - Rhyme Progression, Evolutionarie Rebels

SATURDAYS: Oct 12th - Murieta, Muzzle Flash

Oct 19th - Matthew & The Hope

Oct 26th - Tarantino Halloween Party

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MUSIC & REVIEWS

Agnes Obel

Aventine

Play It Again Sam

Street: 09.30

Agnes Obel = Joanna Newsom + Lana Del Rey + Feist



Sweet as dark chocolate, Agnes Obel combines sultry yet poppy chamber instrumentals with whimsical vocals that make the Danish singer/songwriter's sophomore album an absolute delight. Varying from dreamy music-box-esque instrumentals, such as "Tokka," to eerie, minimalistic confessionals like "Dorian" and "Smoke and Mirrors," Obel manages to seamlessly weave an assortment of different sounds into one amazing musical tapestry. While Obel's vocal capabilities provide a hauntingly sweet sound, it is the orchestration—the piano in particular—that reigns supreme on this album. Somber composition, paired with precise skill, showcases Obel's musicianship as not only versatile, but also creative and well rounded. Put simply, if you appreciate quality classical instrumentation and enjoy soft-spoken vocals, this album will definitely become your new BFF. —Allison Shephard

Creepy Murdle

Midnight Ghost of California

MT6

Street: 02.24

Creepy Murdle = The Jesus Lizard + Incesticide-era Nirvana

On their third release, Creepy Murdle deliver a sonic experience that is grotesque and beautiful. Imagine the grinding din of a metal shop when all

the machinery goes haywire, throw in a multicolored spark celebration arcing out of the windows and roof for visual effect, and that's *Midnight Ghost of California*. The crunch that pervades the album is heard most prominently in singer **Richard Feinstein's** crackling vocals—an effect innovated by Feinstein's splicing of a vintage headset with a microphone. This creates an eerie effect that heightens the already macabre aura surrounding the album (see "Best Behavior" for a kidnapper's delight: "I want to borrow/some of your skin"). The energy of this album is irresistible, and there are some haunting gems that will get you singing along, especially on the title track. With enough earworms and fuzz to accommodate James' giant peach, this record will please more than just the grunge enthusiasts. —Jordan Deveraux

David Lynch

The Big Dream

Sacred Bones

Street: 07.15

David Lynch = Tom Waits + The Velvet Underground

David Lynch is most well known for his work in television and films, such as the acclaimed cult TV series *Twin Peaks*, but his late-career foray into music includes similarly bizarre elements. Just like his films, it's not for everybody. Lynch released his first album, *Crazy Clown Time*, back in 2011, and his new record, *The Big Dream*, contains a plethora of moody soundscapes blended eerily well with his own take on the blues. In other words, if Tom Waits made a record with **Lou Reed** and then polished it up heavily, *The Big Dream* would be a likely result. Much like Waits, the 67-year-old Lynch doesn't so much "sing" as he does ramble and moan, albeit with a more gentle, ethereal approach. The album also features an interesting version of the **Bob Dylan** classic, "The Ballad of Hollis Brown," as well as a track featuring **Lykke Li** called, "I'm Waiting Here for You," which is only available as a bonus track and is not included on the album itself. Overall, this album surprised the hell out of me, and it seems to get better with each listen. Don't get me wrong: There is a lot of weird shit, but Lynch, like he's done so many times before, pulls it off. —Jory Carroll

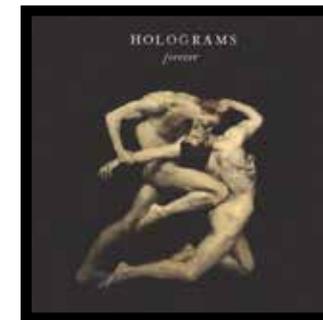
Holograms

Forever

Captured Tracks

Street: 09.03

Holograms = Iceage + The Vicious + Metz



Forever uses the upbeat power of nearly unbroken speed to avoid any clashes with boredom while finding identity through unique vocals. The vocals' flavor lies where the over-masculine punk chants of **Criminal Damage** meet the melodic cries of **The Cure**. The second track, "Flesh and Bone," drops the drums but not the speed for a phased guitar and vocal intro that breaks into one of the album's catchiest choruses. "Attestupa" stands above the other tracks due to the synth in its chorus—a common tone scattered through *Forever*—that complements the repeated line, "I'm so tired," with ear-tingling smoothness. —Steve Richardson

House of Black Lanterns

Kill The Lights

Houndstooth

Street: 08.12

House of Black Lanterns = Enya + Faithless + Recoil

It seems that **Dylan Richards**, known for his past projects **King Cannibal** and **Zilla**, has once again tapped into his talents to create a pulsing, relaxing and, at times, bizarre drum and bass collection. This CD was compiled with a variety of vocals ranging from a man slow rapping, to a woman singing with a Celtic-type lilt. Most of the tracks have a soft, driving bass line and mellow lyrics and vocals, which were calming and almost had a meditative effect on me.

I would be in a trance-like state—then suddenly, I would be jarred and thrown into shock by a disturbing pipe organ sound that was something along the lines of the soundtrack of the classic 1974 movie, *Phantom of the Paradise*. Do not get me wrong, I do appreciate that type of sound, but there is a time and place for it, and this placement was disturbingly wrong. —Mistress Nancy

Julianna Barwick

Nepenthe

Dead Oceans

Street: 08.20

Julianna Barwick = Enya + The xx

I found it really interesting to listen to this album and then read about how Julianna Barwick produces the music, layering samples of her voice to create an eerie, haunting vocal effect that sounds very choral. Although some of the tracks on the album, such as "Pyrrhic" and "Adventurer of the Family," create sort of a sad vibe, the album as a whole was super relaxing and pleasant to the ears. Some of my favorite songs on the album were "Offing," "One Half" and "Labyrinthine," because they set a happy yet subtle tone for the listener. —Julia Sachs

Kal Marks

Life is Murder

Exploding In Sound

Street: 09.17

Kal Marks = Federation X + Pavement



Boston's Kal Marks blend anger with sincere desperation in *Life is Murder*. You don't know what to expect from



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opening track “Love is a Song ... Not an Answer,” as it starts with some random violin noises, but then, behold **Carl Shane’s** odd vocals come in. It doesn’t take long to get over Shane’s potato-stuck-in-throat voice and feel the sense of loneliness in his lyrics, screamed over a thick slab of bass and feedback—“I have never been so happy with a bottle of lotion in my life” Shane squeaks on title track. The track that I consider “my jam” off this album is “All I Want in Life is a Solid Porch”—it’s full of tempo changes, feedback and traumatic lyrics. I really didn’t think I would grow to like, let alone love and respect Shane’s unconventional vocals, but they make this album a solid piece that is unlike anything I’ve heard recently. –*Darcy Wouters-Russell*

The Legendary Pink Dots

The Gethsemane Option
Metropolis
Street: 06.25
The Legendary Pink Dots = (Pink Floyd + Coil) x Nurse With Wound

Yet another in a long line of releases, this album brings the number to 98, by my reckoning, not counting the 60-some solo releases by frontman **Edward Ka-Spel**—by a band whose name may have been pretentious in 1981, but has become a self-fulfilling prophecy. Legendary, indeed. The CD is comprised of seven experimental tracks of dreamy and hypnotic textures (which may signify mystical intent, or may just be what they had—it’s hard to know with this band). Ka-Spel’s sing-song vocals mesh well with **The Silverman’s** keys and electronics, creating a lush and introspective experience. The standout song for me is the dark, edgy “A Stretch in Time,” but the rest of the album is mainly the ambient, swirly, neo-hippy vibe they produce these days. Stay up all night listening to this with your 12 closest friends before heading down to Golgotha. –*Madelyn Boudreaux*

Leverage Models Self-Titled

Hometapes Records
Street: 10.01
Leverage Models = Imagine Dragons + 3OH!3 + The Killers

With catchy, up-tempo pop beats that are both acoustic and electronic, Leverage Models have the ability to please a wide spectrum of music fans. However, their music sort of goes back into an ‘80s pop sound that leaves me playing a montage of **Molly Ringwald** movie scenes in my head (but hey, if **Daft Punk** can “Give Life Back to Music” by channeling the sound of the ‘80s, so can they). Some of my favorite tracks

on the album were “Cooperative Extensions” and “Night Falls on the General Assembly,” because they were the two tracks on the album that—in my opinion—set the band apart the most from anything I’ve heard lately. For fans of upbeat, all-male pop bands who synthesize their guitars, this album will surely be one to watch out for. –*Julia Sachs*

Lovers

A Friend in the World
Badman Recording Co.
Street: 09.24
Lovers = Tegan and Sara + Thao & Mirah + Imogen Heap



It’s been a while since I’ve heard an album with this kind of superior lyrical quality. Backed by electro-pop instrumentation while fusing themes of love, intimacy and a dash of feminism, *A Friend in the World* is truly a rare find. Songs such as “Wonder Through the Time of Hearts” and “Girl in the Grass” lament about lovers lost in an amazingly upbeat, pop-driven manner, while “Tiger Square” and “Purple Sage” employ a more beat-centered approach, complete with a variety of bongo drums. Lyrically, this is one of those albums that allow you to get lost in the imagery without getting confused—its themes are presented in an intriguing yet understandable way, all the while spun ever so delicately by frontwoman **Carolyn Berk**. If you enjoy dream-pop and girl power, I’m pretty sure this album will make your day extra sweet. –*Allison Shephard*

Pillars and Tongues

End-dances
Empty Cellar Records
Street: 09.17
Pillars and Tongues = Grouper + Daughter

While “Knifelike” starts out with pop-infused rock similar to **The National**, *End-dances* mixes those elements with strange, seductive drumming and chanting that gives off a creepy, satanic folk type of energy. This album reaches its cult-like peak during “Travel,” with chanting fit for a monastery and a haunting violin to add to the hymn. The lyrics start to fade come “Ends” (which



is not actually the end), with ambient vibes that lead you straight to the actual end, “Ships,” with sonic emptiness comparable to the endless horizon in the middle of the sea. –*Brinley Foelich*

Pop. 1280

Imps of Perversion
Sacred Bones
Street: 08.06
Pop. 1280 = Mayyors + Ex Models + Mission of Burma

The deceptive opening guitar chord of *Imps of Perversion* hints at another surf album, with its thin echo lingering as a tribal beat backs the chord’s decay. The crunchy bass, synchronized with simple double-time picking on the guitar, cuts in and knocks the surf sound off its board within seconds. The drums hang around the bonfire drumcircle throughout the album, while playing staggered beats like a 45 of **The Locust** played at 33 rpm. Without much change in rhythm, the use of robotic vocal effects and backing power-drill sounds distinguish “Population Control” from any other track. The vocals come half-spoken like **Jello Biafra** for the entirety of *Imps of Perversion*, but really emerge in the verses of “Nail-house” through lines like, “They blow ‘em up with land mines.” It’s refreshing to avoid the flesh-searing positivity of the beach sun, even with the land-mines. –*Steve Richardson*

PORCHES.

Slow Dance in the Cosmos
Self-Released
Street: 08.27
PORCHES. = Kurt Vile + The Strokes – M. Ward

PORCHES. have a sound that includes a little folk, a little rock, ample keys and a touch of soul. Highlights are: “Intimate,” which is a heartfelt duet featuring starry synth and dream-weaving vocals (though it’s a little short); “Headgiving,” which has interesting lyrics and nice guitar work; “Fog Dog,” which features warm fuzz and sweet harmonies; and my favorite, “Permanent Loan,” which is the most powerful track and has just the right amount of angst (**Brand New** comes to mind) with strong vocals and guitar that strides along with towering tones.

PORCHES. have the style down, but they don’t quite have the passionate verve you’d hear from many contemporaries, and the vocals don’t always hit the mark. *Slow Dance in the Cosmos* sounds like it could’ve fit right in on a ‘90s college radio station, but might’ve been forgotten quickly. –*CJ Morgan*

Rich Quick

Sad Songz
Ben Frank Recordings
Street: 08.20
Rich Quick = Grieves + Micky Avalon

This white boy from New Jersey lays down upbeat, borderline hip-pop with groovy samples. Quick has charisma in his musicianship, offering an approachability that is at his advantage. In his video for “Travelin’ Man,” he raps about his love life, and comes across as a cool, kinda nerdy, real-life dude. Quick was obsessed with writing raps as a kid, which has translated well to his career—his words aren’t complicated or ensnaring, just easy to hear and relate to. Throughout the EP, the snare drum and bass lines create a solid backbone for everything else, but are good enough that they could stand alone. “Nice Guy” has a mellow reggae beat that works out and adds some variation, while “Walk On By” kills it with ‘70s-sounding keys and guest flows from **Jakk Frost** and **Chuck Treece**. Most of the tracks on *Sad Songz* are spot-on enough to become hits if Quick gains some speed in the scene. –*Kia McGinnis*

Shitfucker Suck Cocks in Hell Hells Headbangers

Street: 10.31
Shitfucker = Motörhead + Sodom + Midnight

So they say: What’s in a name (or even an album title)? All the profanities and vulgarities aside, and belligerent and unabashed as Shitfucker’s tunes are, they’re not quite as vulgar as the eye-catching band name and vulgar album title suggest. Take the “fuck you” attitude of punk and other metal spawns, toss in some booze fuel, broken bones and black-as-night bruises, and you have an idea of Shitfucker. Great, crusty riffs are plentiful here, as well as smacking bass lines, all of it more punk than shiny metal stuff. This means that you’re not going to find a bunch of damn guitar noodling solos here. Imagine some dirty science lab spliced the DNA of **Lemmy** and **Tom Angelripper** with little Damien from *The Omen*, started a band and called it none other than Shitfucker. –*Bryer Wharton*

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Friday, October 4
Pick up the new issue of SLUG anyplace cool!
 Peculiar Pretzelman, Folk Hogan - *ABG’s A Careless Skyline*, The Eli James Experience - *Bar Deluxe*
 Jazz Brulee - *Bayou*
 The Gamma Rays, The Slick Shifters - *Brewskis*
 Green River Thrillers, LDSO, The Tuxedo Tramps - *Burt’s*
 High Desert Blues Band - *City Limits*
 Blue October - *Depot*
 DJ Jpan - *Downstairs*
 Thriller - *Egyptian Theatre*
 Life Is A Circus, The Delphic Quorum - *Fallout*
 Happy Hollows, Son of Stan - *Garage*
 Tom Bennett - *Granary Row*
 Whitney Myer, DJ Celly Cel - *Green Pig*
 Candy’s River House - *Hog Wallow*
 The Pillar - *Kamikazes*
 Sol, Sam Lachow, BFA, Better Taste Bureau - *Kilby*
 Stomp - *Kingsbury*
 Foreseen Exile, Dethrone The Sovereign, Machines Of Man, We The Equinox - *Liquid Joe’s*

Icon For Hire - *Murray Theater*
 Rooftop Concert Series: After Party - *Muse*
 Scientist in the Spotlight: Wildfires with Phillip Dennison - *Natural History Museum*
 Nightmare on 13th - *Nightmare on 13th*
 Diane Glover - *Poplar*
Rooftop Concert Series: The Lower Lights, Parlor Hawk, The National Parks - Provo Town Square Parking Terrace
 RDT: Legacy - *Rose Wagner*

Tech N’9ne - *Saltair*
 Winters Iris, Alice Once Again, Stories Of Ambition - *Shred Shed*
 Glenn Tilbrook, Joe Michelini - *State Room*
Sugar House Farmer’s Market - Sugar House Park
 Hour 13 - *The Royal*
 Tala Madani - *UMOCA*
 Triggers & Slips, Unstrung - *Unitarian Universalist Society*
 Dubwise - *Urban*
 Provo Gallery Stroll - *Various Galleries*
 Ogden’s First Friday Art Stroll - *Various Galleries*

Mimi Knowles, Cameron Rafati, The Fellows, Pando - *Velour*
 Unhinged Paradise - *Why Sound*
 Merchant Royal, MiNX, Sugartown Alley - *Woodshed*
 Jesse Walker, Flash & Flare - *Zest*
Bad Kids Present: Honey Mahogany - Metro

Saturday, October 5
 Power Man - *Bar Deluxe*
 Latin Jazz Factory - *Bayou*
 Breakfast Klub - *Brewskis*
 Datsik, Funtcase, Antiserum & Mayhem, Sub Antix - *In The Venue*
 WRD: Uinta Madness Roller Derby vs Utah Female Mixup Team - *Derby Depot*
 DJ Fresh One - *Downstairs*
 Thriller - *Egyptian Theatre*
 Life Is A Circus, The Delphic Quorum - *Fallout*

Hillstomp, Puddle Mountain Ramblers - *Garage*
 Jack & Jill - *Green Pig*
 The Staff - *Hog Wallow*
 Datsik, Funtcase, Antiserum & Mayhem, Sub Antix - *In The Venue*
 Lucy Rose, Hope & Tim - *Kilby*
 Stomp - *Kingsbury*
 Anti-Bullying Fair - *Midvale City Park*
 The Salt, The Sea & The Sun God, The Happy Hollows (LA), The Son Of Stan (TX), Solarsuit - *Muse*
Downtown Farmer’s Market - Pioneer Park
 Matthew & The Hope - *Poplar*
 RDT: Legacy - *Rose Wagner*
 Monogamy Party, Sunchaser, Worst Friends, Making Fuck - *Shred Shed*
 Cameron Rafati & The Public, We Are The Strike - *State Room*
 HVDD: Molly Morbids vs. Grand Junction Roller Girls - *The Hive*
 Young Galaxy, Mister Lies, Conquer Monster - *Urban*
 Ice Hotel - *Velour*
 Joshua James - *Velour*
 Coin In The Sea, Little Barefoot - *Why Sound*

Sunday, October 6
 Thriller - *Egyptian Theatre*
People’s Market - International Peace Gardens
 Stomp - *Kingsbury*
 We Came As Romans, Dangerkids, Silverstein, Chunk! No Captain Chunk, The Color Morale - *Murray Theater*
 Utah Undie Run - *SLC Main Library*

Monday, October 7
 GMO OMG - *Brewvies*
 Witches, Math, Magic, and More; The Saintanton, The Crook & The Bluff - *Kilby*
 Matt Nathanson, Joshua Radin - *Murray Theater*

Tuesday, October 8
Happy Birthday, Nick Ketterer!
 Bronze Radio Return, Graham Colton, Watches - *Bar Deluxe*
 Crazy Eyes - *Burt’s*
 Jaws - *City Library*
 Filter, Red, Otherwise, We As Human - *Depot*
 Radical Something, Down With Webster, Gio - *Kilby*
 WVV Wine Dinner - *Meditrina*
 Twiztid, Madchild, Blaze Ya Dead Homie, Aqualeo - *Murray Theater*
 Kathleen Frewin, Nathan Reich, Lady & Gent, Nicholas Ottley - *Muse*
 KT Tunstall, Brian Lopez - *State Room*
 Tim Kasher, Laura Stevenson - *Urban*

Wednesday, October 9
Happy Birthday, Brad Barker!
 Talia Keys, Gemini Mind - *Hog Wallow*
 Andrew Maguire’s Art Project, JP Krein, Millie & The Moths - *Kilby*
 Big Shiny Geek Show Pub Quiz - *Lucky 13*
 30 Seconds To Mars, New Politics - *Saltair*
 Curse, Clark!, Delphic Chorom, Temples - *Shred Shed*
 Café Night: Salon + Open Mic - *UMFA*
 Man Man, Xenia Rubinos - *Urban*

Avalon Landing, Jake Farney - *Velour*
 A Good Ole’ Time: An Evening of Folk Music - *Zest*

Thursday, October 10
 Turned To Stone, Dead Revelator, Huldra - *Bar Deluxe*
 Hymn For Her - *Burt’s*
 Free Form Film Festival - *CUCA*
 Gary Clark Jr. - *Depot*
 Leon Russell - *Egyptian Theatre*
 The Chickens - *Green Pig*
 Randall Lake - *Guthrie*
 Christian Coleman - *Hog Wallow*
 You Me At Six - *In The Venue*
 Triggers & Slips, Roe & Spenser Revue, Jason Dickerson - *Kilby*
 The Porch - *Storytelling - Muse*
 Samba Fogo Presents: Elementos - *Rose Wagner*
 The Maxies, The Beat, Save The World Get the Girl - *Shred Shed*
 Afro-Brazilian Dance Workshop - *SLC Arts Hub*
Celebrate The Bounty - Union Pacific Depot
 Bluetech - *Urban*
 “Chronicle Of The Country” Film Premier, Taylor Olson, Jenessa Butters - *Velour*
 The Fission Breakers, Nostalgia - *Why Sound*

Friday, October 11
 Joe Buck Your Self, Viva Le Vox, Hymn For Her - *ABG’s*
 Warren Miller’s Ticket To Ride - *Abravanel*
 Homewrecker, Tiger Fang, Riffs - *Bar Deluxe*
 Double Helix - *Bayou*
 10th Annual Courtney “White Shoes” Florence Memorial Fundraiser - *Brewskis*
 Two Dollar Gray, Names Divine, Wildcat Strike - *Burt’s*
 Free Form Film Festival - *CUCA*
 Hieroglyphics - *Depot*
 DJ Dolph - *Downstairs*
 Leon Russell - *Egyptian Theatre*
 Josh Groban, Judith Hill - *Energy*
 Solutions Arena
 Group Art Show/Charity Event - *Evergreen Gallery*
 Ha Ha Tonka, Samantha Crain - *Garage*
 The Pillar - *Green Pig*
 Matt Bashaw & The Hope - *Green Pig*
 Tony Holliday - *Hog Wallow*
 The Lonely Forest, Cumulus - *Kilby*
 London The Band, Cereal Killer, Network - *Liquid Joe’s*
 Coral Bones, Paul Clonts, Aaron Pusey – *Muse*
 Terrence Hansen - *Poplar*
 Samba Fogo Presents: Elementos - *Rose Wagner*
 Canvas - *Salt Haus*
 Day Hymns - *Shred Shed*
 Jake Shimabukuro - *State Room*
Sugar House Farmer’s Market - Sugar House Park

Frank Turner & The Sleeping Souls - *Urban*
 Sugar House Art Walk - *Various Galleries*
 Rusty Maples, The North Valley, Roadside Soul - *Woodshed*

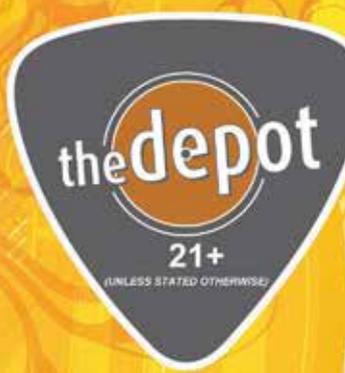
Saturday, October 12
 Warren Miller’s Ticket To Ride - *Abravanel*

Mr. Lucky Blues - *Bayou*
 Mullet Hatchet - *Brewskis*
 Horse Lords, Pentagram Crackers - *Burt’s*
 Boris Lukowski, Downside Up - *City Limits*
 Free Form Film Festival - *CUCA*
 The Roadkingz - *Deer Hunter Pub*
 WRD: Beehive Brawl - *Utah Home Team*
 Tournament - *Derby Depot*
 Miss DJ Lux - *Downstairs*
 Leon Russell - *Egyptian Theatre*
 Radiata - *Garage*
 Brother Chunky - *Green Pig*
 3rd Anniversary Party - *Heart Of Gold*
 Wicked Affair - *In The Venue*
 A-Rodge, Scott & Bendo - *Kilby*
 We The Equinox, Dethrone The Sovereign, Machines Of Man, Smile For The Captain - *Muse*
 Indian Art Market - *Natural History Museum*
 Nightmare on 13th - *Nightmare on 13th*
Downtown Farmer’s Market - Pioneer Park
 Chris Bender - *Poplar*
 Tablado Flamenco - *Rose Wagner*
 Zeds Dead, Krewella, Paper Diamond, Seven Lions, Candyland, Green Lantern, Branchez - *Saltair*
 Real Friends, Mixtapes, Pentimento, Forever Came Calling, Heartless Breakers - *Shred Shed*
 Jerry Joseph & The Jackmormons - *State Room*
SLUG Localized: Light/Black, Dustbloom, Baby Gurl - Urban
 Murieta, Muzzle Flash - *Woodshed*

Sunday, October 13
Happy Birthday, Ben Melini!
Urban Flea Market - 600 So. Main St.
 Beethoven Violin Sonatas: Part I - *Art Barn*
 Supersuckers, Hellbound Glory, Tough Tittie, Life Has A Way - *Burt’s*
 Phantogram, Future Islands - *Depot*
 Lauren Begent - *Garage*
People’s Market - International Peace Gardens
 Restorations - *Kilby*
 Wrath Of Vesuvius, Aristeia, Forsaken - *Shred Shed*
 The Waterboys, Freddie Stevenson - *State Room*
 Holy Ghost!, Midnight Magic - *Urban*

Monday, October 14
Happy Birthday, Ashley Kinser!
 Widower, Destroyer Of Light - *Burt’s*
 Sir Sly, The Chain Gang of 1974 - *Kilby*
 Museum Free Day! - *Natural History Museum*
 The Clayton Brothers Quintet - *Rose Wagner*
 Carbon Leaf, Brian Wright - *Urban*
Salt Lake Design Week - Various Venues

Tuesday, October 15
 Chrome Sparks - *Bar Deluxe*
 Huntress - *Burt’s*
 Urbanized - *City Library*
 Anberlin, The Maine - *In The Venue*
 And So I Watch You From Afar, This Town Needs Guns - *Kilby*
 Junip, Barbarossa - *State Room*
 Red Fang, Helms Alee, Gaytheist - *Urban*



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(UNLESS STATED OTHERWISE)

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BLUE OCTOBER
OCT 4TH
GARY CLARK JR.
PRESENTED BY KRCL

OCT 10TH
HIEROGLYPHICS

OCT 11TH
PHANTOGRAM

OCT 13TH
DARK STAR ORCHESTRA

OCT 17TH
ANI DIFRANCO

OCT 19TH
COCOROSIE

OCT 22ND
R3HAB

OCT 25TH
ZOO BASH

OCT 26TH

OCTOBER 8TH
FILTER
WITH SPECIAL GUESTS
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DEAR MISS LONELYHEARTS

NOVEMBER 23RD
LUPE FIASCO

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Depot Box Office
day-of-show at 5PM
Friday's 2PM - 6PM
(excluding Holidays)

ALL EVENTS SUBJECT TO CHANGE





WEDNESDAY, OCTOBER 16
Happy Birthday, Michael Schwartz!
Eagle Twin, UZALA, SubRosa, Mike Sheidt
- *Bar Deluxe*
Theories - *Burt's*
Timeflies, Chiddy Bang, T Mills - *Club Sound*
Passion Pit, The Joy Formidable - *Complex*
Kevyn Dorn - *Hog Wallow*
Timeflies, Twin Forks - *In The Venue*
Twin Forks, Matrimony - *In The Venue*
Built To Spill, Slam Dunk, Genders - *Kilby*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
The Square - *Rose Wagner*
Theories - *Shred Shed*
Spirit Family Reunion, Hurray For The Riff Raff, Deslondes - *State Room*
Secret Chiefs 3, Nik Turner's Hawkwind - *Urban*

THURSDAY, OCTOBER 17
Rules Of Attraction - *Brewvies*
Rook & The Ravens - *Burt's*
Dark Star Orchestra - *Depot*
Pink - *Energy Solutions Arena*
DJ "V" - *Green Pig*
U.S. Royalty, The Glass Gentleman, The 2:13's - *Kilby*
Jason & The Astronaut, Seacats, Dream Eater - *Muse*
Baby Ghosts, Posole, Moneypenny, The Sinisters, Wasatch Fault - *Shred Shed*
Surfer Blood, Team Spirit, Andy Booy - *Urban*

FRIDAY, OCTOBER 18
Bad Jacks, Tuxedo Tramps - *ABG's*
Strauss' Salome Opera - *Abravanel*
Latasha Lee - *Bar Deluxe*
A.M. Bump - *Bayou*
Sideshow Ramblers - *Brewskis*
Lorin Madsen & The Hustlers - *Burt's*

SUNDAY, OCTOBER 20
Happy Birthday, Sabrina Costello!
Strauss' Salome Opera - *Abravanel*
La Fin Absolute Du Monde - *Burt's*
Anime Banzai - *Davis Convention Center*
SuicideGirls: Blackheart Burlesque - *In The Venue*

MONDAY, OCTOBER 21
Two Cow Garage, I Can Lick Any Son Of A Bitch In The House - *Burt's*
Attila, Upon A Burning Body, The Plot In You, Fit For A King - *Club Sound*
City & Colour, The Hurry & The Harm - *In The Venue*
Mudson - *Masonic Temple*
Portugal. The Man, Crystal Fighters - *Murray Theater*
Battle of the Bands - *Night 1 - Muse*
Gladiators Eat Fire - *Shred Shed*
Grayskul - *Urban*

TUESDAY, OCTOBER 22
Piss Drunk & The Whiskey Pistols - *Burt's*
North of the Sun - *City Library*
Sleigh Bells, Doldrums - *Complex*
CocoRosie, Busdriver - *Depot*
A Loss For Words, Handguns, Major League, The Sheds - *In The Venue*
Jacuzzi Boys, Color Animal - *Kilby*
Battle of the Bands - *Night 2 - Muse*
KMFD, Chant - *Park City Live*
Dustin Wong, Takako Minekawa - *Shred Shed*
Sleigh Bells - *The Grand*
John Vanderslice - *Urban*

WEDNESDAY, OCTOBER 23
Teach Me Equals - *Burt's*
Crime After Crime - *City Library*
Michelle Moonshine - *Hog Wallow*
The Beam Me Up Ska-Ts! - *Kilby*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Articulate Hand: Introduction to Calligraphy - *Marrriott Library*
Battle of the Bands - *Night 3 - Muse*
Joe Pug, Vandaveer - *State Room*
Shigeyuki Kihara - Tavaluga: The Last Dance - *UMFA*
Fuzz, CCR Headcleaner, Night Beats,

Salt Lake Design Week - Various Venues

Wednesday, October 16
Happy Birthday, Michael Schwartz!
Eagle Twin, UZALA, SubRosa, Mike Sheidt
- *Bar Deluxe*
Theories - *Burt's*
Timeflies, Chiddy Bang, T Mills - *Club Sound*
Passion Pit, The Joy Formidable - *Complex*
Kevyn Dorn - *Hog Wallow*
Timeflies, Twin Forks - *In The Venue*
Twin Forks, Matrimony - *In The Venue*
Built To Spill, Slam Dunk, Genders - *Kilby*
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The Square - *Rose Wagner*
Theories - *Shred Shed*
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Secret Chiefs 3, Nik Turner's Hawkwind - *Urban*

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Dark Star Orchestra - *Depot*
Pink - *Energy Solutions Arena*
DJ "V" - *Green Pig*
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Jason & The Astronaut, Seacats, Dream Eater - *Muse*
Baby Ghosts, Posole, Moneypenny, The Sinisters, Wasatch Fault - *Shred Shed*
Surfer Blood, Team Spirit, Andy Booy - *Urban*

Friday, October 18
Bad Jacks, Tuxedo Tramps - *ABG's*
Strauss' Salome Opera - *Abravanel*
Latasha Lee - *Bar Deluxe*
A.M. Bump - *Bayou*
Sideshow Ramblers - *Brewskis*
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Sunday, October 20
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Strauss' Salome Opera - *Abravanel*
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Anime Banzai - *Davis Convention Center*
SuicideGirls: Blackheart Burlesque - *In The Venue*

Monday, October 21
Two Cow Garage, I Can Lick Any Son Of A Bitch In The House - *Burt's*
Attila, Upon A Burning Body, The Plot In You, Fit For A King - *Club Sound*
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Mudson - *Masonic Temple*
Portugal. The Man, Crystal Fighters - *Murray Theater*
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Grayskul - *Urban*

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Sleigh Bells - *The Grand*
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Wednesday, October 23
Teach Me Equals - *Burt's*
Crime After Crime - *City Library*
Michelle Moonshine - *Hog Wallow*
The Beam Me Up Ska-Ts! - *Kilby*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Articulate Hand: Introduction to Calligraphy - *Marrriott Library*
Battle of the Bands - *Night 3 - Muse*
Joe Pug, Vandaveer - *State Room*
Shigeyuki Kihara - Tavaluga: The Last Dance - *UMFA*
Fuzz, CCR Headcleaner, Night Beats,

Saturday, October 19
Happy Birthday, Chad Kirkland!
Tim Kidder Quartet - *Bayou*
Boho-Fest - *Bohemian Brewery*
Nigel & The Metal Dogs - *Brewskis*
Lord Dying, Oldtimer, Muckracker - *Burt's*

Tina Fergusson - *City Limits*
Anime Banzai - *Davis Convention Center*
Ani DiFranco, Toshi Reagon - *Depot*
DJ Politik - *Downstairs*
The Rocky Horror Picture Show - *Egyptian Theatre*
Three Bad Jacks - *Garage*
Lady Murasaki - *Green Pig*
SLC Blues Society - *Hog Wallow*
Watain, In Solitude, Tribulation October - *In The Venue*
Austin Lucas, Lee Bains III & The Glory Fires - *Kilby*
Gabriel Iglesias - *Maverik Center*
Bad Kids and Robbie Rob Present: Dipped in Honey - Metro
Cyber Cowboy & The Flying Coffee Beans, Bat Manors, Hi, Bright Whistles - *Muse*
Downtown Farmer's Market - Pioneer Park
Pablo Blaak - *Poplar*
Michelle Moonshine, Katia Racine, George Nelson, Pablo Blaak, Crook & The Bluff, Matthew & The Hope, The Saintanne - *Rail Yard Community Art Garden*
AFLA & Sweet Salt Records Fall Fundraiser - *Railyard Community Art Harden*
Duskone, Atheist, Muscle Hawk, Giraffula - *Shred Shed*
HVDD: Zombies vs. Vampires (Halloween Bout) - *The Hive*
Third Saturday: Masks - *UMFA*
Boy, Jeremy Messersmith - *Urban*
Can't Stop Wont Stop, House Of Lewis - *Velour*
Ferocious As They Come - *Why Sound*
Matthew & The Hope - *Woodshed*

Sunday, October 20
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North of the Sun - *City Library*
Sleigh Bells, Doldrums - *Complex*
CocoRosie, Busdriver - *Depot*
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Jacuzzi Boys, Color Animal - *Kilby*
Battle of the Bands - *Night 2 - Muse*
KMFD, Chant - *Park City Live*
Dustin Wong, Takako Minekawa - *Shred Shed*
Sleigh Bells - *The Grand*
John Vanderslice - *Urban*

Wednesday, October 23
Teach Me Equals - *Burt's*
Crime After Crime - *City Library*
Michelle Moonshine - *Hog Wallow*
The Beam Me Up Ska-Ts! - *Kilby*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Articulate Hand: Introduction to Calligraphy - *Marrriott Library*
Battle of the Bands - *Night 3 - Muse*
Joe Pug, Vandaveer - *State Room*
Shigeyuki Kihara - Tavaluga: The Last Dance - *UMFA*
Fuzz, CCR Headcleaner, Night Beats,

MaxPain & The Groovies - *Urban*
Attic Wolves, The National Parks, Westward The Tide - *Velour*
Unhinged Paradise - *Why Sound*
A Good Ole' Time: An Evening of Folk Music - *Zest*

Thursday, October 24
The Limousines, MONA, Dresses - *Bar Deluxe*
UAC Sledfest 2013 - *Brewvies*
Eversoandroid, The Wasatch Fault, Hikes - *Burt's*
Running Wild - *City Library*
Hot Toddy Improv Comedy - *Egyptian Theatre*
The 1975, Linus Young - *Kilby*
TNA Impact Wrestling - *Maverik Center*
Battle of the Bands - *Night 4 - Muse*
The Bunny The Bear - *Shred Shed*
Shigeyuki Kihara in Conversation - *UMFA*
Honor By August - *Velour*
Wretched Bones Halloween Show, Atomica, The Rompstompers - *Why Sound*

Friday, October 25
Ghost Writer, Gerber & Roe - *ABG's*
Mozart's Piano Concerto No. 25 - *Abravanel*
Scary Dog - *Art Barn*
Post Paradise, The 2:13's - *Bar Deluxe*
Chalula - *Bayou*
Banshee Bones, The Outcome - *Brewskis*
Ali Spagnoli - *Burt's*
The Roadkingz - *Cheers To You*
R3hab, Timone, Highjack'd, Ross K - *Depot*
5th Annual Devil's Basement: DJ Skribble - *Downstairs*
Motherlode Canyon Band - *Egyptian Theatre*
Hectic Hobo - *Garage*
DJ Celly Cel - *Green Pig*
Marinade - *Hog Wallow*
Jeffrey Lewis, Alexis Gideon, Schwervon - *Kilby*
Battle of the Bands - *Night 5 - Muse*
Family Sleepover - *Natural History Museum*
Matthew & The Hope - *Poplar*
Of Meat & Marrow - Rose Wagner
The Pillar - *Sand Trap*
Victory Heights, Below The Skyline, Covendetta, The Stranger Beside Me - *Shred Shed*
Menomena, The Helio Sequence - *Urban*
Park City's Last Friday Gallery Stroll - *Various Galleries*
Rhyme Progression, Evolutionarie Rebels - *Woodshed*

Saturday, October 26
Mozart's Piano Concerto No. 25 - *Abravanel*
The Number Ones - *Bayou*
Juana Ghani - *Brewskis*
Can't Stop the Serenity! - *Brewvies*
Die Monster Die, Kieran Strange, Alexander France - *Burt's*
Intra Venus & The Cosmonauts - *City Limits*
DJ Reach - *Depot*
5th Annual Devil's Basement: Miss DJ Lux - *Downstairs*
Old Time Square, Contra Dance, Loose Shoes - *First Unitarian Church*
Third Annual Witches Ball - Garage
JCRD: Trainwrecks vs. FoCo Girls Gone Derby, Loco-Motives vs. Flathead Valley Roller Derby - *Golden Spike Arena*
Marinade - *Green Pig*
The Neighbourhood - *In The Venue*
The DayLates - *Johnny's On 2nd*
Kevin Devine, Now Now, Harrison Hudson, Matthew Quen Nanes - *Kilby*
Macklemore, Talib Kweli, Big K.R.I.T. - *Maverik Center*
Macklemore, Ryan Lewis - *Maverik Center*
HawkWatch: Birds in the Lab! - *Natural History Museum*
Downtown Farmer's Market - Pioneer Park
Burritos & Heroes!, Legacy Initiative - *Pioneer Park*

Terrence Hansen - *Poplar*
Of Meat & Marrow - Rose Wagner
Skalloween - *Shred Shed*
Disco Drippers - *State Room*
Widowspeak, Pure Bathing Culture - *Urban*
The Moth & The Flame, Strange Family, Swimm - *Velour*
Tarantino Halloween Party - *Woodshed*
Heaven & Hell Halloween Party - *Park City Live*

Sunday, October 27
Happy Birthday, Andrew Schummer!
Happy Birthday, Mason Rodricke!
Geek Show Movie Night - *Brewvies*
People's Market - International Peace Gardens
Of Meat & Marrow - Rose Wagner

Monday, October 28
Rubblebucket - *Urban*

Tuesday, October 29
A Superhero Halloween Concert - *Abravanel*
Kiss The Water - *City Library*
Hoodie Allen - *Complex*
Living Colour - *Depot*
Raccoon Dog, Creature Double Feature - *Kilby*
Streetlight Manifesto, Mike Park, Dan Poitthast - *Murray Theater*
Swells - *Shred Shed*
Dave Mason Band - *State Room*
Deer Tick, Robert Ellis - *Urban*

Wednesday, October 30
Ninth Moon Black - *Burt's*
Finch, Dance Gavin Dance - *Club Sound*
Cut Copy, Larry Gus - *Depot*
Atlas Genius, The Colourist - *In The Venue*
Cherub, Con Bro Chil - *Kilby*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
The Chariot - *Shred Shed*
Terakafi - *State Room*
Chamber Music Series - *UMFA*
Mike Doughty, Moon Hooch - *Urban*

Thursday, October 31
Temples, Mortigi Tempo, Mystery Ship - *ABG's*
Bonobo, Real Magic - *Complex*
Juicy J, DJ Juggy - *Depot*
5th Annual Devil's Basement: Shields - *Downstairs*
Gamma Rays - *Green Pig*
Son Of Ian - *Hog Wallow*
Red Telephone, Dead - *Kilby*
He Is Legend, Breaux, Collin Creek - *Shred Shed*
Marinade, Stonefed - *State Room*
Vile Blue Shades, The Future Of The Ghost - *Urban*
All-Star Halloween Show!!! - *Velour*

Friday, November 1
Pick up the new issue of SLUG anyplace cool!
Brian Stokes Mitchell - *Abravanel*
Nervous Curtains, The Saintanne - *Bar Deluxe*
Mokie - *Brewskis*
Mat Zo - *Depot*
Scott Long, Charlene May - *Egyptian Theatre*
Wooden Indian Burial Ground, Max Pain & The Groovies - *Garage*
Stonfed - *Hog Wallow*
Periphery, Born Of Osiris, Dead Letter Circus, Twelve Foot Ninja - *In The Venue*
The Firebird - *Kingsbury*
The Moondoggies, The Quick & Easy Boys - *State Room*
Dubwise - *Urban*
Provo Gallery Stroll - *Various Galleries*
Ogden's First Friday Art Stroll - *Various Galleries*
Kris Kromple, Student Acoustic - *Why Sound*



OCTOBER.22ND.2013
KMFD
WITH SPECIAL GUEST - CHANT



OCTOBER.26TH.2013
Heaven HELL
HALLOWEEN 2013
FEAT. IRON MAN



NOVEMBER.9TH.2013
MASON JENNINGS



NOVEMBER.13TH.2013
MORGN PAGE
GROUND BREAKING 2013 3D TOUR



NOVEMBER.20TH.2013
ALEJANDRO ESCOVEDO
and the Sensitive Boys



NOVEMBER.27TH.2013
BLACK UHURU



DECEMBER.7TH.2013
SUICIDAL TENDENCIES



DECEMBER.9TH.2013
MOE



DECEMBER.28-29TH.2013
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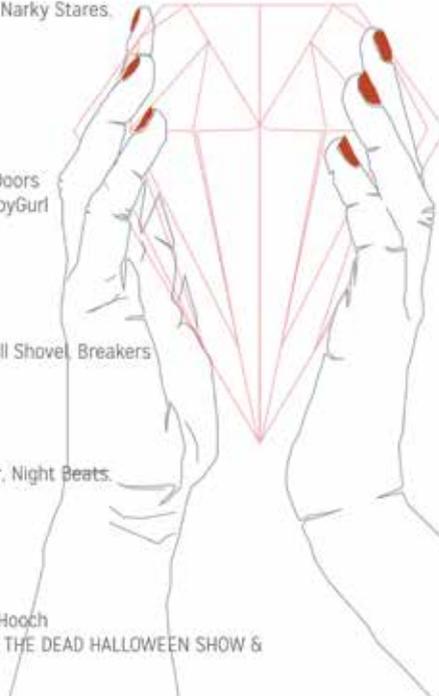
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THE URBAN LOUNGE

DOORS AT 8PM UNLESS NOTED

- Oct 1: Gold Panda, Slow Magic, Voices Of Black
- Oct 2: Mount Kimbie, Houses, Jonwayne, Amp Live
- Oct 3: Kitty Crimes, Hang Time, Work Out Palace, DJ Narky Stares, Koala Temple
- Oct 4: DUBWISE
- Oct 5: Young Galaxy, Mister Lies, Conquer Monster
- Oct 8: Tim Kasher, Laura Stevenson
- Oct 9: Man Man, Xenia Rubinos
- Oct 10: Bluetech
- Oct 11: Frank Turner & The Sleeping Souls 7:30 PM Doors
- Oct 12: SLUG Localized: Light/Black, Dustbloom, BabyGurl
- Oct 13: Holy Ghost!, Midnight Magic
- Oct 14: Carbon Leaf, Brian Wright 7 PM Doors
- Oct 15: Red Fang, Helms Alee, Gaytheist
- Oct 16: Secret Chiefs 3, Nik Turner's Hawkwind
- Oct 17: Surfer Blood, Team Spirit, Andy Boay
- Oct 18: KRCL Presents King Khan & The Shrines, Hell Shovel, Breakers
- Oct 19: BOY, Jeremy Messersmith
- Oct 20: Melt Banana, Kinski, Baby Gurl
- Oct 21: Grayskul
- Oct 22: John Vanderslice
- Oct 23: Fuzz (Featuring Ty Segall), CCR Headcleaner, Night Beats, MaxPain & The Groovies
- Oct 25: Menomena & The Helio Sequence
- Oct 26: Widowspeak, Pure Bathing Culture
- Oct 28: Rubblebucket
- Oct 29: KRCL Presents Deer Tick, Robert Ellis
- Oct 30: Mike Doughty (From Soul Coughing), Moon Hooch
- Oct 31: KRCL Presents Vile Blue Shades BACK FROM THE DEAD HALLOWEEN SHOW & The Future Of The Ghost



COMING SOON:

- Nov 1: DUBWISE
- Nov 2: The Devil Whale
- Nov 3: Tycho
- Nov 4: Of Montreal
- Nov 5: Jay Brannan
- Nov 6: Dax Riggs
- Nov 7: TWERK with Matty Mo
- Nov 9: Deerhoof
- Nov 11: The Meditations
- Nov 13: JEL
- Nov 14: Carousel
- Nov 15: Holy Grail
- Nov 16: CORNERED BY ZOMBIES CD RELEASE + Eagle Twin
- Nov 17: Turquoise Jeep
- Nov 18: Cass McCombs
- Nov 20: Monster Magnet
- Nov 22: Big Freedia
- Nov 26: Black Joe Lewis



OCTOBER

241 S 500 E SLC | 21+

KILBY COURT

DOORS AT 7PM UNLESS NOTED

- 10/1: Blue Sky Black Death, Sister Crayon, OK Kumi
- 10/3: The Hollerin' Pines, Shot in the Mountains, TBA
- 10/4: Sol, Sam Lachow, BFA, Better Taste Bureau (formerly Hurris & Gig)
- 10/5: Lucy Rose, Hope & Tim
- 10/7: Witches, Math, Magic, and More, The Saintanne, The crook and the bluff
- 10/8: Radical Something, Down With Webster, Gio
- 10/9: Andrew Maguires Art Project, JP Krein, Millie & The Moths
- 10/10: The Triggers and Slips, Roe & Spenser Revue, Jason Dickerson
- 10/11: The Lonely Forest, Cumulus
- 10/12: A-Rodge, Scott & Bendo, TBA
- 10/13: Restorations, TBA
- 10/14: Sir Sly, The Chain Gang of 1974
- 10/15: And So I Watch You From Afar, This Town Needs Guns
- 10/16: BUILT TO SPILL, Slam Dunk, Genders
- 10/17: U.S. Royalty, The Glass Gentleman, 213's
- 10/18: The Blow, Love Inks
- 10/19: Austin Lucas, Lee Bains III & the Glory Fires
- 10/22: Jacuzzi Boys, Color Animal
- 10/23: The Beam Me Up Ska-Ts!, TBA
- 10/24: The 1975, Linus Young
- 10/25: Jeffrey Lewis, Alexis Gideon, Schwervon
- 10/26: Kevin Devine, Now Now, Harrison Hudson, Matthew Quen Nanes
- 10/29: Raccoon Dog, Creature Double Feature, TBA
- 10/30: Cherub, Con Bro Chil
- 10/31: HALLOWEEN PARTY EXTRAVAGANZA w/ Red Telephone, Deadtooth



OTHER S&S SHOWS TO SEE IN OCTOBER:

- 10/13: PHANTOGRAM, Future Islands @ The Depot
- 10/15: CHROME SPARKS @ Bar Deluxe
- 10/16: PASSION PIT, The Joy Formidable @ The Complex
- 10/22: KRCL Presents: COCOROSIE, Busdriver @ The Depot
- 10/22: Dustin Wong & Takako Minekawa @ The Shred Shed
- 10/26: MACKLEMORE & RYAN LEWIS, Talib Kweli, Big K.R.I.T. @ Maverik Center
- 10/30: CUT COPY, Larry Gus @ The Depot
- 10/30: ATLAS GENIUS, Family Of The Year @ In The Venue
- 10/31: BONOBO, Real Magic @ The Complex

OCTOBER

741 S KILBY CT. (330 W) SLC
| ALL AGES |

Salt Lake City's Third Annual Witches Ball

The Third Time's a Charm!

SATURDAY, OCTOBER 26th
@ The Garage

1199 Beck St, Salt Lake City, UT
8pm.....\$10 in advance

(see 24tix.com)

Featuring
Spindrift, LA

The Femme Medea, SLC

DJ's Selina Kyle & Red Siren

& various belly dance covers of SLC

Baddest Witch Contest...

.....Crowned at Midnight!



SLUG

magazine

a maleficarum production

PRESENTS
&
S



PHANTOGRAM

OCT 13 @ THE DEPOT
8 PM 21+ \$18 / \$20



PASSION PIT

W/ THE JOY FORMIDABLE
OCT 16 @ THE COMPLEX
7 PM ALL AGES \$30 / \$35



KRCL PRESENTS:
COCOROSIE

W/ BUSDRIVER
OCT 22 @ THE DEPOT
8 PM 21+ \$19 / \$21



MACKLEMORE & RYAN LEWIS

W/ TALIB KWELI, BIG K.R.I.T.
OCT 26 @ THE MAVERIK CENTER
6:30 PM ALL AGES (TICKETMASTER.COM)



CUT/COPY

W/LARRY GUS
OCT 30 @ THE DEPOT
8 PM 21+ \$22 / \$25



ATLAS GENIUS

W/ FAMILY OF THE YEAR
OCT 30 @ IN THE VENUE
7 PM ALL AGES \$16 / \$18



BONOBO

OCT 31 @ THE COMPLEX
8 PM 21+ \$17.50 ADV / \$20 DAY OF



LESS THAN JAKE

W/ ANTI-FLAG, MASKED INTRUDER, GET DEAD
NOV 24 @ THE COMPLEX
6 PM ALL AGES \$20 / 22



DR. DOG

MARCH 7 @ THE COMPLEX
8 PM 21+ \$20