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LINDSEY KUHN

VOL. 22 ISSUE #266
FEB 2011

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Action Sports Editor: Adam Dorobiala
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Filmmers: Andrew Schummer, Brian Baade, Loren Tyrel, Mary Catrow, Slugger.

Ad Sales: SLUG HQ 801.487.9221
Angela Brown:
sales@slugmag.com
Mike Brown
mikebrown@slugmag.com
Jemie Sprankle
jemie@slugmag.com
Shauna Brennan
shauna@slugmag.com

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Contributor Limelight
Lindsey Kuhn Guest Cover Artist



Screen-printing gig posters since the early '90s, this Colorado-based artist is one of the most prolific in the business. Kuhn's work has been featured on posters promoting bands like **Bad Religion**, **The Misfits**, **DEVO**, **The Melvins** and many others. In addition to his work as a poster artist, he is also the owner and founder of Conspiracy Skateboards. This month, *SLUG* approached Kuhn to design a special anniversary cover to celebrate 22 years of *Salt Lake UnderGround*. Check out Kuhn's work on swampco.com, or better yet, swing by his booth at the *Salt Lake City Tattoo Convention* Feb. 18 – Feb. 20 to purchase prints from the artist.

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///. DEAR DICKHEADS _ _ _

Dear Friends and Patrons, In the past few years, the Utah State Legislature, sponsored by Senator Jon Greiner and Rep. Rebecca Lockhart, have passed a new law, referred to as the "Second Hand and Pawn Shop Bill, (S.B. 212) that will in essence put most, if not all, antiquarian book shops, antiques dealers, and other purveyors of used or second-hand merchandise out of business. These measures include requiring me to fingerprint and id everyone from whom I purchase used and rare books to submit to a state database, and catalog and maintain and upload a database of all inventory of used and rare books and submit to the state database every 24 hours. I would like to know why Ms. Lockhart and Mr. Greiner are trying to put my shop and trade out of business, along with the entire antiques trade, and all other sellers of used and second hand goods? This is not a small business friendly law and will have not only a severe impact on those of us merchants directly impacted by this new law, but will surely have a large and reverberating impact on City, County and State governments and their revenue from sales tax and income tax.

Let me be clear: The law has already been passed, although currently there are a handful of exemptions, which at this time include the antiques trade and the antiquarian book trade. We have been put on notice that it is the intent of the legislature and the sponsors of this bill that the exemptions that have protected us the past three years will be eliminated in the upcoming legislative session. Without relief, my own establishment and likely many others in the antiques and book trades will also perish by July 31 of this year.

There are existing laws on the books that are sufficient to assist the police and law enforcement to pursue the recovery of stolen goods and prosecute thieves. Speaking for myself, we already employ two different "Buyer Forms," a short and a long form, depending on the size of the purchase and from whom we're purchasing what. We have successfully used these techniques for the past 20 years without any guidance or interference from the state.

Pawn shops and the internet, eBay in particular, are still where the vast majority of stolen goods are being resold. If the pawn shop laws were so effective in the first place, why are pawn shops still the primary bricks and mortar source of stolen goods?

Antique shops (and antiquarian booksellers) are not pawn shops! Why subject our trades to pawn shop rules, especially if they're not being currently enforced against pawn shops?

Speaking for my trade, fingerprinting and submitting identification to the state on every individual that wishes to sell me their antiquarian books and ephemera will simply not work. Prominent citizens of this and other states will refuse any such process.

Requiring all purchases to be inventoried and uploaded to a state database every 24 hours is also unworkable. I can't afford it. We acquired 10,000 books in the month of December alone, most of which are sitting in storage waiting to be priced and catalogued. Most never will be catalogued. These are largely low-cost paperbacks and hardbound books that retail in the \$3-\$10 range, meaning that they just aren't worth cataloging.

I strongly disagree with the provisions of this bill. My bookstore is not a pawn shop, and the legislature shouldn't treat it like one. If this law is changed to apply to my business, I would either have to close or move out of state. Ken Sanders Rare Books has been operating in Salt Lake City, in the County of Salt Lake, and the State of Utah, since 1980. I would consider it a great loss to myself and my community if the legislature were to force me out of business.

In order to keep my business alive, I need the legislature to extend the exemptions covering the antiques and antiquarian book trades.

Sincerely,

Ken Sanders
Owner, Ken Sanders Rare Books
Salt Lake City, Utah

SLUG Readers,
It's atypical for us not to write something snarky when we receive a letter. But quite frankly, this is just too important to drop our giant sarcasm ball on. Check out the full text of the bill here: le.utah.gov/~2010/htm/doc/sbillhtm/sb0212.htm or just take Ken's word for it. Regardless, you can visit utahsenate.org/map.shtml to find who your senator and representatives are and send them an email letting them know you don't support revisions to SB 212. Support a local business and a Salt Lake City mainstay.

xoxo,
SLUG Mag

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max pain and the groovies

By Jeanette D. Moses
jeanette@slugmag.com



Tcoy Coughlin – drums David Johnson – singer Shane Preece – guitar Dallin Smith – guitar Jake Brimley – bass

Photo: Peter Anderson

"People like to let out a lot of emotion at our shows. There are people throwing each other around and couples dancing super close to each other," bass player Jake Brimley says when describing a typical Max Pain show. The description is spot on. At their CD release show at the *Sugar Shack* in Nov. 2010, the crowd exploded in a multitude of directions. The front row was made up of guys head banging throughout the set. Behind the row of head bangers it didn't take long for a mosh pit to swirl out of control. On the peripherals of the crowd you could find girls writhing and grinding as if possessed by the mysticism of the music. It was the kind of show where everyone who attended could only describe it as "fucking crazy." "It's easy for people to get loose when they see other people get loose. And we got a groove," says drummer Tcoy Coughlin.

If there is one thing this band knows how to do, it's getting loose. At any given show, despite the venue or size of the crowd, the boys of Max Pain are putting on one hell of a performance. Lead singer, David Johnson—who often rocks a pair of shades and black, wide-brimmed hat—commands attention on stage in a way that calls to mind prolific front men like **Mick Jagger**. His over-the-top vocal performance is backed by sometimes sloppy, but always bluesy rock n' roll.

What is most surprising about the group isn't their high-energy performances or ability to entice a crowd to dance, but the fact that they've only been playing together for a little over a

year. Max Pain and the Groovies' first show took place in the front room of their former house with **Spell Talk** on New Year's Eve 2009. "My drums almost caught on fire and the ground got burnt," Coughlin says. In approximately a year, these boys have recorded a five-song demo, built a following within the Salt Lake music scene and have a tour in the works for the end of February.

The Groovies played their second show with **Holy Water Buffalo** and **The Spins** to a packed house at *Kilby Court* in early April 2010. After that the fairly new band continued to build momentum—playing gigs during *Salty Streets Flea Market*, at *Snowbasin* with *Spell Talk*, at *Urban Lounge* and *Uncle Uncanny's* mountain music festival in August. The onslaught of live shows didn't end as the weather turned colder either. "I thought during winter it would die. I thought we were going to have a break, but we are playing even more shows," Brimley says.

February finds Max Pain and the Groovies playing *Park City Television*, *Fats Grill*, *SLUG's* anniversary party and at the end of the month embarking on a short tour through Colorado. The band estimates that lately they have been playing approximately three to four shows per month.

According to the Groovies, the friendly and supportive local music and skate scenes of Salt Lake City are some of the reasons they feel they've gained notoriety so quickly. "We are so new we just look up to everybody and they've never once turned away from helping us out," says Coughlin of the Groovies' relationships with

other local bands. They say that local groups like **Fox Van Cleef** and *Spell Talk* have been particularly supportive. "They had been in the game for a while, so for them to tell us everything they knew and put out the good word for us helped us a lot," says Preece. Coughlin says that every local band the Groovies have played with during their short history has been an exciting opportunity. "You can tell it's a whole bunch of friends that just want to keep playing shows together," says Coughlin. When the Groovies hear they will play the anniversary party with local metal band **Speitre** the room erupts in a chorus of "fuck yeah" and "sick."

The supportive scene aside, what makes Max Pain stand out is their ability to whip a crowd into a wild frenzy. They roam the stage like seasoned music vets, provoking the crowd to let go of their inhibitions and let their hair down. According to the band, their reputation of a wild crowd is partially rooted in the party house from which they initially arose. "People are willing to let themselves come out and really groove to us and that's what's so rad. No one is afraid," says Preece. "I think that goes back to that house that we had where we first started jamming. It was just a party every night. Everyone felt welcome, and everyone was really welcome. We had at least 30 people over there every night."

Experience the party when Max Pain and the Groovies play *SLUG's* anniversary party at *Urban Lounge* on Feb. 18.



Speitre

By Alexandre Ortega alexanderlightfingers@hotmail.com

When I first lay mine eyes upon the music video for Speitre's "Eternal Konkwest," I mused: How many legions of warriors hath Speitre smote in one battle? "It's hard to say a precise number ... There's so damned many, it's hard to count," says Hölger, the band's lead guitar player. "We can't say how many, but we *can* say, 'It was a lot.'"

Speitre (pronounced 'spider') is a heavy metal band comprised of warrior peasants from the medieval ages who now reside in Salt Lake City. Onstage, they proudly don the garb of the plebeian underclass: brown vests with spikes, spike-adorned gauntlets and potato-sack-like tunics—Grög describes it as "**Rob Halford** meets a peasant." Speitre began with Manchester and Grög's mutual taste for **Dio** and their recognition of the lack of classic heavy metal bands in Salt Lake and abroad. They forged their initial material in 2006 for the sake of mere merry-making, but kicked their horses into high gear in 2008 when they began playing shows. The lineup executes a style of metal in the vein of Dio, **Iron Maiden**, **Mercyful Fate** and **Judas Priest**, but they also draw from various other influences such as black and death metal, thrash and punk. Grög attests, "The nice thing about Speitre is we all have a pretty eclectic taste in music ... It's a little bit more thrashy [with] some deathy things in there." All in all, though, the band does not delve too deeply into genre semantics. "I'd just say it's metal," says Manchester.

Speitre relates tales of medieval warfare and knights 'round tables—"Nightmare Woman" is an anecdote of a man who stays at a haunted inn and has a sexual encounter with a woman, only to wake up in the middle of the street with no hotel in sight, pining for his ghostly maiden. Essentially, they generate an ambience of "fantasy and violence," as Grög puts it. Do not, however, misconstrue the era from which the band hails: "We've never been into that viking shit. We're into the knight shit," Hölger says. This simple mistake could cost you—Grög says, "I prefer bludgeoning over slicing, personally." Their irascible disposition has led them to

Manchester - Vocals/Bard Prybar - Bass
Hölger - Lead Guitar Sürst - Drums
Grög - Guitar

pump out two demos that consist of 10 songs full of ice trolls, dragons and other "altered beasts." Though Grög deems their releases as "nothing official, homemade stuff," Speitre has become renown from the courts to the crags for the amount of work they have produced and the popularity they have garnered for themselves. They have recently ventured to the depths of a recording dungeon in the name of an upcoming *Raunch Records* compilation. They will also test their metal wits once again come springtime: They plan to ally with the eminent recording-smith, **Andy Patterson**, to hammer out their first official full-length. Manchester proclaims, "Speitre: We put metal on top of your plate."

Once these musical blacksmiths complete their album, they will spread its flavor across the land: "We'll be trying to get that out and it'd be cool to hit some out-of-state places with that in tow," Grög says. "Probably when it warms up, do some weekend warrior ... weekend pillager-type things, if you will." In the meantime, you can hearken to Manchester's accounts around the city. Speitre usually performs in the jovial atmosphere of *Burt's* or *Club Vegas*, and they have been known to join forces with the likes of **Oldtimer**, **Desolate** and **Killbot**. Of course, 'twill be *Urban Lounge* on Feb. 18 where you will see them next for *SLUG's* Anniversary Party. Expect to raise a clenched fist to their spirited chanteys and to holler along with the catchy "Damned." But be forewarned: It is not uncommon for fans to fall victim to Speitre's intense performances. Hölger elucidates, "We *will* kill them. We like fans, we hope they come out, but we *will* kill them." Manchester adds, "Know that Speitre is something to be reckoned with." These messages support one of the band's central messages, "Damned if I do. Damned if I don't. Damned if I will. Damned if I won't." Thus, I implore you, my liege: Thou shalt be more damned if you *don't* attend this show more so than if you *do*. Once you're there, feel free to engage in the mirthful sentiment of the tavern with Speitre before they bludgeon you through the sonic forces of their metal axes. Grög invites you as well: "Come out and buy us a frothy ale."



Photo: Peter Anderson

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SLUG Community Q & A: 22 Yrs of Making a Scene



Photo: Patiri Photography



At 22 years old, *SLUG Magazine* is finally old enough to party in a responsible and mostly non-embarrassing way. To celebrate our birthday, not only are we throwing a stellar party featuring music by **Max Pain** and the **Groovies**, **Speitre**, and **DJ Knucklz**, but we also put together a special birthday issue. *SLUG Magazine* handpicked 22 business owners and all-around scene makers and shakers to ask them about *SLUG*'s influence on the community. Read their answers to our burning questions below.

Tempest Couture is definitely making a name for itself as a unique and premiere boutique, even though they have only been open since Oct. 9, 2010. The shop came about because of the love that owners **Melissa Christensen** and **Patrick Bogdanich** have for designers that no one in Salt Lake was carrying. "We discussed it for years, so when the spot next to *Koi* became available, we pretty much had to go for it," says Christensen. *Tempest* stands apart from everything else because of the edgy bondage-chic style they present. The pieces in the store have more attention to detail and are better quality because they come directly from the designers and artists. Christensen and Bogdanich are passionate towards their pursuit: "Our goal with *Tempest* is to continue bringing

in beautiful pieces for men and women that you can't find anywhere else," says Christensen. *Tempest* will be with us for a long time, guaranteed.

SLUG: Tell us about your first experience with *SLUG Magazine*.

Bogdanich: I scarcely remember. I feel like I've been in *SLUG* a lot, from bands I've been in, to the tattoo and piercing industry I've worked in for the last 13 years in Salt Lake, to volunteer stuff. The first time I remember seeing and picking up a *SLUG* was 17 years ago at *Raunch* in Sugarhouse. It was free!

Christensen: I was in a *Blue Boutique* ad about 12 years ago. It was a fun experience to be in print.

SLUG: How have you seen the magazine change since then?

Bogdanich: Other than bigger and better, I don't really feel it has. They're still the assholes that will print anything, right? I wonder if that will get printed. I think *Localized* is the coolest addition.

Christensen: I think the spirit of *SLUG* has stayed. It has changed visually. The format used to be newspaper style and it was black and white. The color print and layout now is a huge improvement.

SLUG: What is one of the most memorable *SLUG* articles that you have read?

Bogdanich: I only read the ones with me in them. Does this one count? Actually, there was an article about juggalos that was SO funny.

TEMPEST



COUTURE

By Bethany Fischer Bethany@slugmag.com

Whoever did it did an excellent job of letting them exploit themselves without betraying himself or quoting them out of context. He remained objective in the painted face of sheer hilarity. Good stuff. **Christensen:** Actually, there are a lot. Most of them involve friends' success or the local music scene. It's always been a good insight into what's going on in Utah.

SLUG: What is your favorite *SLUG* cover?

Bogdanich: I like the anniversary ones with the thumbnails of all the previous covers. It's like time travel without all the unintended consequence.

Christensen: There has been a lot of great art on the cover. I really liked the **Crispin Glover** cover. He is such a notorious weirdo. Just look at him.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.

Bogdanich: I did perform at least one *Localized* show, so that was a blast for me. Didn't *SLUG* put together that **Iceburn** and **Clear** reunion? That was like the most fun ever.

Christensen: I've attended some of the anniversary parties, but I don't actually remember them. They must have been great, and had alcohol. *Craft Lake City* has been a lot of fun as well. It's great to see so much local creativity displayed.

SLUG: How has *SLUG* affected your life?

Bogdanich: That's a difficult question to answer. It causes me to reflect back on all the stuff *SLUG* has been there for in my life. My first band is on the first *Death By Salt* compilation. I think of all the memorials *SLUG* has done for friends that have passed (always pro-bono), my first ad for my first business (*Tempest Couture*). Fuck State Farm, like a good neighbor, *SLUG* is there!

Christensen: Every local event that isn't under the blanket of the larger media, you can count on *SLUG* to be there or have information about it. From shows to events, *SLUG* is there, often as a driving force making it possible, if not just for coverage. *SLUG* has been so omnipresent for so long that I think we often take them for granted, like it's a public service or something. They work hard, and readers and event goers have mercilessly high expectations for what *SLUG* produces. **Angela Brown** is a hell of an organizer and a delegator. You have to know that anyone who can mobilize as many volunteers and employees as she does has got skills and heart. *SLUG* hasn't lost sight of why it is here. As long as that's true, *SLUG* will remain relevant.



BLUE PLATE DINER

By Esther Meroño esther@slugmag.com

Since 2000, *Blue Plate Diner* has been a favorite of local scenesters of every age, providing a friendly, retro atmosphere along with traditional and vegetarian/vegan-friendly grub. Owners **John Bouzek** and **Tamrika Khvtisiashvili** attribute the unique diner's style to falling in love with an old 1940s soda fountain in Salina, Utah while they were passing through on a road trip. Inspired, the two combined their fondness of mom-and-pop cafés and appetite for authentic American cuisine with Bouzek's cooking skills, and *Blue Plate* was realized. With its awesome staff and delicious eats for people from every walk of life, it's no wonder that *Blue Plate* has bellied into a Salt Lake City landmark.

SLUG: Tell us about your first experience with *SLUG Magazine*.

Khvtisiashvili: I remember *SLUG* when **Gianni** owned it. I was in high school and I thought it was cool and fun, and in fact it was some of my reading material as I learned English. In high school, **Angela Brown** took me under her wing and we became good friends. After Angela became the editor of *SLUG*, John and I were delighted to extend supporting help from one small business to another, when we could, through advertising.

SLUG: How have you seen the magazine change since then?

Khvtisiashvili: Over the years, *SLUG* has become more diverse in its content. The quality of writing and visual presentation has become more professional as well, but that said, *SLUG* has been able to maintain its spirit. It has not become 'too glossy' or 'irrelevant' to its readers. It is still raw, providing something to our community that no other publication does. That, we appreciate.

SLUG: What is one of the most memorable *SLUG* articles that you have read?

Khvtisiashvili: I used to love reading "What is up with George." Also, I have read many band interviews. In more recent years, anything by **Mr. M. Brown**.

SLUG: What is your favorite *SLUG* cover?

Khvtisiashvili: In 2000, there was one with **Gentry's [Densley]** face all over it. I liked it, because I like Gentry. I also liked having **Tom Waits** on the cover and all the cool graphics with it.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.

Khvtisiashvili: I was a judge at the *SLUG Queen Contest*. It was good times! Super fun!

SLUG: How has *SLUG* affected your life?



Photo: Chris Swainston

Khvtisiashvili: It has provided great, fun, useful information about the local scene in general, specifically local music. That is one thing that I love.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Khvtisiashvili: It is relevant because it covers Salt Lake in a way that no other publication does. It continues and changes as our city does, without losing its underground spirit and its support of everything outside of the mainstream and everything local.

That is one of the most rough, rugged and raw things I've seen in print. One false move and you're gone! Mad respect!

SLUG: How has *SLUG* affected your life?

Wright: My stomach is stronger because I have laughed reading so many of Mike Brown's articles and my ears are deafer because I mixed so many *SLUG Localized* shows. On the real though, I feel *SLUG* has always given me the '411' on what's REALLY going on in the SLC underground. I've enjoyed a unique relationship with *SLUG Mag* doing sound at *Urban Lounge* for so many years. That, coupled with the coverage in the magazine, has exposed me to a serious amount of local music, local skateboarding and local snowboarding that I might have otherwise slept on.



Photo: Patiri Photography

In 2008, after nearly a decade of working at *Urban Lounge* doing sound, **Chris Wright** became majority owner of one of Salt Lake's most prominent 21+ venues. "I put in a lot of blood, sweat and tears into the place over the years. It was a 'home away from home' and I just couldn't imagine Salt Lake without *The Urban Lounge*," says Wright. "When I heard it was in jeopardy of going out of business, I put a team together and we were able to [purchase *Urban*]." Although his appearances on the soundboards at *Urban* are more sporadic since becoming majority owner, he still makes occasional cameos, recently doing sound for **School of Seven Bells** and **Dead Prez**.

SLUG: Tell us about your first experience with *SLUG Magazine*.

Wright: My first *SLUG* experience ... Damn, not sure if I can even remember that far back. I'm a transplant to Utah—moved from Cincy to Salt Lake in '93, so it must have been sometime after that. Though it wasn't my first, the one that stands out is the issue that had **Gentry Densley** on the cover. I've been a huge fan of his since I got one of his cassette tapes on a snowboarding trip that brought me to Utah. It had music from his band **Brainstorm** on it. Of course, then I followed all his stuff, especially with **Iceburn**.

Another experience that stands out to me was mixing audio for *SLUG Localized* at **Spanky's** ... That was over a decade ago! That's when I became a huge fan of the *SLUG*, once I met the staff and realized how 'down to Earth' and dedicated to the local scene they were.

SLUG: How have you seen the magazine change since then?

Wright: What's dope is that, besides the obvious upgrades in the media, the magazine hasn't changed that much. *SLUG* continues to be the voice of the local music scene as well as the pulse of the snowboarding/skateboarding culture here in Utah. Not to mention the fact that the magazine has the balls to say what it wants. I've enjoyed so many laughs reading articles by your writers, most definitely **Mike Brown**. In fact, I think one of my favorite articles by him was his interview with the fictitious skater named **Zack Hammers**. Hearing the story behind that one got me laughing for sure.

SLUG: What is your favorite *SLUG* cover?

Wright: By far, my favorite *SLUG* cover is the one with **Snuggles** crooked grinding the top ledge of the parking garage located across the street from *Urban Lounge*.

URBAN LOUNGE

By Jeanette D. Moses jeanette@slugmag.com



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SaltLakeUnderGround 15



By Cody Hudson codyhhh@gmail.com

Since 2006, *Slowtrain* has been a fixture on Broadway (300 S.). Owners **Anna** and **Chris Brozek** have been incredibly vigilant in ensuring their place in the local music scene. Through a blog, Twitter, newsletter and Facebook, they keep their customers in constant contact, which may be the key to their success. Apart from their social networking, *Slowtrain* has also put on some really good shows (the majority of them free) that undoubtedly inspired loyalty amongst local audiophiles. Among the bands that have played: **Casiotone For The Painfully Alone**, **Girls**, **Laura Gibson**, **Shearwater**, **Two Gallants**, **Norfolk & Western** and **Wye Oak**. These shows, along with their upcoming record label and their incredible level of involvement with local music, have made *Slowtrain* an indispensable local feature.

SLUG: Tell us about your first experience with *SLUG Magazine*.

Anna: I remember when we came out to SLC for the first time in Nov. 2005, we definitely picked up a *SLUG* to get us around town and get to know the town. When we decided to open the store, **Angela** [Brown] was the only person I emailed about advertising. She was so excited about us bringing another record store into town and was really helpful. Her enthusiasm was really encouraging for us.

SLUG: How have you seen the magazine change since then?

Anna: I think a good magazine, like *SLUG*, is always in a state of evolution and change. Angela is a brilliant editor, and with the constant struggle in print media, she knows how to keep the magazine consistent yet interesting. It is always changing from issue to issue. Whether that means being more local-focused one month, political the next or looking at a more national picture.

SLUG: What is one of the most memorable *SLUG* articles that you have read?

Anna: I think one of the most memorable articles I read was about **Black Heart Procession**. It was published before we moved to Salt Lake, but we were in town trying to nail down a lease. I picked up the issue of *SLUG* because it had a BHP cover and I just couldn't believe it. I'm not the biggest Black Heart fan there is ... but it just blew my mind that a local magazine would give this indie band a cover story.



Photo: Katie Panzer

I think that was the moment I knew that *Slowtrain* and *SLUG* would have a long and happy relationship together.

SLUG: What is your favorite *SLUG* cover?

Anna: Is it vain of me to say that the *Slowtrain* cover is my favorite? Probably, but I'll say it anyway. It was definitely an honor to be on the cover and it certainly helped to solidify our place in the Utah music community.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.

Anna: *SLUG*'s 18th birthday bash at *Club Vegas*. Seeing **Iceburn**, **Clear**, **The Stench**, and **The Corleones** was incredible. We didn't live in Utah when these bands were active and making music, but they are all still so legendary in the music scene here. To witness these reunions was amazing.

SLUG: How has *SLUG* affected your life?

Anna: Our business goes hand-in-hand with *SLUG*. Print media is just as hard to keep afloat as physical music. We have those same struggles. We both believe in the local music and arts community. We are both always doing what we can to make SLC a better place to live.

SLUG helps keep us motivated to keep fighting the fight. Their support of our store has given us credibility within the music community. The cover story they wrote about us after our first year in business helped increase our customer base even further. Their publications are great to have in the store and a nice way for us to interact with customers when we use the magazine to reference a concert listing or article or even an ad for a tattoo place around the corner. Plus, the *SLUG* staff is full of music lovers that support our shop regularly, for which we are extremely grateful.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Anna: *SLUG* is the voice of the Utah underground. In a state as conservative as this, we need that voice. We need a publication that will say what we are all thinking and keep us informed and entertained without taking itself too seriously. *SLUG* is like a good friend that makes you laugh, introduces you to great music, always throws a good party and can tell you how it is. I only hope we can be at least half as successful as *SLUG Magazine*.



Photo: Patiri Photography

Adding a little plaid and pizzazz to the yuppie Ninth and Ninth district, **Helen Wade-Joice** and her brother, **Ian Wade**, are the proud owners of Salt Lake City lifestyle-inspired clothing boutique, *Fresh*. Having opened up shop in July 2009, *Fresh* offers a perfect blend of your favorite modern apparel brands, including **Matix** and **Obey**, with a sprinkling of local flavor, like **Velo City Bags**. *Fresh* defines Salt Lake City style—bet you didn't even know there was such a thing. *Fresh* may be fairly new to the scene, but Wade-Joice and Wade have been representing for the last decade—Wade-Joice was even a *SLUG* contributor at one point and the two have been featured in the magazine for skiing and snowboarding. Both under 30, the siblings have taken on quite the task of running an independent clothing boutique, but with passion and local inspiration, they are not only succeeding in their business endeavor, their boutique is becoming a central part of the community.

Casey Staker purchased the *W Lounge* in April 2004, mostly out of boredom and the opportunity to fulfill a long-time dream of owning a dance club. Since that time, Staker has transformed the small space into one of the hottest indie dance clubs in the city. **Rye Rye**, **Chromeo**, **Million \$ Mano**, **The Hood Internet** and many other notable electro acts have packed the venue and provided club-goers with an intimate live experience, killer sound, ticket prices that rarely rise above \$10 and nightly drink specials. "It's a fun, low pressure, yet high energy dance club,"



Photo: Katie Panzer

SLUG: Tell us about your first experience with *SLUG Magazine*.

Wade-Joice: It had to be in my snowboarding days. One of the first *SLUG* snowboard competitions, I just started entering those. That was probably nine years ago.

Wade: Same with me, I was probably around 14.

SLUG: How have you seen the magazine change since then?

Wade-Joice: It seems like it incorporates a lot more of the happenings in Salt Lake. I used to only think of it as an underground music magazine, now I go to it for events and anything sports-oriented that I like.

Wade: It has a good balance of music reviews, and also stays relevant to what's going on in Salt Lake.

SLUG: What is one of the most memorable *SLUG* articles that you have read?

Wade: Helen interviewed **Gregg Gillis** of **Girl Talk**, and that was after we went to Seattle to see him live. That was probably my favorite, other than **Mike Brown**.

Wade-Joice: Yeah, Mike Brown's stuff is always awesome.

SLUG: What is your favorite *SLUG* cover?

Wade-Joice: There have been so many ... I think every cover is unique and cool, I look forward to seeing what they think of next.

Staker says. "You won't hear very much Top 40 here, just great progressive dance music."

SLUG: Tell us about your first experience with *SLUG Magazine*.

Staker: I don't really remember ... Were we drunk?

SLUG: How have you seen the magazine change since then?

Staker: In the past years the magazine has definitely become more creative and hip.

SLUG: What is one of the most memorable *SLUG* articles that you have read?

Staker: It's hard to pinpoint an exact article, but *Dear Dickheads* and **Princess Kennedy** articles always make me laugh.

SLUG: What is your favorite *SLUG* cover?

FRESH



By Esther Meroño esther@slugmag.com

SLUG: Tell us about the most memorable *SLUG* event that you've attended.

Wade-Joice: My favorite one was when they used to do the *Junkyard Jam*. Then they did the *Lumberjack Jam*—we have that poster framed at our house—that was pretty fun. I'd say between those two.

Wade: My favorite would definitely have to be the *Junkyard Jam*.

SLUG: How has *SLUG* affected your life?

Wade-Joice: I feel like it's given me opportunities I could never have imagined, like interviewing musicians and local athletes. I'm pretty quiet if you don't know me, and writing [for *SLUG*] let people hear me.

Wade: I used to compete [in ski competitions] a lot up until I was 19. *SLUG* gave me a lot of exposure around the city 'cause sponsors like learning that you're doing well and competing.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Wade-Joice: It stays true to its name, *Salt Lake Underground*. It supports local businesses and artists, which in turn support *SLUG*. It shows how strong the local community is.

Wade: It provides something a lot of places do have and a lot of places don't. It lets people know what's happening, which bars to go to, etc.

Staker: The one with me on it! Oh wait ... That's still in negotiation.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.

Staker: I loved the *SLUG Open House* party where I got to dress up like a cowboy! Yeehaw! Didn't someone get a picture of me in my chaps?

SLUG: How has *SLUG* affected your life?

Staker: Just knowing **Angela Brown** is enough to affect anyone positively.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Staker: I think *SLUG* continues and will continue to be relevant because of the hard work of Angela Brown and her team. You do a great job of keeping the Mag fresh.



W LOUNGE

By Jeanette D. Moses jeanette@slugmag.com



Photo: Adam Heath Image

Remember when the training wheels were taken off your pink Huffy with the blue rims and you pedaled away into the sunset as the whole neighborhood cheered you on? Part of the *Salt Lake City Bicycle Collective's* mission is to create memories like *that* for every child. **Jonathan Morrison**, the *Collective's* Executive Director, is dedicated to this cause and sees his role as a dot connector in the process. Though the *Collective's* pedal pushing programs and volunteer-based bike shop have become integral to the local community, Morrison attributes the community's influence as the driving force behind its creation and development. "The *Collective* is a channel for focusing the community's energy into something that everyone believes in for different reasons—that more people should ride bikes more often," he says. "Bike rides are good for your health, the environment, your family, your neighborhood, your wallet, city budgets, traffic

BICYCLE COLLECTIVE



By Esther Meroño esther@slugmag.com

congestion, parking problems and the list goes on. Thanks to that diversity, the local community is the *Collective* and it wouldn't work any other way."

SLUG: Tell us about your first experience with *SLUG Magazine*.

Morrison: Originally coming from New York, a computer programming job brought me to a strange but beautiful, foreign land called Utah in 2000. In an effort to avoid being a tourist, I turned to the local "rags." One in particular was gritty and blunt in ways I related to—it said *SLUG* at the top. I used it as my SLC starter kit.

SLUG: How have you seen the magazine change since then?

Morrison: Is that supposed to be rhetorical? I have never read a *SLUG* with the same theme. Even the branding logos rotate! I never know what to expect when I pick up a *SLUG*, which is why I pick it up.

SLUG: What is one of the most memorable *SLUG* articles that you have read?

Morrison: For many reasons the November 2007 article, "Coming Home: Marty Kestler's Recovery" by **Meghann Griggs** will always stick in my mind—many thanks to *SLUG* for supporting a fellow cyclist during that difficult time.

SLUG: What is your favorite *SLUG* cover?

Morrison: One of the first *SLUG* Magazines I read

was in late 2000, it had a picture of **Rocky Anderson** framed in a big gear. As an SLC newbie, I immediately thought this was my city.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.

Morrison: My wife and I love riding our tandem alongside the *SLUG* float in the Gay Pride parade. The tandem frame is on the small side, but among all the beautiful people, cheering and color, I hardly notice a little knee discomfort. I wouldn't miss it.

SLUG: How has *SLUG* affected your life?

Morrison: Salt Lake has changed me for the better in the decade I have been here. The reason is simple: I have many do-gooders to look up to, volunteers and professionals who are raising the bar in the local radio stations, local government, local non-profits, local small businesses, local universities and local media—think *SLUG*. I am very lucky to have friends who push me.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Morrison: *SLUG*, like the *Collective*, is community, and a growing one at that. Many thanks for helping the *Collective* support bicycle community events like the *Bicycle Film Festival*. As long as *SLUG* continues its history of making a difference, it will continue to be relevant. So cheers to your first 22 years and for the years to follow.

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JACKALOPE LOUNGE

By Lance Saunders lance@slugmag.com

Roxan Morin and **Sunyin Marci**, owners of *The Jackalope*, are two of the most ever-present and semi-omnipotent bar owners/tenders in Salt Lake City. The whole "It's better to be feared than loved" approach to service is thrown completely out the window. You can find them behind the bar on any given night serving your favorite firewater, killing you with kindness all the while. They have their regulars and continue to harbor new friendships nightly. It's no coincidence that you'll sometimes find them there on a night off. In that case, it's nice to sit on the same side of the bar and buy them a drink. Cheers.

SLUG: Tell us about your first experience with *SLUG Magazine*.

Marci: It was a cold and windy night ... I was cuddled up on my couch enjoying a nice rerun of *Cheers* when the electricity went out. As I lit candles throughout the house, I remembered that one of my co-workers had thrown me a *SLUG* and insisted that I read it. As I read it from cover to cover by the soft glow, I was warmed inside and out by its diverse content and good-humored, intelligent ribbing.

Morin: Well, this one night at *Jackalope* we ran out of toilet paper. Thank God for the stack of *SLUG Magazines* next to the door. I was able to not only wipe my ass with **Mike Brown's** article, but catch up on local events, too.

SLUG: How have you seen the magazine change since then?

Marci: I know that writers and photographers have changed, but the content remains thought-provoking and pertinent to these days.

Morin: It has a fucking

When a kitchen fire tore through *Este Pizzeria's* Sugarhouse location, leaving the business in trouble, founder **Dave Heiblim** had few options. In order to finance the rebirth and continuation of his honest-as-sauce New York-style establishment, he sold a franchise to his then-manager **Brook Lund**, who had worked in pizza since he was 16 and at *Este* since 2005. Lund quickly set up shop downtown on 200 S. and since then, he's been using his decade-plus of pizza experience and slinging huge slices of thin, topping-laden pie with gusto. A former vegan and participant in the local punk scene, his favorite topping combination is still The Green 4: spinach, red onions, garlic and tomatoes. Lund's favorite aspect of Salt Lake is how locally oriented the citizens are, something he claims you don't find many other places in the West. He says SLC is home to many unique businesses, restaurants and artistic endeavors, and he's happy to be among them.

SLUG: Tell us about your first experience with *SLUG Magazine*.

Lund: I've been reading *SLUG* ever since I can remember. I've been into the hardcore and punk scene here in Salt Lake since the '90s. *SLUG* used to go hand-in-hand with that stuff—still does I guess, just not as heavily.

SLUG: How have you seen the magazine change since then?

Lund: Seems like it's more skateboard- and ad-driven lately. There's not as much music content.

SLUG: What is your favorite *SLUG* cover?

Lund: Didn't **Pushead** do a *SLUG* cover a while back?

SLUG: Tell us about a memorable *SLUG* event that you've attended.

Lund: I don't know if I've ever attended a *SLUG* event. Was that **Clear** reunion a *SLUG* event?

ESTE

By Rio Connelly globalricon@gmail.com



Photo: Chris Swainston

Morin: Once a month, I get the pleasure of seeing Mike Brown's handsome mug when he comes for the check.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Marci: *SLUG* continues to be relevant as the 'underground' context makes it clear to us that Utah has many more interests than we have been given credit for. There is such diversity in this state and we are so fortunate to have *SLUG* to show the differences that make Salt Lake City so great! THANKS *SLUG*!!!

Morin: It is the only publication that will print the word FUCK, and FUCK is a beautiful word.

I mean, I didn't go to it, but that would have been my favorite, probably.

SLUG: How has *SLUG* affected your life?

Lund: I would be more bored at coffee shops [without it].

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Lund: [It's] a pretty good independent voice. It's not censored and I like that.



Photo: Sam Millantia



Photo: Dudley Heinsbergen

Mo Collet,

owner of the *Blindside* in Sugarhouse, has built a reputable shop by giving back to the community of skateboarders and snowboarders that frequent the area. *Blindside* is a staple of the skateboard and snowboard scene and has been for quite some time, without any plans to stop anytime soon. I sat down with Mo and banged out some hard-hitting questions about *SLUG* and the 22nd birthday of the magazine.

SLUG: Describe your first experience with *SLUG Magazine*.

Mo Collet: First experience was probably seeing them at some music shops. It was when I was younger, didn't really know what was up with it. I always looked through it though. Working with them, that was a first time too on that level, doing the ad thing and sponsorships with them. I remember when I was younger, actually doing a lot of competitions, trying to be big time y'know, go pro, get sponsored. I remember seeing *SLUG* at a lot of those events. To me, the first experience wasn't so much music and the magazine as it was seeing them at events. For me, that was a positive thing to see them there and know that they were down.

SLUG: How have you seen the magazine change since then?

Collet: Overall, obviously, change for the good. I always tend to look at it and see the snowboard and skateboard articles and stuff like that.

BLINDSIDE



SUGARHOUSE

By Dudley Heinsbergen Info@slugmag.com

out in my mind. Kids come in and ask when that is and how they can get involved with it. Even though it is relatively new on the whole lifespan of *SLUG*, you get core kids and a lot kids that are really big into skateboarding asking about it. A lot of the events, it's all the kids who are trying to be more established, but everyone shows up to the secret spot event. Every single kid from those who are already established in Utah to the little kids kickflipping at *Fairmont Skatepark* are all asking about it. Overall, that's the one that sticks out every single year to me, and it keeps getting bigger and bigger so it's probably the most successful.

SLUG: How has *SLUG* affected your life?

Collet: Well personally, I am the shop and the shop is my baby, so it affects it in a positive light. We advertise with you and that does well for us. All the competitions that you do, skateboarding and snowboarding, definitely help too, but then just stuff like this, knowing you guys and doing write ups like this, having our skate team in there. I guess it's more on a professional level, but whether you like it or not this shop is me and it helps me out whenever I get involved with that stuff.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Collet: Not to toot anyone's horn, but you guys have done a pretty good job with your staffing. People get older and the fact of the matter is people get out of touch with whatever's 'cool' or whatever is going on and I think that your guys' staffing has continued to put influential people in Salt Lake and have those people connected to the process of making a magazine, which in turn always keeps it going in the right direction and kind of what needs to be in the magazine to make it interesting. That's one thing I see. I always hear new people getting involved whether its photography, writing or production, and it just seems like you always have a good mixture of people doing that stuff. Younger kids, a little bit older, it's just a good, accurate feel of what Salt Lake is by the staffing and who is helping you out. That's a big part of it, I would have to say.

It has always embraced Salt Lake, but it seems like it's gotten to the roots of Salt Lake. I always see people I know and see people and events that directly affect me. To me, it seems just connected more on that level.

SLUG: What is the most memorable *SLUG* article you have read?

Collet: Again, I am more drawn to the skateboard and snowboard articles that come. Obviously some of our team riders have had write ups. **Brooks'** was pretty good and **Snugs**. Those ones are definitely ones that I still have up in my office.

SLUG: What is your favorite *SLUG* cover?

Collet: Geez, let's be honest, the one of **Jared [Smith]** doing the k grind was pretty gnarly. When I saw that I was like, holy cow, that's pretty high consequence, but I guess another big one was when Natty Light sponsored the back cover. That's pretty big right there—even though I don't drink.

SLUG: Describe the most memorable *SLUG* event you have ever attended.

Collet: The competitions are always good. All the themed competitions for snowboarding are good too—I think the resorts work well with all the *SLUG* comps. As far as most memorable, I don't know about one specific year, but the secret spot contest always sticks



Photo: Raleigh St. Clair

BRICK AND MORTAR



By Raleigh St. Clair info@slugmag.com

weekly games of SKATE with prizes and a bounty of awesome art shows kept local downtown skateboarders coming back.

SLUG: What was your first *SLUG* experience?
Hondo: Probably just reading it. Finding it when I first moved here in 2005 and seeing that there was skateboarding in the little magazine around town. I didn't really know anybody here or anything really, I was just always up on campus and would see it up there. So I picked it up and saw the skateboard and snowboard articles and thought it was pretty cool.

SLUG: How have you seen *SLUG* change since your first experience?
Hondo: I think it has changed to be more inclusive of the skateboard scene. I really like how broad it is, as well as showcasing old and new.

SLUG: What has been your most memorable cover?
Hondo: I can't remember any covers. Nah, I remember the **Snuggles [Jared Smith]** cover. I remember it because it was death defying.

SLUG: How has *SLUG* influenced you?
Hondo: It made me stop reading record reviews.

Ha. I don't know, it gives me something to read while waiting to be seated at the *Park Café*. It keeps me in touch with the local skateboarders who never invite me to go skate with them. What they're doing, I don't know.

SLUG: Do you have a favorite article or feature in the magazine?
Hondo: I like reading **Mike Brown's** stuff, I always think that's pretty funny. My favorite thing ever, so far, has been **Colt Bowden's** wife's response to Colt's article. I have actually even gone back online to re-read that one because it's so funny. I like the pictures of all the hot chicks in all the ads, too. Oh yeah, I really liked the *Brick and Mortar* article—that one was great. 35 dollar decks? I mean, c'mon, that's amazing.

SLUG: Why do you think *SLUG* has continued to be relevant for the last 22 years?
Hondo: I believe *SLUG* is still relevant because they are doing things that all of the other print magazines are not doing. They are still writing about new things that are not "mainstream," but on the cusp of the underground. They are able to walk that fine line of talking about things only a tiny percentage of people care about, as well as talking about what normal "civilians" care about.



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DOWNTOWN FRICTION, WE ARE THE IN CROWD

BLACK VEIL BRIDES

FRIDAY, APRIL 1
DESTROY REBUILD, UNTIL GOD SHOWS, I SEE STARS
VERSAEMERGE, CONDITIONS



By Andrew Roy roydrechsel@gmail.com

Jon Parkin, Tino Lucero, Mike Mason and Casey Hanson are four of the nicest guys you'll meet in an anti-Jesus setting. Gaza is one of the most notorious bands to come out of Utah in years. They are one of the few remaining bands from the original **Exigent Records** roster; they've toured the US again and again; they've toured Europe (and are heading back in 2011), yet they've somehow evaded **X96's** pervasive "Live & Local coverage." While Gaza hoodies are keeping people all over the world warm, their albums are keeping parents all over the world scared. They are a band with a message, an original sound, and with album titles like "I Don't Care Where I Go When I Die" and "He Is Never Coming Back," they've stepped onto a platform in the Utah music scene which had been empty for years.

SLUG: Tell us about your first experience with *SLUG Magazine*.

Lucero: I was raised pretty fundamentalist Christian, so I had to steal issues from my metal-head uncle. It was like, "Oh fuck, if my mom finds this she's going to kill me," because of the *Dear Dickheads* stuff and everything.

Mason: I feel like it was something about **Form of Rocket**.

Hanson: *SLUG* wasn't everywhere in Davis County when I was growing up, so my friends and I would pick it up when we were in Salt Lake. I remember it being the first evidence to me that there was something underground and alive in Utah. It was my first exposure to a zine, period.

Parkin: My friends and I would go to **Raunch**, then to a coffee shop. We'd read *SLUG* in silence for a half an hour, then we'd talk about the shit we found in it. That was our window to what was happening in the underground.

SLUG: How have you seen the magazine change since then?

Parkin: I think the biggest difference is all of the skate shit. I think they kind of had to do that, because that all blew up again after the '80s. But other than that, it feels just as dirty to pick up as it did back then.

Lucero: The art and design has been elevated. It's more of an artistic magazine now, too. It just looks better.

Hanson: I mostly feel it's just the same, and I say that in the most glowing way I possibly can. At some point you cross the line from a "zine" to a "publication" and *SLUG* has continued to be a zine. That's what makes it special.

SLUG: What is one of the most memorable *SLUG* articles that you have read?

Parkin: Growing

up, *SLUG* was a goal—to get into *SLUG* meant that you mattered.

So, the most memorable article was when we got mentioned. I've saved everything that *SLUG* has ever printed about us. It felt the same to me to see my band in *SLUG* as it does right now to see us in *Revolver*.

Lucero: I don't collect the bigger magazines that we show up in, but I collect the *SLUGs* that we show up in.

Mason: I would second that. I've got one of them framed.

SLUG: What is your favorite *SLUG* cover?

Lucero: The one that made me the happiest was to see **Andy [Patterson]** on the cover. I took like four copies. When it comes to the local thing, I think he's one of the, or perhaps, *the* most singular influential entity to put himself in the local scene. I think he's done the most for it.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.

Parkin: The anniversary event where they did the *SLUG* Queen competition and I got blown by some random person in the ladies bathroom upstairs ...

Lucero: Person...?

Hanson: Keyword, "person."

Parkin: It wasn't the *SLUG* Queen that blew me. But, the anniversary events have always been fun and cool.

Lucero: Yeah, and every *Localized*. The fact that it happens consistently is the best thing about it. I'm not always interested in the bands playing, but I'll read the *Localized* articles always.

SLUG: How has *SLUG* affected your life?

Parkin: We did the *SLUG* cover when we got signed to **Blackmarket Activities** in 2006, and BMA thought that cover story was a big enough deal to mention as part of our press. Like, "Hey world, this is who Gaza is, and they are featured on the cover of *SLUG*." It became national publicity for us, on top of everything else. *SLUG* has to be responsible for whatever SLC presence we have. They've really been the only voice other than our own that's said, "Hey, check these guys out" in SLC.

Mason: Amen.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Lucero: Because it's *part* of the scene. It's not going anywhere, and it stays focused on its goal. It keeps itself relevant by merely doing that.

Parkin: *SLUG* is like what **Converge** is as a band. It's a group of people who do things the way they want. That has been the reason that they've survived, because they continue to do things their way. I think the reason *SLUG* is where it is, is because they have kept that integrity. It hasn't disappeared into vanilla. My parents would still look at it with a frown, which is great.

Photo: John Carlisle



Photo: John Carlisle

Raunch Records

first opened its doors in 1984

(perhaps fueled by a determination to counter the anti-punk, oppressive worldview George Orwell warned about). Over the last decade, the yuppies have seemingly said, "Jump," to which Sugarhouse has said, "How high?" So **Brad Collins** and company couldn't have picked a better time to re-launch—or, re-*Raunch*—at 1119 East 2100 South. Look no further for punk/hardcore CDs, vinyl, apparel and skateboards. No Top 40, no *Entertainment Weekly* subscription offers at checkout, and no phonies—that's *Raunch*, "a fucked up place to get some shit."

SLUG: Tell us about your first experience with *SLUG Magazine*.

After nearly a quarter of a century in business, *Blue Boutique* is one of the oldest and best lingerie/adult novelty shops in Utah. Walking into any of their four locations is like stepping into a casino in Vegas minus the drunk smokers, and with some extra sexy thrown in the mix. Longtime buyer **Dionn Nielsen** has been working with the shop since 1989, as long as *SLUG* has been around, and she still loves her job. In November 2007, a terrible debacle befell the boutique's original location—and the whole vibrant block of 1300 E. and 2100 S.—as city planners saw dollar signs over the greater good and gave permission for a large sinkhole to replace a bunch of thriving local businesses and a growing retail district. "It sucked for us to have to scramble to find a place to move, then the move almost killed us," Nielsen says. Despite a move that hurt the business, and the initial protests over their new location on



Photo: Patiri Photography

RAUNCH RECORDS



By Andrew Roy roydrechsel@gmail.com

Collins: We were lucky enough to be approached to do an ad, and then we ended up getting the back page for a while. **JR** was doing our layouts for all those ads, and they were really fun. Most of the ads didn't talk about a new release or a shirt we were making or anything—it was more of a social statement or some kind of catchphrase that I liked. It got to be sort of an expression page for me.

SLUG: How have you seen the magazine change since then?

Collins: It's shifted to more hardcore from college rock. And the skateboarding and snowboarding thing is obvious. There was nothing like that in the JR period. **Gianni** might have opened the door on that stuff a little bit when he was doing the editing, but **Angela** blew it open.

SLUG: What is one of the most memorable *SLUG* articles that you have read?

Collins: [laughs] I don't *read* the magazine. I just look at the pictures man.

SLUG: What is your favorite *SLUG* cover?

Collins: I think I counted like four or five **Henry Rollins** covers, so he's definitely the cover-child for the magazine. It's always good to see him on there.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.

Collins: I thought that thing they did for the 18th anniversary was pretty special—**The Stench** playing with **Iceburn** and stuff. That was really cool. And I like the skateboard competition stuff, especially the last one where they took the train around and hit the secret spots. I thought that was a really cool idea.

SLUG: How has *SLUG* affected your life?

Collins: For me, the challenge was always the deadline. I was always scrambling to figure out my ad, so that was changing my life at the end of every fucking month. JR would say, "Did you get your ad done?" and I'd say, "Oh shit, it's the 28th. I've got to figure this out!"

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Collins: In terms of what it's done for the community—it's definitely kept a thread on the community the whole time. I wasn't here for 10 years, and when I came back, people felt like there was a certain amount of the community that came back in terms of communication and stuff. So, I think *SLUG* has always been there in that way, for the underground. It gets to a point where things are so disposable that it doesn't matter if you do it or not, in a way. But in another way it's indispensable. The enhancement in the community has always been there, whether or not **Mike Brown** is writing [laughs].

1383 E.2100 S., *Blue Boutique* has continued to thrive in Utah.

SLUG: Tell us about your first experience with *SLUG Magazine*.

Nielsen: Putting ads together with **Tony Martinez**, the owner of *Blue*. My favorite one was one that read "We don't want to change the world, we just want to change your underwear."

SLUG: How have you seen the magazine change since then?

Nielsen: I've noticed a lot more stuff on skating and snowboarding, which is cool. Those kids are amazing. I've never heard of most of the bands in it anymore, but that's my fault for getting old, ha!

SLUG: What have been some of your favorite columns?

Nielsen: I loved *Serial Killer of the Month*, and I love reading anything **Princess Kennedy** writes. Genius!

SLUG: What is one of your favorite covers?

Nielsen: Oh man, so many. Probably the **Slayer** or **Danzig** ones. They are a couple of my favorite bands.



BLUE BOUTIQUE

By JP jp@slugmag.com

THE STATE ROOM

By JP jp@slugmag.com

Darin Piccoli and **Chris Mautz** moved to Utah in the late '90s and both quickly fell into the roles of local concert promoters, booking for events like the *Red Butte* and *Snowbird* concert series as well as the *Utah Arts Festival*. Both were "avid concert-goers" when they moved to Utah and turned their growing expertise into a physical reality with *The State Room's* grand opening on April 1, 2009.

SLUG: Tell us about your first experience with *SLUG Magazine*.

Piccoli: I remember when I first moved here, finding the magazine immediately opened me up to the wide array of local music. It opened my eyes to the music scene in this town. I was impressed—almost overwhelmed—by the magazine.

Mautz: I went to the old *Coffee Garden* on 9th and 9th. I picked up *SLUG* and was kinda scared. It was completely out of my comfort zone. I was a young kid from back East and that was not necessarily my scene. What I was amazed by was the sheer amount of content. I was like, "Holy shit, where is all this coming from?" number one, and "Who are these people reading it?" I was very impressed and also intimidated, because it really was so foreign to me in a lot of ways. I had some friends growing up who were into the punk scene and it was easy for me to say, "Ah, that's just a punk magazine," and it's really not. It took me a while to get over that fear and to find a great connection to it. I think it provides such an amazing service to the community.

SLUG: How have you seen the magazine change since then?

Piccoli: Older, wiser, like all of us. It's getting buffed around the edges in a good way. It's more diverse. They still have those [punk] articles and that feel to it. I think Chris could still pick up a magazine and be frightened by it. It's not getting softer or anything like that. It seems to be honing in on what it's there for.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Mautz: It has all the things that its original intentions were, and it has continued to do it in a way that allows readers to connect to it and respect it, which is a pretty cool thing for 22 years. I hope *The State Room* can stay as close to its original intention and yet evolve and shift in ways that are really natural and not forced. Anything that I can be a part of and sustain and do that, I would be proud of.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.

Mautz: I went to [the first year of] *Craft Lake City* and I had some friends who were exhibitors or vendors. I thought it was really cool. It made me less fearful of *SLUG* that they were into arts and crafts. It felt like a really nice thing *SLUG* was able to do and put together.

SLUG: How has *SLUG* affected your life?

Mautz: Moving from Boston, I had nothing to expect in Salt Lake. It's been 13 years now and I've been impressed by the depth of Salt Lake City, and *SLUG* is a beacon on that path. To me, it's been a part of my ability to build a career here. It's been a supporter of live music and recorded music and music in general in Salt Lake. In some ways, it has made Salt Lake City

a real place on the music map. It's been a trusted source for a lot of members of our community.

Piccoli: I put an ad in with *SLUG* in Thanksgiving of '99! I moved here from Durango, Colorado. Did a couple of shows at the *Ritz* bowling alley, but the first show I [promoted in *SLUG*] was **Digital Underground** at *Bricks*. That was my first personal experience with it. Since then I've kinda grown up with it. Ball is back in your court, dude.

Mautz: Wow, pulling that fucking *Ritz* out of his ass. Seriously? I did not see that coming. Fucking guy.

Piccoli: Obviously you can tell it's passionate for both of us. We're all doing our part, we feel. And hopefully down the road, it pays off for everybody. *SLUG's* been doing it for 22 years. If we're here in 11 years, I'll be pretty stoked. If we have the same vision and direction—it's going to be pretty sweet.



Photo: John Carlisle

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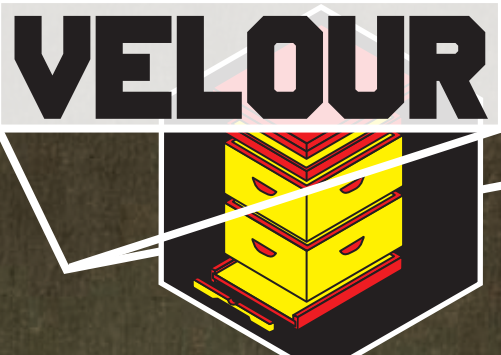





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Photo: Sam Milianta



By Ryan Hall dontsignanythingyet@gmail.com

Annals. Artistically, the Sep. 2008 cover (#237) was my favorite with **The Vile Blue Shades'** Blue Devil. If I can only pick one though, I would have to choose issue #9 from 1989. This actually came out about five years before I met my friend **Patrick Young**, but I was happy to see him front and center on the cover with his legendary local band **The Stench**. The article inside talks about him recently joining the band, and there is also a great old ad from *Grunts & Postures*, one of my favorite stores at that time.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.
Fox: I know this isn't an exclusive *SLUG* event, but I am a huge fan of the *Twilight [Concert]* series each year. People that know me know that I am a workaholic and rarely escape Provo and *Velour* ... except for Thursdays each July and August.

SLUG: How has *SLUG* affected your life?
Fox: I fell in love with the Utah music and art world 20 years ago and it is still the driving force of my life. I appreciate any publication that obviously has that same love for this strange culture and strives to enhance it.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?
Fox: I think where you find a very conservative culture you also often find a thriving subculture. I think that will always be the case here in Utah, and why *SLUG* is still relevant as a voice for that ever-growing underground culture.

Years ago, traveling to Provo to see a touring band would have seemed unthinkable. When **Corey Fox** opened *Velour*, however, that all began to change. Fox began the all-ages venue almost five years ago with little more than a dream and some elbow grease. Fox's hard work has paid huge dividends for Provo's surprisingly diverse musical community by providing a cultural hub deep in the heart of Utah County, as well as helping to launch the careers of **Isaac Russell** and **Neon Trees**. *Velour* has slowly begun reaching premiere status, siphoning off established SLC and national acts from Salt Lake's usual haunts to play in *Velour's* lush interior.

SLUG: Tell us about your first experience with *SLUG Magazine*.
Fox: I think my first experience with *SLUG* was probably in the very early '90s, when I was so hungry for music and vintage clothing that I would often take the trip up to SLC from Provo to pick up whichever zine would notify me of the next *DV8* concert or cool new store. My first official interaction with *SLUG* came in the mid-'90s when I was managing the SLC band **Clover**. They really took off and were receiving a lot of press at the time, and *SLUG* was always very cool and supportive of the band.

SLUG: How have you seen the magazine change since then?
Fox: I think the biggest change I've noticed is the visual quality. It obviously started as a small, simple black-and-white zine and has grown into a full-color, legitimate publication with continually great cover art.

SLUG: What is one of the most memorable *SLUG* articles that you have read?
Fox: My most memorable *SLUG* article was probably the July 2008 story about Utah ska. I was heavily involved with the '90s Utah Valley ska scene when it exploded into the national spotlight, and have fond memories of that time. I was happy to read an article that revisited and educated people about that exciting time in Utah music history.

SLUG: What is your favorite *SLUG* cover?
Fox: This was a tough question. I can appreciate a cover for a lot of different reasons. Content-wise, I obviously like the July 2008 Utah ska cover (#235). I work with local bands and always love to see them receive the recognition they deserve, so I was happy to see the May 2008 cover (#233) featuring my friends **Band of**



NOBROW COFFEE AND TEA

By Jeanette D. Moses jeanette@slugmag.com

In 2006, after half a decade of working as a barista in corporate coffee shops, **Joe Evans** decided to open his own coffee shop, and *Nobrow* was born. Although *Nobrow* is a boutique shop—specializing in coffees made from top-tier roasters around the country like *Intelligentsia* and *Counter Culture*—the atmosphere is casual and their espresso delicious. *Nobrow* is more than a mere coffee shop ... The space also serves as a gallery, a practice space for local bands and the community meeting space for many groups throughout the valley.

SLUG: Tell us about your first experience with *SLUG Magazine*.

Evans: I'd head down to Sugarhouse to skate, go into *The Heavy Metal Shop* and pick up *SLUG* and a tape or two. They were always featuring these bands that I was listening to on this hardcore show on *KJQ*. It was just part of all that experience. But they continued to cover a broader sense of music than just that skate punk and hardcore. I always picked it up, because it was always where you went to see what bands were coming, or to see what bands were local. Local music coverage has always been a strong suit of *SLUG*.

SLUG: How have you seen the magazine change since then?

Evans: It has definitely grown up a lot. It's been nice in recent years to see the addition of other culture items—skate and snowboard come on stronger, my creation of the food column,

there is definitely a lot more coverage of people within the community.

SLUG: What is one of the most memorable *SLUG* articles that you have ever read?

Evans: In one of the earlier issues I picked up I remember reading about **Fugazi**, and I was such a big Fugazi fan in the early '90s that it was just awesome that they'd gotten to talk to **Ian MacKaye**. I don't know that there is one that stands out over any other, per se; I've always enjoyed the *Dear Dickheads* section. I always read **Mike Brown**'s articles because they are stupid and funny, but mostly because I've known Mike since he and my little brother were friends in high school. I remember early coverage of **Iceburn**. I distinctly remember the Iceburn cover. Iceburn was such a mammoth force when I was in junior high and here they were on the cover of a local magazine.

SLUG: What is your favorite *SLUG* cover?

Evans: I remember the Iceburn cover years ago. I loved the **Band of Annuals** cover. I thought it was so cool to do that—to recognize this other aspect of underground music.

SLUG: How has *SLUG* affected your life?

Evans: It's hard to say what influence it has had because it's always been part of the document of music and underground stuff in Salt Lake and I have always been,



Photo: Raleigh Stclair

in one form or another, part of that scene. As far as it's affected me, I don't think you could pick it out from any other aspect of Salt Lake subculture. It was always an integral part of that. Without being recognized as a big part of my youth, it was a part of my youth.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Evans: It's been willing to evolve with the scene without ever compromising itself. The majority of the advertising is still local businesses committed to creating a local scene. The articles have still been very specific to what is current in the subculture without selling out, while still paying tribute to the past.

Gilroy: *SLUG* Pride parade. We've always found the *SLUG* folk, it's just fun! [They're] a good group to hang with.

SLUG: How has *SLUG* affected your life?

Gilroy: The people at *SLUG* are just amazing. We've grown to love **Angela**—she's involved in anything she can be.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Britt: It offers people an alternative to everything else that you see here. It's not competing with anyone else, just doing its own thing.



Photo: Barrett Doran



Photo: Patril Photography

Four years ago, **Lance Saunders** and **Will Sartain** combined forces to become S&S

Productions. Since then, the duo have been booking some of the raddest national talent to play venues in Salt Lake City, Utah. In January 2008, S&S extended their reach beyond booking—becoming owners of *Kilby Court* and partial owners of *Urban Lounge*. These days the two venues each host over 25 shows per month. Combine these with their additional open market bookings and they estimate that S&S books around 60 shows per month. In addition to booking national acts and owning local venues, Saunders and Sartain own and run Kilby Records. The label released **Laserfang**'s album in late 2010 and expect to release work from local bands like **Spell Talk**, **The Future of The Ghost** and possibly **The Devil Whale** in 2011. No matter which way you cut it, Saunders and Sartain are an indispensable force in keeping the Salt Lake City music scene healthy and active.

SLUG: Tell us about your first experience with *SLUG Magazine*.

Saunders: The first time I picked up a *SLUG Magazine* was in *Raunch Records*' Sugarhouse location around the age of 12. It was something I had never seen before. It was a secret underground newsprint paper filled with eccentric art and articles on bands I was unfamiliar with. I was just a dumb kid going through the awkward stage of adolescence and didn't have any clue. The magazine was something that instantly appealed to me because it opened up a new world which I had no idea existed—an esoteric world that was thriving in Salt Lake City. It inspired me to say

the least.

Sartain: I first picked up a *SLUG Magazine* when I was 15. I was going through puberty and kind of uncomfortable with myself. *SLUG* was a breath of fresh air. I was really into punk and indie music. It made me feel a little more in my own skin that people in my own city were making such a cool thing.

SLUG: How have you seen the magazine change since then?

Saunders: With every scene comes some sort of evolution and/or change. I feel that *SLUG* has always developed with the scene itself while preserving its dedication to the people in the city it adheres to. *SLUG* will always stay relevant due to this long, proven fact—no matter how many times the scene changes.

Sartain: *SLUG* seems to have an understanding of changing trends. It has stayed with the times. Maybe a better way to put it is that *SLUG* has stayed relevant.

SLUG: What is one of the most memorable *SLUG* articles that you have read?

Saunders: They're all great, how do I pick? **Nate Martin** was one of my favorites for writing his opinions (even though sometimes they were overly offensive to some), **Mike Brown** for his crass perspective on everything, **Helen Wolf** (remember her?) for making me laugh every time. *Dear Dickheads* and *Localized* are also month-after-month must-reads.

Sartain: When I was younger, I thought Mike Brown's articles were really funny.

S & S Presents

&

Kilby Court

By Jeanette D. Moses jeanette@slugmag.com

I had never read anything so crass, especially when I was a teenager. I guess those stuck with me because it was so shocking that someone would have the nerve to write like that.

SLUG: What is your favorite *SLUG* cover?

Saunders: It would have to be the *SLUG* 17th Anniversary cover featuring **Rob Packard** and his gigantic space helmet. He was so batshit happy that he was on the cover that he pranced around telling everyone it was an original photograph from his seventh birthday party, rocking what looked to be his father's disco shirt from the '60s and his mother's purse around one shoulder.

Sartain: Any cover with local people on it. I love it that a popular magazine like *SLUG* still finds time to feature our great local scene.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.

Saunders: The one I've been trying to forget for years—the 20th Anniversary Party with **Fucktards** and **The Hell Press**.

Sartain: I think the most memorable *SLUG* event for me personally was the **Redd Tape** show we played for *Localized* in 2003 or 2004. It was with **Danny Vesper**. I felt really happy to be a part of *Localized* for the first time.

SLUG: How has *SLUG* affected your life?

Saunders: For the last six years *SLUG* has given me a creative outlet as a writer and has helped floss my aptitude in the literary sense. On another note, *SLUG Magazine* is an immeasurable component of the Salt Lake City music scene and it has provided me with considerable support over the years.

Sartain: My youth was shaped by *SLUG*. It helped inspire me to be more involved with the music scene and to know what was happening in town. I think every piece of the community is vital to the other. I would not have become an owner of *Kilby* without **Phil Sherburne** starting it. I think *SLUG* lent a lot of meaningful support to Phil over the years and I am not sure it would have survived without a supportive music community, which *SLUG* is and was a huge part of.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?

Sartain: *SLUG* has provided an outlet for people to see a different side of things. There is value in that.

MEDITRINA

By Rio Connelly globalricon@gmail.com



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COPPER PALATE PRESS

By Ryan Hall dontsignanythingyet@gmail.com

Walk past *Gallenson's Gun Shop* on 200 South, turn left into the alley beneath a gigantic mural of the Virgin Mary, pass the walls covered with street art and you will arrive at a small, nondescript building nestled behind *FICE* and *Este Pizza* that is responsible for simultaneously galvanizing and blowing up Salt Lake City's art scene. A little more than a year old, *Copper Palate Press* has quickly gained a reputation for housing the vanguard of Salt Lake City's burgeoning art scene by throwing killer screen printing parties and being an unmissable stop on any *Gallery Stroll*. More than this, however, the *Copper Palate Press* (CPP) communal philosophy—keeping the overhead low, making sure profits go directly into the pockets of the artists and putting their wares directly into the hands of the masses by selling their art, prints and merchandise at affordable prices—is responsible for providing the ever-expanding collective with a black hole-like gravitational pull for all those fascinated with SLC's art scene. *Copper Palate Press* is a delightfully motley crew—old-schoolers who were in high school when *SLUG* first burst into SLC's consciousness (many of whom have contributed to this fine publication) mingle freely with new-schoolers who have hosted their first shows at *CPP* within the last year.

SLUG: Tell us about your first experience with *SLUG Magazine*.
Cameron Bentley: I first encountered *SLUG* when I moved to Salt Lake City a few years ago right out of high school. I was working at *Graywhale* and I have read *SLUG* ever since.
Clyde Ashby: I was in junior high. Probably 1989. I lived in rural Utah and would come out to SLC for punk shows. I liked the D.I.Y. aesthetic of *SLUG*. It was everything I really liked about anti-culture and anti-mainstream, and the fact that it existed in Salt Lake, or Utah at all, was amazing.

SLUG: How have you seen the magazine change since then?
Dave Boogert: Locally, it has been a lot of people in the arts or music scenes that have helped *SLUG* push forward with free work and things like

that.
Angela has done so much to help out this city by expanding it. She has brought in snowboarding and skateboarding. She has been able to grow it and expand it and push it into new territories, and has taken it out of just a music situation that it was and blown it up without compromising what it stands for and what it stood for under **JR Ruppel**.

SLUG: What is one of the most memorable *SLUG* articles that you have read?
Davey Parish: I am going to vote for the **Mike Brown** article with **C.C. Deville**. You should hear it on the audiotape. It is pretty hilarious.
SLUG: What is your favorite *SLUG* cover?
Boogert: The **Thunderfist** cover that **Sri Whipple** did was pretty cool.
Ashby: Christmas four years ago with **Chopper Douglas Styer** on the cover with the **Slippery Kittens**.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.
Emilee Dziuk: *Craft Lake City*. That was the first *SLUG* event that I had been to. That was such a great turnout and there were a lot of people who



Photo: Mitch Allen

came, great space, perfect weather.
Parish: I would say the best *SLUG* events are the ones you can't remember.

SLUG: How has *SLUG* affected your life?
Steve Taylor: Starting out as a punk rock kid getting into *SLUG*, it was really useful to have that magazine to help me direct that craving for something new all the time. When that craving broke from a need for punk rock into something more expansive, *SLUG* was also there to give me suggestions in things like hip hop, metal and so many other genres. I could just open up any edition, no matter when it was printed, and I could flip to the back and find those CD reviews and start reading, and within 15 minutes I would have a list of CDs I was going to go buy.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?
Parish: They've stayed really local and they've kept the underground "underground" and kept it coming to you. They've evolved in that way.



THE HEAVY METAL SHOP

By Andrew Roy roydrechsel@gmail.com

Since 1987, *The Heavy Metal Shop* has been everything that stores like *Hot Topic* and *FYE* aren't—legit, neighborly and stocked with great music, posters and apparel—plus, there's no embarrassment if you're seen hanging out there. If you ever want to talk music, take a minute and go chat with *HMS* owner **Kevin Kirk**. He's an absolute fountain of rock/metal facts and anecdotes. Kirk has done something few shop owners have done: He's created one of the most recognizable brands to come out of Salt Lake. It's not uncommon to see a slew of bands like **Slayer**, **Megadeth**, **Alice in Chains** and **Exodus** clothed in the unholy garb of the *HMS*. If you haven't already, go buy yourself a shirt down at 63 Exchange Place (between 300 and 400 South downtown).

SLUG: Tell us about your first experience with *SLUG Magazine*.
Kirk: It was when **JR** had it out in Sandy. It seemed like it might have even been stapled together back then. I had an in-store concert coming with **Dark Angel** and he came and approached me, and I did an ad with him.

SLUG: How have you seen the magazine change since then?
Kirk: It's gotten much bigger. JR did a lot of trade with me. He'd take \$100 worth of music in exchange for ad space.

SLUG: What is one of the most memorable *SLUG* articles that you have read?
Kirk: I liked **Helen Wolf** a lot. That was **Bill Frost**, and I liked his column—everyone thought he was a woman, and that was pretty funny. I like **Mike Brown**—he's funny. There have been some good interviews, too. I did an interview with [rock & roll photographer] **Roberta Bayley**. She did the first **Ramones** album cover. I also got to interview **Tom Petersson** from **Cheap Trick** over the phone—I was pretty nervous.

SLUG: What is your favorite *SLUG* cover?
Kirk: I remember the **Maggotheads** cover, because I had given *SLUG* pictures of the **Ventures**, and that's what they used. That was fun because we went down to the *Pompadour*, since JR was running that too, and we did the interview there.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.
Kirk: The *Sabbathons* at the *Speedway*. Those were fun. And the ones that **Angela** did at the *Gallivan Center* were really cool. We set up a booth there, and it got really cold that night, so I sold a lot of hoodies [laughs].

SLUG: How has *SLUG* affected your life?



Photo: John Carlisle

Kirk: It was nice, especially in the beginning, to work together and be interested in the same things. JR and I were friends, and those were cool times. It was pre-internet days, when you actually had to go down to the record store to hear new music and hang out.

SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?
Kirk: Some people are surprised that Salt Lake needs something like this, but there are a lot of music fans in Salt Lake.



Jeremy Sundeaus—or "Jerm" as most folks know him—has been involved in the local and national music scenes since before most mall-punks were born. He can often be found slinging drinks, loading the stage at our own *Burt's Tiki Lounge*, occupying said stage with his current doom act **Muckraker**, and also bearing an uncanny resemblance to the Prince of Darkness with the extremely awesome and underrated **Black Sabbath** tribute band **Irony Man**. Sundeaus has seen bands, fads, clothing, hair-styles and countless issues of *SLUG* come and go. He was kind enough to share a few thoughts about *SLUG* with us, and although he is a man of few words, his responses are pretty goddamned entertaining.

SLUG: Tell us about your first experience with *SLUG Magazine*.
Sundeaus: I think it was when a certain drummer wrote to *Dear Dickheads* under the moniker "Grindboy" and stirred up some funny rantings about the then-scene.

I think Dan from **Draize Method/Red No. 5** retorted that he'd spank Grindboy with a **Slayer** album...

SLUG: How have you seen the magazine change since then?
Sundeaus: Besides color and a sleeker look, I think there's been continuity with the magazine that parallels the times.

SLUG: What is one of the most memorable *SLUG* articles that you have read?
Sundeaus: Nothing in particular, but I always read *Localized*.

SLUG: What is your favorite *SLUG* cover?
Sundeaus: The one of **Thunderfist/Blackhole/The Wolfs**, etc. **Thunderfist** being my favorite.

SLUG: Tell us about the most memorable *SLUG* event that you've attended.

Sundeaus: The *Sabbathon* when ol' **Jamie St. James** joined **The Unlucky Boys** for a sweet rendition of "Sweet Leaf!"

SLUG: How has *SLUG* affected your life?
Sundeaus: It's just a good source of information for local and national shows, shops, etc. and has been a great source for advertising locally.

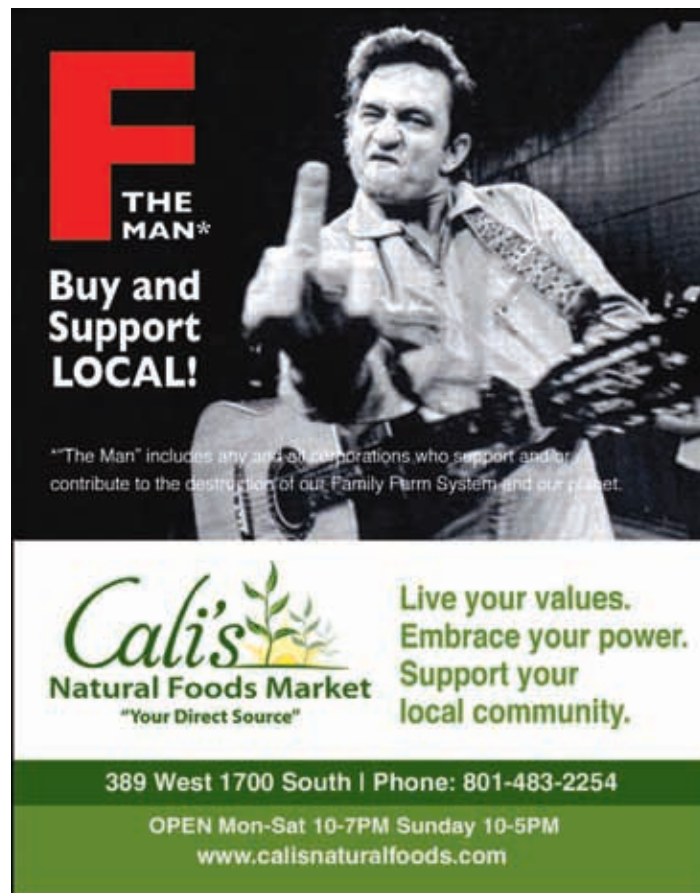
SLUG: Why do you think *SLUG* has continued to be relevant in Utah for the last 22 years?
Sundeaus: I don't think they let themselves fall into a mold and they continue to keep up with what kids are doing in the now.



Photo: John Carlisle

BURT'S TIKI LOUNGE

By Gavin Hoffman reignforever666@gmail.com



NL

SWAMP LIFE WITH

By Giuseppe Ventrella

info@slugmag.com

LINDSEY KUHN

NL

Skateboarding, like art, can be a very fickle thing. Many people have strong opinions about both, but only “lifers” can really immerse themselves into a world that revolves around skateboarding and art. **Lindsey Kuhn** was making art and skateboarding way before it became the cool thing to do. Most well known for his work as a poster artist under the business name *Swamp*, Kuhn has done work for venues like *Emo’s* in Austin, *Jabberjaw* in LA, *The Casbah* in San Diego and *Bluebird* in Denver. In addition to his poster work, he founded *Conspiracy Skateboards* in 1994. The Denver based artist has also become a mainstay at the *Salt Lake City Tattoo Convention*, and this year’s convention marks his seventh year in attendance. Ultimately, Kuhn is one of those “lifers” in the skate and art world and the definition of a word that is seldom associated with either. It’s called fun. Use your iPhone to Google it, if you’re not sure.

SLUG: Which came first for you, art or skateboarding?
Lindsey Kuhn: Wow, I guess it would have to be skateboarding unless you count scribbling with crayons as art, or maybe plastering pictures of **Kiss**, **AC/DC** and surfers

Swing by Lindsey Kuhn’s booth at the Salt Lake Tattoo Convention from Feb. 18-20 to purchase his prints.

Visit swamposters.com and conspiracyboards.com to see more of Kuhn’s work.

on the walls of my bedroom. I got my first board at eight. It was skateboarding.

SLUG: Would you say art and skateboarding are necessarily intertwined or is it just a coincidence that a lot of skateboarders make art and become artists?
Kuhn: I guess it is intertwined. Skateboarding taught me to think for myself and to be creative. I was always drawing and painting on my skateboards, shoes, shirts, walls and books. It also taught me to focus intensely on something until I figured it out, no matter how many times I messed up—whether it was learning a trick, drawing something or building a ramp to skate.

SLUG: How did the name *Swamp* for your business come about?
Kuhn: I grew up in Ocean Springs, MS, and at that time there wasn’t much to do so we would build ramps and skate. At first it was banks and quarter pipes, then finally halfpipes. Between my older brother and I, we had a ramp in our yard for 10 years. It rained all the time in south MS so there was always water and mud around the ramp, and people called my ramp the SWAMP ramp. The locals were known around the south as the swamp skaters. When I started printing shirts to raise money for the ramp, everyone called them “Swamp Shirts.” Eventually, I started making shirts for bands, restaurants, bars and “SWAMP Shirts” just stuck! When I moved to Texas in the ‘90s and started screen printing “poster art” I started selling it through the mail and just dropped the “shirts” in the business name.

SLUG: Does your artwork reflect the things you are personally interested in?
Kuhn: For the most part, yes it does—skateboarding, girls, music, monsters, movies, politics, science, art, world happenings and so forth. There is a ton of crazy stuff in this world and I try to reflect and use it in the art I make.

The man behind the posters—Lindsey Kuhn.

SLUG: Is there a specific medium you prefer for making artwork?
Kuhn: I guess I’m most known for my screen printing, but I like trying different things all the time. I get bored easily and it’s fun to try different things.

SLUG: Even though you’re known for your screen prints and posters, is there a certain medium you’d love to try and haven’t yet?
Kuhn: Holograms, movies, sculpture—anything fun that I haven’t done already. I usually do a couple big canvases a year, that’s always fun. It’s all a matter of time. It’s hard to find the time to do everything I would like to do.

SLUG: Who are some artists you’ve been influenced by?
Kuhn: Pushead, Kozik, Tim Kerr, Go Nagai, Shigeru Mizuki, Virgil Finlay, Warhol, Dali, Escher, Robert Williams, Joe Coleman, Ed Roth, The Pizz, Alex Grey, John Lennon, Jim Phillips.

SLUG: Who are some skateboarders you’ve been influenced by?
Kuhn: Jeff Phillips, Bryan Pennington, John Gibson, Craig Johnson, Dana Buck, John Kuhn, Dan Wilkes, Scott Stanton, Neil Blender, Steve Caballero, Lance Mountain ... there are too many!

SLUG: Who do you think the up and coming artists are in the poster world today?
Kuhn: There are a ton of so-called “poster artists” now and many of them are good, but most of them don’t print their own work. If you don’t make your own work, are you really an artist? Anyone can make a poster on a computer then have it printed. I guess that is the difference between a designer and artist. As for up and coming poster artists, I like what *Blackyard* is doing in Bern, Switzerland. They are a group of young illustrators that pass the paper and pen around the table and add to each other’s sketch. Then, one of them will ink the sketch to give it a uniform

Kuhn’s has done extensive work for Colorado venues.

feel. They are coming up with great schizophrenic-style illustrations. Much of what they do is offset because they can’t afford screen printing. They taught themselves to screen print, and when they do, it’s great stuff! I hope to see more in the future.

SLUG: Do you do all your own board graphics for your company *Conspiracy Skateboards*?
Kuhn: I work with different friends and other artists that do some of the graphics—Pushead, **Stainboy**, **Angryblue**, **Malleus**, and **Wrex Cook** to name a few. I get sick of looking at my own stuff so it’s fun to work with other artists.

SLUG: What was the skate industry like when you started your company *Conspiracy Skateboards*?
Kuhn: Dana Buck and I decided to start a company in Texas around the end of ‘93. The industry was turning from vert skating to street and there were very few companies making bigger decks. Everything was changing into tiny wheels and very breakable Popsicle-stick-style decks, which we didn’t ride. The industry was turning very corporate. I would read about companies in “trade magazines” making decks that were made to break so they could sell more. I was disillusioned about the skateboard world—it was all a conspiracy. We started making decks in *Buckitheads* skate shop in Dallas, and we called them Conspiracy boards because of the industry changing into the money grubbing beast that it became in the ‘90s, and today it’s just a mess. In the past five or so years there are lots of smaller regional companies that have popped up around the country, as well as a bunch of corporate empires made to look like

small companies. I just do Conspiracy for fun and never really had the cash to compete against the big companies so I try not to pay attention to them. I just love skating with friends and traveling to all the free parks around the country. It’s amazing how it has changed in the last 10 years.

SLUG: Is it better to have a skateboard company now rather than in the ‘90s, or vice versa?
Kuhn: It was more fun then because it was new and it was something that people would be stoked about. Owning an independent small company was rare back then. Now there are a ton of companies: independent, corporate and almost all skateshops make their own decks. It’s completely different. I have days or months when I want to shut the company down because it’s not worth it, but then I go skate and get stoked on skating all over again!

SLUG: Is skateboarding a more friendly sport now than it was when you started your company?
Kuhn: I’ve been skating since ‘76 and skaters are skaters. I don’t really think it’s changed much for the “real” skater. Skateboarding has changed, but the “lifer” is the same. By “lifer” or “real” I mean those who skate because that’s what they love. It’s not a sport to them, it’s a lifestyle and in life there are always good and bad attitudes, friendly and not friendly, to each his own.

SLUG: Is it as much fun to make posters now that you do it for a job, as it was when you first started doing it for fun?
Kuhn: It is SO different now it’s hard to say. I still love making and printing posters, but there is an industry around it now. It’s kinda like skateboarding or punk rock or anything else that is fun. It changes over the years. I

Kuhn’s book, *Lure of the Swamp*, features over 100 pages of his art.

think there are good and bad people in every business, so I try to find good ones to work with and for and it’s usually the ones that don’t have money. It’s the ones that do it for fun. The computer and the Internet have changed “art” and made it easy for anyone to do anything. So I just try to stay focused on what I like to do and go forward.

SLUG: Is there anyone you’d like to thank and/or give a shout out to?
Kuhn: In SLC? Big thanks to the crew at the *SLC Tattoo Convention*! They bust ass to put that thing together every year! The **Pennington Family**! Everyone that makes, promotes or supports independent art and skateboarding. And of course everyone at *SLUG Magazine*! 22 years of keeping it real! Good work!

Swing by Kuhn’s booth at the *Salt Lake Tattoo Convention* from Feb. 18-20 to purchase his prints. Visit swampco.com to see his work online.

36 SaltLakeUnderGround

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2011 SLUG GAMES STOP NUMBER ONE: NIGHT RIDERS AT PARK CITY MOUNTAIN RESORT. PRESENTED BY VITAMIN WATER & SCION

WORDS BY: MIKE REFF
MIKEREFF@GMAIL.COM

Park City Mountain Resort is synonymous with world-class terrain parks and world-class talent, and fortunately for us, it's right here in our backyard. On Jan. 8, *PCMR* hosted the first stop of the 2011 *SLUG Games* amateur ski and snowboard contest known as *Night Riders*. Not only would it go down in the books as the first contest to be held in Park City's newly redesigned night park, but also as one of the greatest *SLUG Games* events during the course of its eleven year legacy.

Park City's notorious terrain park crew, lead by **Jeremy Cooper**, built an exclusive course that blew competitors' minds. Being that *SLUG Magazine* is the freshest thing in Salt Lake, we felt it would only be fitting to build the freshest terrain park setup for this event. From the top-secret design labs in the *SLUG* Headquarters an idea was born: a full on skate park-style setup that would give athletes the opportunity to really reach deep in their bags of tech tricks. We wanted to build something different than your average hit-a-jump, then a rail, now you're done deal. We wanted something that would make the competitors excited to compete—that is who the contest is ultimately for, isn't it? With our designs and Cooper's know how, the course was built beyond our wildest imagination. Featuring jibs on four gondola cars, a plethora of boxes and an amazing up-and-back feature that let riders hit the same features up one way and down another. The general consensus of the

riders' interest went beyond words. As soon as the registration table was set up and manned by our team of beautiful *SLUG* ladies, the madness began. Skiers and snowboarders bombarded the table, filling up registration within the first hour. Competitors were foaming at the mouth watching behind fences as the *PCMR* park crew raked all of the lips one more time so it would be extra perfect for the jibulation that was about to go down.

As riders checked out the masterpiece built by the *Park City* park crew, the sponsor village was filling up with curious minds and thirsty spectators. The Salt Lake snow community was in full effect in what appeared to be a nomadic village full of colorful tents and product galore. Vitamin Water was on site keeping spectators and athletes hydrated as they hiked up and down the course. 4Frnt Skis were there letting people try out their new skis and Daleboot was showing how they make the most comfortable ski boots in the world right here in the Salt Lake Valley, even giving out a free pair. *City Weekly* was in the house, Demon United showed all of the athletes how to play it safe with their new line of protective gear and **DJ Goobers** was rocking the wheels of steel with fresh beats all night in the Siege Audio tent. We can't forget the lovely ladies holding it down for *SheJumps.Org*, the War Regime guys flossing their fresh prints and the Scion guys for letting the kids play with their RC cars.



Textbook stalefish.

By the time everyone had downed their Vitamin Water, moisturized their lips with all of the free chapstick and tied on their bibs, the course was engulfed with young jibbers doing what they do best. The event was held in a full-on jam format separated into heats by category. Young groms kicked off the night in true *Park City* style, tall tees below the knees and goggle tans that rivaled members of Jersey Shore. I'm not really sure if skiing and snowboarding has just gotten easier throughout the years, but damn, young kids are good these days. We saw rodeos over the first gondola feature, kids spinning across

the boxes like tops and style for days. I had to do double takes and ask people next to me, "How old are these kids again? Did he really just do that?" It was exciting to see the future of the sport evolving before my eyes. In the end, **James Saarela** took the first place podium for the men under-17 division of skiers, followed by **Andy Partridge** in second and **Christian Thorn** in third. In the under-17 snowboarder division, **Shaw Irwin** landed the first place spot on the podium, followed by **Heston Beacco** in second and **Jeremy Thornburg** in third. As the night went on, the young riders that were




The trapezoid box was a contestant favorite..

nose pressing their way through puberty had to take the bench and let the big boys and girls move onto the course. Both the women's ski and snowboard divisions had a strong presence, as the ladies wanted everyone to know they were a force to be reckoned with. Favoring the picnic table box, **Veronica Kelly** took first place in the women's ski open division with her 270's off and on the boxes. Trailing right behind in second place was **Blake Peterson**, followed by **Haley Kanaskie** in third. In the women's snowboard open division, **Stephanie Feld** pressed her way into first place, walking away with a fresh board courtesy of Signal snowboards. In second place came **Taylor Elliot** and **Erika Vikander** in third. The competition between the men's divisions was tight in both skier and snowboard categories. Big airs over the gondola jib, massive spins over the trapezoid box and countless switch-ups on the lower features, made for a solid display of local talent. Even though many of the riders claimed they felt like they had run a marathon from hiking the venue so many times, they would not stop. Riders were chomping at the bit to get back up to the top and drop in again. By the end of the night the persistence was dying off and only the strong continued to ride. **Scott Nelson** took the first place podium spot for the men skiers with stylish airs over the gondolas and textbook switch-ups on the down-flat-down rail. In second was **Zak Cedarholm** followed by **Sean Kennedy** in third place for the men's ski open division. *Park City* shredder **Ozzy Henning** sealed the first place spot in the men's open snowboarding, walking away with a years supply of Vitamin Water for his efforts. **Andrew Emery** took second place and **Aaron Tobler** cleaned up with a third place spot to finish the night.

See what happens at the next stop of the 2011 *SLUG Games*, the *Construction to Destruction Jam* at *Brighton Resort* on March 5. For now, check out videos and photos of the event at *TheSLUGGames.com*

SLUG would like to thank everyone who braved the cold night to check out the event, and especially a huge thanks to all of the sponsors for making it all happen—Vitamin Water and Scion for presenting, Wasatch Beers, Squatters, Smith Optics, Signal Snowboards, Siege Audio, 4Frnt Skis, War Regime, X96, Demon United, Discrete Headwear, Daleboot, *City Weekly*, Shogo Clothing, Blindside, Epic Boards, Salty Peaks and Milo Sport. and DJ Goobers.





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RUCKUS INC.

BY CHRIS PROCTOR
CHRISPROCTOR@SLUGMAG.COM

All Photos/Art Courtesy of Ruckus

Benji Pierson, a.k.a. **Ruckus**, moved to Jackson Hole, Wyo. from his hometown of Seattle with little more than some art supplies and turntables. Making ends meet by DJ-ing parties, weddings, his own radio show and then working as a lifty at the local mountain, he started on his now-promising art career. “Back then, snowboarding was the number one priority. My art career was virtually non-existent at the time,” says Pierson. Nearly a decade later, Pierson’s art has been featured on skis, snowboards, jackets, several prestigious snowboard and ski magazines, **Tony Hawk: Shred**, over five *Storm Show* films and **Travis Rice**’s newest flick, *Flight*. Even with all of the success, I got the feeling that he isn’t in it for the money or the fame but for the pure love of what he does. “I love art because I love being accepted and being paid to be me ... I mean, getting paid to be yourself? That’s awesome, are you kidding me? Plus, I get to drink beer,” he says as he opens another can. The story of Pierson and “Ruckus” is one of perseverance. As a kid growing up in Seattle, he was diagnosed with epilepsy. “I credit a lot to epilepsy, because I couldn’t go out and do a lot of the things the other kids could do, because I would have a seizure and break my jaw or crack my head open, which I did,” says Pierson. “So I was forced to stay inside and my dad would sit me down and we’d draw airplanes or whatever.” Pierson soon found that, although a curse, epilepsy might’ve molded him into the artist and person he is today. “I appreciate every day

and I think epilepsy taught me that. So, maybe I’d have been a normal kid, where it’s all about money, cars and status. I literally take a deep breath, soak it in and appreciate every single day. A lot of the time, with that disease and with other diseases, you’re not able to do that. Every day was a struggle and I’m thankful for that,” says Pierson. When Pierson reached his mid-teens, something very peculiar happened. His epilepsy disappeared altogether. “All of a sudden, when I was fifteen ... bam. It was gone. It was like a miracle. Unbelievable,” says Pierson. “I overcame my illness and it gave me the confidence to overcome a lot of other obstacles.”

Two days after relocating to Jackson Hole, he met **Darrell Miller**, producer for *Storm Show Studios*. The chance meeting ended up being a pivotal event in his career. Aside from becoming the Art Director for *Storm Show*, his relationship with Miller landed him several other gigs as well. First was *Avalon 7*, a multi-level artist collaboration founded by pro-snowboarder **Rob “Kinger” Kingwill**. Shortly after that, he began designing graphics for *Compatriot Snowboards*, where one of his boards was picked as an Editor’s Choice in *Snowboard Magazine*. Perhaps one of his most valued commissions came from another chance meeting with snowboard guru and Jackson hero, Travis Rice. “He would come to my art shows and he was always like, ‘I’ve got my eye on you, I’m checking you out.’ Finally he came up and said, ‘I think I’ve got a job for you, I want you to do my jacket,’” thus beginning his professional relationship with *Quiksilver*. “We had some beers and we talked about what colors he wanted. He showed me a drawing that one of the *Quiksilver* artists had

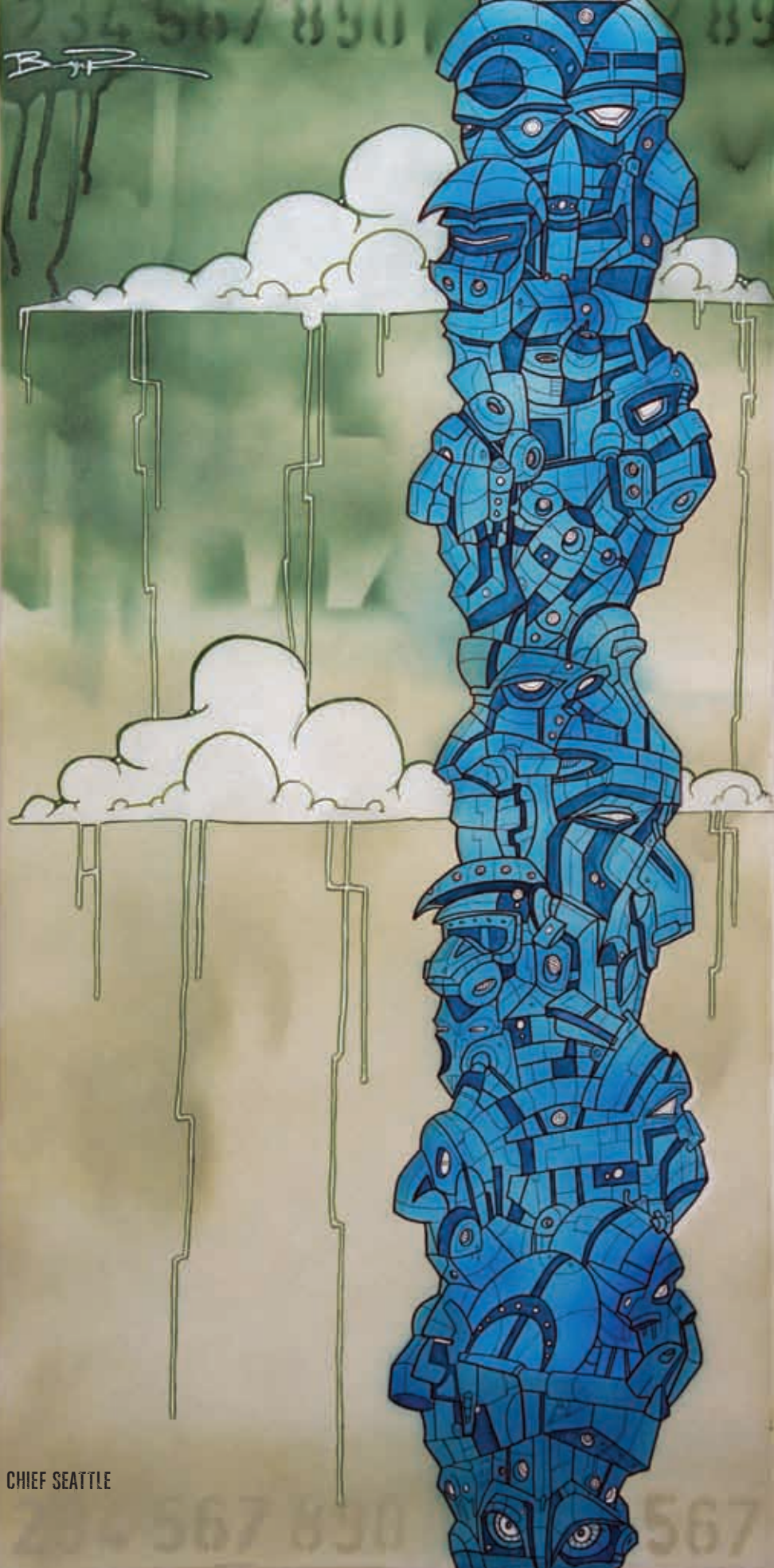
done and he didn't like it: He said it was too Disney. He wanted something a little more hardcore," says Pierson. "For Travis, everything has to be the best because you're dealing with one of the best riders in the world. They put so much on the line for their sport that you want to make sure that you're putting everything into what you're doing for them." Pierson and Rice brainstormed on a Wednesday, and by that Friday, after nine hours of painting, the print for the jacket was done. "I was exhausted afterwards. And now [the jacket] is all over the place," Pierson says. "Here I am in a video game and I have no furniture." In retrospect, Pierson had this to say about the experience: "If some kid's going to see that jacket and have it subconsciously sneak in and be influenced by that, that's all I can ask for. It's awesome. It's an awesome opportunity, and I'm forever indebted to Travis."

Pierson relocated to SLC in October 2010 to take his art to the next level. When I asked him why he chose Salt Lake, Pierson said, with a bit of enthusiasm in his voice, "I came to Salt Lake to make some waves and I think Salt Lake has the perfect combination of both the urban element and the mountain element. The key reason: you've got an up-and-coming art scene that's not overly saturated. There are a lot of good things going on here artistically and I think that SLC will appreciate what I have to offer."

He already has big plans for Salt Lake. As the Art Director for *Storm Show Studios*, he was excited for the world premier of *Miller's Thriller*, which took place on Dec. 21 up in Jackson Hole. He has been working closely with the *Hive Gallery* to get some shows set up in the spring. "I'll be hanging up my products like the jackets, K2 skis, and *Compatriot* boards along with the original [paintings]."

As an artist, Pierson is in a league of his own. He combines spray paint and sharpies, and utilizes negative space to create his sci-fi works of art. "I don't reference anything, I don't look at any pictures. Everything is straight from my subconscious, straight from my imagination," says Pierson. "Everything's freehand, too. I rarely use a ruler." Many of Pierson's paintings are *Star Wars* related, due to the fact that during his childhood the movies never induced seizures despite the light-saber duels and hover bike chases. "I call myself Sci-fitti. It's science fiction, but it's street. I want to put CG on paper. I want to show you that we don't need computers to do art," he says.

As an artist and as a human being, Pierson draws his inspiration from his struggle with epilepsy and his appreciation for life that he found as a child. As far as art goes, "Nobody can teach you art. You're either born with it or you're not. I think teaching and art is a contradiction of terms. You can't teach something that's just in somebody," says Pierson.



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A woman with glasses and a black top is posing in a diner setting. She is smiling and has her hands near her face. The background shows a doorway and a sign that says "INVESTOR'S CLUB".

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Remembering the Legend: C.R. Johnson

A skier in mid-air above a snowy slope, with a lake and mountains in the background. The skier is wearing a green jacket and is captured in a dynamic pose. The background features a clear blue sky, a snow-covered mountain slope, and a serene lake nestled between forested hills. The overall scene conveys a sense of adventure and winter sports.

Jump Out with SheJumps.Org

By: Ben Trentelman
BDKT0@yahoo.com

“We strive to motivate and inspire women to form a healthy relationship with the sports.” **Claire Smallwood**, *SheJumps*’ Executive Director, says about the company’s activities. “We don’t want to take 100 women and throw skis on them just to make them ski. We would rather take 30 and help them build a long term relationship with what they are trying.” *SheJumps.org* is a nonprofit organization, funded by grants and donations, which started out as a blog in 2005 written by **Lynsey Dyer** and **Vanessa Pierce**. The idea behind the blog was to create a forum for women to celebrate and bond over their relationships with the sports and wilderness they loved. At the time, there wasn’t really anything like it for women who were interested in winter sports. Over time the blog evolved into the organization it is today. As stated on their website, “*SheJumps* creates a supportive community of females of all backgrounds and ages, inspiring them to reach their highest potential through increasing participation in outdoor activities.” *SheJumps* runs activities such as ski groups, hikes and other activities geared towards helping women of all ages and abilities become comfortable with healthy physical fitness. The community includes women like Junior Olympic Downhill Champion Lynsey Dyer, Freeride World Tour Overall Winner, **Crystal Wright**, and Women’s Ski Jumping World Champion, **Lindsey Van**. Despite their impressive résumés, these ladies present nothing intimidating. They know what it takes to set and achieve spectacular goals, and they just want to help everyday women do the same thing, even if you aren’t striving to win medals. Women who participate in *SheJumps* are referred to as “Jumpers,” because in SheJumps, you Jump In, Jump Up, or Jump Out. This refers to what Smallwood described as more of a life philosophy. “You can jump in and try something new, jump up and share it with somebody, or jump out by taking it to the next level and being the best you can be at what ever it is you are doing.” This is how



Photo: Courtesy of SheJumps.org

SheJumps approaches everything, on and off of the mountain. Smallwood’s best example of jumping in is *SheJumps*’ youth ski program, (S)heJumps into the Canyon. Shortly after joining the *SheJumps* crew, Smallwood had heard about a group of kids who had been taken telemark skiing with an after school program. “I felt like we could give back and I knew that we could do it.” She convinced Dyer and Pierce that they could create their own program geared towards getting youth on the mountain to learn to ski with top athletes, free of charge. Tweaking the mission slightly, they allowed teen boys to participate alongside the girls because they felt that they were still exposing kids to skiing who would not have had the opportunity to do it at all (this accounts for the (S)heJumps). After partnering with Boys & Girls Clubs in Salt Lake and Murray, they found a number of kids who, due to cultural differences or financial woes, would never see a mountain from the top of a lift. The program, now in its third year, has grown a great deal and will be serving more youth than ever this season with the help of the Billy Poole Memorial Fund and sponsors like North Face. Despite being an organization that primarily serves women, they still get a great deal of support from the men in the outdoor sports

community. According to Smallwood, “We had one guy who was so thankful because his girlfriend enjoyed skiing so much more now because she found out that there are other women out there doing it.” *SheJumps* is about finding your happy place in what you are trying to do, not outdoing everyone else. Smallwood says, “It’s not about women competing with men, it’s about showing women that this is their only life, so they’ve got to live it up!” When attending a *SheJumps* event, you can expect what Smallwood describes as “a comfortable environment where women can push themselves as much as they want. Where they can do anything

they’ve ever seen a guy do. It’s not about breaking a sweat, but more about having fun.” For one event, the *SheJumps* crew hiked the Grand Teton where they hula hooped when they reached the top. *SheJumps* is there, Smallwood says, to ask, “What else do you want to do besides hit that mountain? What is it that you want to do to change the world?” If you want to join the fun, *SheJumps.org* will be hosting events such as premiering women’s ski videos, hosting avalanche clinics, and other outdoor adventuring. For all updates of these events check out the website *SheJumps.org*. They encourage any women who have even the slightest of interests in seeing what they can achieve outdoors to join in. If you are interested in checking them out, you can find them at *SheJumps.org* to see events such as meet and ride days, check out photo galleries of past events, or to contribute to and read stories of other jumpers and their exploits. As a non-profit, *SheJumps* can also use your donations, which can be made online. *SheJumps* hosts an online networking site at *SheJumps.ning.com* where you will be able to share your stories and talk with likeminded people. Gentlemen: don’t feel left out, *SheJumps* welcomes your feedback, donations, and girlfriends.



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FUCKIN' NUTS FOR
DOUGHNUTS!

By Woodcock Johnson
info@slugmag.com



Photo: Patiri Photography

Tasty traditionally made treats from Beyond Glaze Doughnuts.

Beyond Glaze Doughnuts: 54 West 700 South, Salt Lake City
Fresh Donuts and Deli: 2699 South State St., South Salt Lake

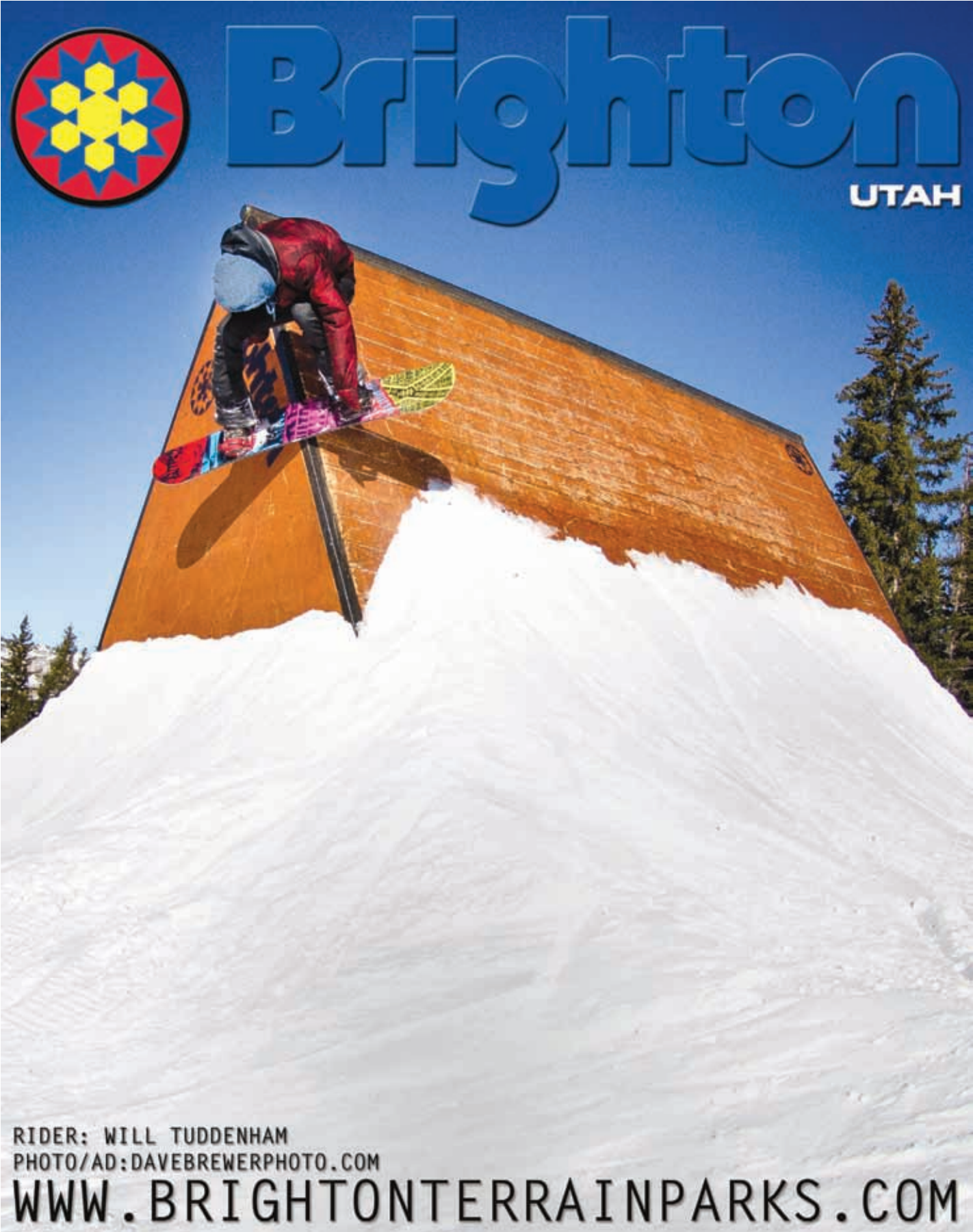
I spent a decade of my life working in a grocery store. This experience allowed me to see just how bad the state of the American doughnut had become. In the old days, bakeries would mix the yeast dough from scratch and would use hot oil for frying. For years the process of mixing, proofing and frying dough was respected. This eventually proved to be more labor intensive than most places could afford. Recently, grocery store bakeries started getting frozen, pre-cooked doughnuts shipped to them. They would defrost and glaze them and then pass them off as freshly made. Not only were these doughnuts lackluster in flavor, they all came from the same central warehouse. All the major chain stores were selling the exact same abominable breakfast pastries.

While some local stores have continued the tradition of scratch baking, it has become difficult to find a good doughnut. They're often dry, overly sweet and too bready. Even when they're fresh they taste like failure. For a culture that prides itself on sweets as their only vice, it seemed strange that we couldn't do any better. I knew that if I scratched the surface even a little bit I would find something akin to the doughnuts of my youth—the kind that powered our forebearers through their morning commutes. I didn't want *Banbury Cross* or even *Krispy Kreme*. I wanted something that would leave a more lasting

impression. In my quest for a better doughnut I decided to check out a couple of local shops that recently popped up on my radar. My first visit was to a gourmet shop on 700 South. *Beyond Glaze Doughnuts* has been operating a store in Draper for a while now and recently opened a second location downtown. It is the epitome of a frilly pastry shop, with the appearance of the finished product being their main focus. Like the name suggests, they pride themselves on piling on the extras, with toppings taking center stage over standard doughnut glaze. One of the best items from their case is the German chocolate doughnut. They start with a freshly made doughnut that they then schmear with dark chocolate frosting. The chocolate layer is topped with toasted coconut and finished with a decorative piping of caramel. Another favorite is the grasshopper, topped with several interconnected swirls of mint frosting that act as a base for a massive pile of Oreo cookie crumbs. The star of their menu for me is also the shop's most unique entry—the maple bacon doughnut. This one plays off the idea that whenever you go out for pancakes you always end up with a little syrup on your bacon. Though hardly an original idea, *Beyond Glaze* pulls it off very well. The perfectly sweet maple glaze pairs well with bits

of crisp bacon. Over the top? Sure. But certainly worth a few repeat visits. Their doughnuts are a little pricey, coming in at \$1.98 each or \$18.70 for a dozen.

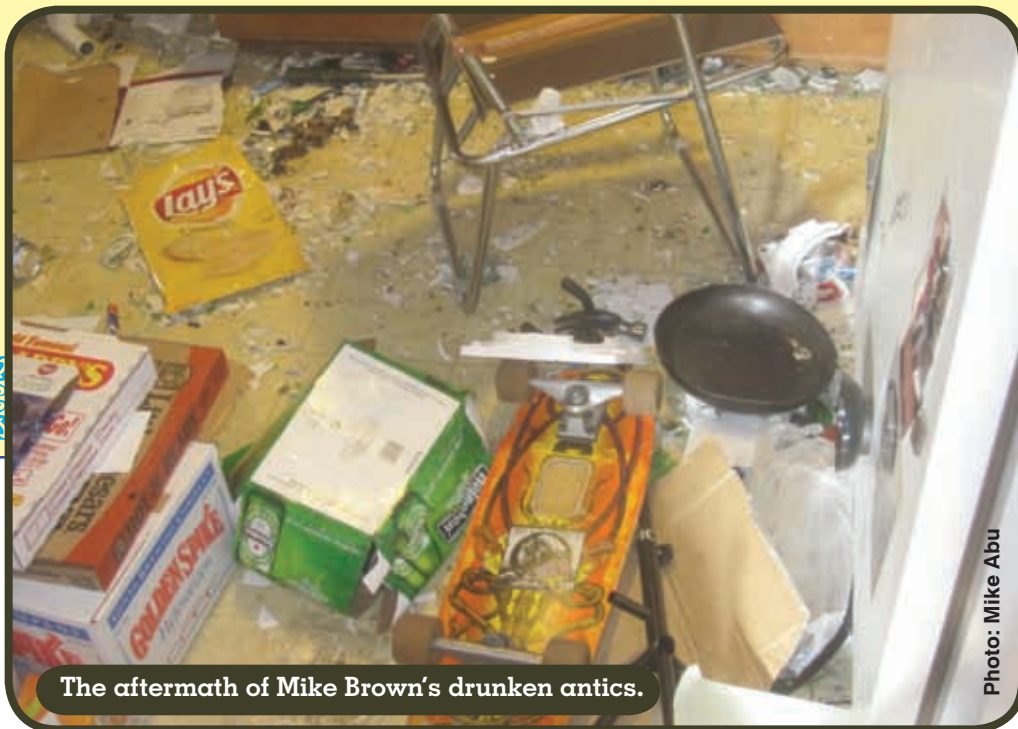
On the opposite end of the spectrum is a spot on State Street called simply *Fresh Donuts and Deli*. Deliciously lo-fi, *Fresh* was at one time a local branch of the *Winchell's* chain. It still has some of the period decorations on the walls, and they still make doughnuts in the old fashioned way. It is currently my favorite spot for old-school doughnuts. A single glass display case holds more than its fair share of doughnut nostalgia. Classic glazed doughnuts are prepared every morning and continue to be this little gem's bestseller. There are also old-style cake doughnuts, chocolate rings and maple-glazed long johns. One of their best is the apple fritter, a sinful combination of dough bits and apple chunks expertly fried together. Another popular option is the Bavarian cream. Traditional in its preparation, the Bavarian nests a sweet pastry cream inside of a chocolate-frosted round. The only possible criticism of these filled doughnuts is that they are sometimes a little light on the filling. Still, when the doughnut itself is this awesome, how much or how little of what you find inside is really of little importance. *Fresh Donuts and Deli* sells their doughnuts at \$3.98 for six or \$7.79 a dozen, with the fancier varieties costing an extra fifty cents apiece. You should really consider paying them a visit. You may end up needing to spend a few extra hours in the gym as a result, but that's a small price to pay for rediscovering why you liked doughnuts so much in the first place.



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Home Sweet Home

By Mike Brown
mikebrown@slugmag.com



The aftermath of Mike Brown's drunken antics.

Photo: Mike Abu

I hope to God, if there is one, that my landlord doesn't read this article. I'm not concerned so much about the maintenance guy giving this page a gander. He's a nice dude, but never really fixes anything in my apartment, anyway. I'm OK with not getting my deposit back, but I really like my apartment and an eviction at this point would likely be justified by the next 800 or so words. But fuck it ... You all want to know how I live, right?

Think of this article as an episode of *Cribs* without the pretentious, rich ass-clowns making you feel bad for not having a hot tub propped up on stripper poles encrusted with platinum-framed mirrors in the middle of your arcade room. Although, my apartment is just as eccentric in certain ways—I have a life-size **John Stockton** vinyl die-cut that adorns my living room ceiling.

Let's get one thing out of the way right now: I'm messy. I'm not messy like those people on that *Hoarders* show. I try not to let things smell bad. But my busy, jet-setting lifestyle and distrust of maid services (be it topless or otherwise) don't allow for a clean pad. At least I'm not lazy—I believe you have to disperse some energy and effort in order to make a mess.

I personally don't look at my messy apartment as a mess, it's my own special brand of Feng Shui, the ancient Chinese art of creating positive energy with how all your shit is arranged.

Messy or not, my roommate **Abu** is in a constant battle with the pile that my apartment has become, so much so that he pays his rent by doing the dishes. It's a perfect arrangement, but in retrospect, maybe we smashed so many dishes the other night because Abu didn't want to do them and not because we were mad at girls and the world.

I'll get to that part in a minute. First, let me explain my kitchen. I am no **Betty Crocker**. Cooking absolutely trips me out. It's not my strong point. My skills around the stove tap out at about Rice-a-Roni. In my house, the kitchen's primary functions include a fridge to keep my Natural Lights cold, a surface to tape a Jazz season schedule to (along with other various flyers and pornographic materials) and a dirty counter top I can do shots of Beam off of.

I still have half a birthday cake in my fridge that **Angela** gave me when I turned 30 a year and a half ago. It's one of those picture cakes. I don't have a copy of the picture anywhere and I really like it. Since I don't use my fridge for much of anything

else, why the fuck should I throw this cake out? Besides, the fucker is hard as concrete by now.

As most of my Facebook friends know, the other night Abu and I were having one of our routine conversations about girls and why

they suck and why we don't (even though I know nine times out of 10 it's the other way around). It was 3:30 a.m. and we both happened to be nearly blackout drunk. Luckily, Abu was smart enough to record the conversation and post it on YouTube and our Facebook walls.

It's a four-part series that can be found if you go to YouTube and search "Mike Brown and Mike Abu discuss girls," or just creep my Facebook wall. It's definitely some of the dumbest shit I've ever done drunk, recorded or not. As one Facebook comment so eloquently said, "I feel like I'm watching an episode of *Intervention*." Our disgruntled frustrations were quickly taken out with a punch to the fridge. I don't know why, but I have a habit of fighting inanimate objects (like walls and trees) when I'm upset. My record vs. trees is roughly 4-3. But with walls? Well, the wall always wins in a fight. I'm definitely 0-3 in that category. Abu felt the same way last week and put all our kitchen knives in said wall before we began smashing all of our dishes with a hammer.

The hammer was conveniently located within arm's reach of where I was sitting near my gas stove. While hammering our dishes we also attacked a banana and two frying pans that somehow got in the way, kind of like friendly fire.

Our kitchen also contained a working blowtorch and a vase full of roman candles—two items that should never be around people as drunk as Abu and me. The burn marks are surprisingly minimal, not nearly as evident as the cuts on my hands. The fact that I was sitting in front of a gas stove when I lit the roman candle was a wake up call as to what my epitaph would be if I had blown up Abu and myself. 'Here lies one very stupid, stupid man.'

The last time my kitchen saw carnage like what Abu and I unleashed on it was when our friend **Bernard** got blackout drunk and peed all over it right in front of me while I begged him to stop. It was seriously the longest pee I have ever seen a man take and it was all over my cereal and rice cooker.

I can't lie though, destroying your kitchen and lighting off illegal fireworks indoors is pretty fun. So fun that a lot of people, in all seriousness, have been asking me if they can come over to my apartment and break some stuff. The answer is no. I'm just not that punk rock, sorry.

Twitter @Fuckmikebrown

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Stupid Cupid

By Princess Kennedy
facebook.com/princess.kennedy

Photo: Katie Panzer

SLUG presents: the dueling personalities of Princess Kennedy's cupids.

It's here! That wonderful time of year, when couples are forced to show their undying love for each other through overpriced bouquets of flowers, vomit-inducing quips by Hallmark and obligatory boxes of chocolates.

I've kept it no secret that I'd rather lose a limb than be coupled, but what I hate more is feeling bad about it every February 14th. As I've written before, my opposition to relationships comes from my poor choice in partners. To recap, my last boyfriend was a porn actor and the one before him was a male prostitute—a glowing report to my bad taste.

It hasn't always been this way. I had a couple good relationships when I was younger, but that was due to naïveté and blind luck. I think I've come to the realization that my love deity has a spilt personality, similar to Jekyll and Hyde.

My cupids are more of a conscious thing. On one shoulder, I have the sweet cherubic homosexual angel that idolizes the good in people, one who makes me think I long for walks on the beach, breakfast in bed and sweet love down by the fire.

The other is a horrible goth tranny obsessed with anonymous sex, money and power. Unfortunately, somewhere along the line the bad has taken her arrow of love and jammed it into the Richard Simmons-esque afro of the good—making me repulsed by the unwarranted attention from would-be suitors.

Her arrow has left me quite the cynic. Don't get me wrong ... I'm 100% for gay marriage. If that's what the fools want, then I believe they should have that right.

However, I also feel that they should serve a minimum sentence of five to 10 years for their lack of judgment.

Isn't that horrible?! I'm not sure exactly where my cynicism comes from. The classic example of The Relationship comes from your parents and mine started dating from the age of 13, putting them together for over 65 years. Although it's incredibly romantic, the sheer thought of having to spend that much time with someone puts me in an anxiety-ridden state of panic.

Okay, I know you're sitting there thinking, "Whoa this tranny is fucked up!" But alas, it seems that without really realizing it,

I, Princess Kennedy, have fallen for someone. The medical chariot of the gods arrived just in time to administer CPR to the cupid with the Golden Girls afro. Shortly after moving back to SLC, I was featured in a local paper about returning to SLC and what I had done while I was away. The cover sported me in all my blonde glory and this boy—we'll call him "Dude" for the sake of anonymity. Dude actually sought me out and asked me out on a real date. For the past few years, we've had a very casual "thing" that doesn't have much expectation or commitment, which works well for my ADD.

His job in the real estate game came crashing down with the economy, and last year, my on-again-off-again romance was stopped short by his decision to join the military. My first instinct was to be all, "DUDE, what are you thinking?" But as he is a 25-year-old male, I understood that his decision was a good step forward for his future and his education. Since he lives in the closet, the now-defunct "Don't Ask Don't Tell" was moot. Therefore, I supported him and tried to understand. When he left, I got that heartache-y feeling you get, which is the number one reason to run away from these things. At the same time, it was nice to know, despite the cynical nature that I've developed, there might be something human in there.

I was forced to face this when he came home on leave and told me that he had made a huge mistake—if he had a chance to do it all over again, he would stayed here and gotten more serious with me. He even brought up the M word, which almost won him a "see ya Dude." For now, I find that the long distance makes for good practice and low commitment, a sort of recovery period for good cupid while I attempt to keep bitter goth tranny cupid on a short leash.

I'm not sure if I'll really ever develop a want to share my life with another, but at the end of the day I am not a deity and I have to carry the hope that the age-old adage is true, that there is someone for everyone and my tranny chaser is around the bend. Quite frankly, I don't cherish the thought of growing old alone.

In the meantime, let me use this as my own personal ad and invite any and all potential suitors to meet me at Bar X around the corner from my pad to get wasted and have mad, anonymous hate sex on Valentine's Day.

Illustration: Maggie Zukowski

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///. PRODUCT REVIEWS

Zoo York

Bircho and Trusty Shoes
Zooyork.com



In the early '90s, East Coast skate-lifestyle brand Zoo York would describe itself as a skate, hip-hop and graffiti inspired brand. As this company has grown, their products have come to assume the dark, gritty undertones of the East Coast's inner cities. The Bircho and Trusty shoes are no exception. The Bircho's style is raw and unassuming, yet that's what makes it such a great skate shoe. The suede fabric can handle months if not years of kickflips, and the shock absorbing mid sole does wonders in the bruised heel department. Add the vulcanized toe and you've got yourself a solid skate shoe that's sure to keep you happy every second you spend on a skateboard. The Trusty shoe is a high top with skate influences. It has a leather overlay on the heel and suede on the heel stripe, plus a vulcanized sole, making it both classy and skateable. So whether you're into lookin' super fly on the weekends or late night skate sessions, this shoe is a "trusty" addition to your skate shoe arsenal. —Chris Proctor

4FRNT

EHP 186
4FRNT.com

Based right here in Salt Lake City, 4FRNT has been making skis since 2002. The EHP is **Eric Hjordliefson's** pro model. If you are not familiar, Eric is the backcountry guru of the 4FRNT crew,

a true Canadian who spends most of his time skinning around the backcountry, snowmobiling and skiing sick lines. With dimensions of 129x116x123, this ski is big, but not cartoon-like and has a monster, 40-meter turning radius. It features a tip rocker that allows the ski to plow through anything in its way and stay afloat in the deep stuff. This ski likes to go, and it likes to go hard and fast. The EHP is the slayer of all terrain, essentially a downhill race ski on steroids. It will lay down some massive turns on any face, no matter if it's overhead blower or rock-hard rotten snow. Often, skis this wide get a bit of chatter when it gets rough and fast, but not these boards—the only thing that will rattle is your brain when you are strait-lining out of The Cirque. It's a ski that will kick your ass if you are not ready, but if you like to point it and hold on, this pair of sticks should be your go-to boards. —Mike Reff

Smith

Maze Helmet and I/O Goggle
Smithoptics.com



The first time I took the Smith Maze helmet out for a test run, I was battling a fierce hangover. My brain felt like it was throwing itself against the inside of my skull but as soon as I slipped this thing on, I felt like my head was being cuddled by the Stay Puft marshmallow dude. He was whispering sweet nothings to my distressed gray matter. The Maze features tons of padding for a great fit that also keeps your head super warm. If you've ever worn an ill-fitting helmet-goggle combo, you know that even sneezing can necessitate a full head-gear rearrangement. The Maze fits so perfectly with Smith's I/O goggles that I was able to ride all day without fucking with anything. The I/O goggles have a spherical lens that gave me a much wider angle of view than traditional lenses. It took me a hot minute to figure out how to switch out the lenses, but

once I got it, it was super easy to do. Besides being super functional, the Maze helmet and the I/O goggles look fresh as fuck. Both are super sleek and low profile and available in tons of colorways to match your steeze. I've heard every excuse for not wearing a brain bucket: "It feels weird," "I can't see," "I don't wanna look like a gaper." The Maze solves all of these problems, so now the only excuse you have is, "I don't have any brains worth protecting." —Katie Panzer

O'Quinn Clothing

Classic '40s Long Sleeve & James Dean Jean
Oquinnclothing.com



I am a creature of habit and that aspect of myself spills over into my everyday wardrobe decisions. Naturally, I was apprehensive to wear a brand that is not part of my typical forte. But after careful consideration, I decided that O'Quinn clothing is okay by me. I mean, you cannot dispute quality craftsmanship and classic styling. The jeans are my favorite dark blue classic denim color, which makes for a good cuffed look. As far as the T-shirts are concerned, you'd be a fool to say that heather maroon is a bad color, or that these shirts don't fit right and are uncomfortable—by which I mean the shirts fit really well and are made of some of the finest cotton I have ever had the pleasure of draping over my malnourished body. In a nutshell, O'Quinn had made a disciple out of me and I will never hesitate to purchase any of their products. If you are looking to enhance your 2011 wardrobe, check out O'Quinn clothing, you won't be disappointed. —Captain Hennessey

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Country Strong
Screen Gems

In Theaters: 01.07

I'll be honest, I'm not a fan of country music. Maybe it's because I could never relate. I never had to shoot my dog or drive a pick-up truck. I did grow up in the South, so maybe the oversaturation of the genre ruined it for me. Either way, there's one thing a viewer must possess in order to somewhat enjoy **Shana Feste's** tale of personal loss and social redemption: An absolute love for country music. A renowned country singer (**Gwyneth Paltrow**) is recklessly brought out early from rehab for an alcohol addiction by her manager/husband (**Tim McGraw**) in order to reintroduce the world to the rehabilitated superstar. Along for the ride are two aspiring artists (**Garrett Hedlund & Leighton Meester**), who add emotional drama with their infidelity and head games. As relationships shatter and old habits resurface, the price of stardom begins to take a toll on the former superstar. Feste offers by far the longest commercial for the most boring soundtrack in recent memory. Not one character offers any redeeming values to make the audience interested in witnessing or supporting a powerful and triumphant comeback. To make matters worse, the entire cast has absolutely no stage presence when belting out their vocals. What's left over is one dreadful concert scene after another with an awkward ensemble cast performing with foolish faces, unsure of their character's background. *—Jimmy Martin*

The Dilemma
Universal

In Theaters: 01.14

The premise of **Ron Howard's** latest project can be related to ABC's recent ethical experiment series, *What Would You Do?*, where unsuspecting citizens are placed in awkward situations and analyzed based on their reactions. Situations such as school bullying, spousal abuse and racism have been spotlighted, but the subject of infidelity must have caught Howard's attention. What would you do if you knew your best friend's spouse was cheating on them? This is the situation **Vince Vaughn** finds himself in during

this dramedy where an alliance with his best friend (**Kevin James**) is tested when he discovers the other's wife (**Winona Ryder**) is having an affair. The predicament of revealing the truth arrives on the notion that informing his friend could directly hinder a multimillion-dollar contract with an auto company. What's a friend to do? As much as Vaughn has overplayed the fast-talking salesman character, this time around he actually brings an acceptable amount of heart and soul to a character placed in an unusually uncomfortable situation. Surprisingly (and that word is not be used lightly in the slightest), the funniest performances comes from **Channing Tatum** as a sensitive tough guy leading the married woman into temptation. Howard does slip into unnecessary sight gags and pratfalls, which is disconcerting to the film's more demure undertones, but, in the end, offers an interesting conversational piece for viewers to ponder on their drive home. *—Jimmy Martin*

The Green Hornet
Sony Pictures

In Theaters: 01.14



The wild ride behind the creation of **Michel Gondry's** first attempt at helming a superhero epic has been extreme to say the least. From multiple attached directors and villains with Jamaican accents (Thanks **Nicolas Cage**, but no) to bad publicity based upon the first cut of the film, many were unsure what to expect once **Seth Rogen** donned the mask with his

martial artist chauffeur at his side. In order to bring justice to the crime-ridden city of Los Angeles, the heir to a successful newspaper company (Rogen) partners with his late father's assistant (**Jay Chou**) to become two masked vigilantes delivering terror to the corrupted members of society. The brilliance of Gondry can be seen not only through the well-choreographed fight sequences, but also through the inexplicable yet crafty camera-work that still baffles this critic's mind on how it was achieved. Rogen molds his style of stoner humor around the character to a degree that settles nicely and makes the actor appear more buffoonish rather than heroic, which actually works quite well. Chou hits the big screen with an explosion of kicks, punches and an ability to stand toe-to-toe with his counterpart in a strong comedic fashion. The biggest tragedy, other than **Cameron Diaz** who essentially offers nothing to the storyline or her character, comes from the lack of utilization of **Christoph Waltz**, who stars as the film's antagonist, but isn't provided with enough material to let him shine properly. *—Jimmy Martin*

No Strings Attached
Paramount

In Theaters: 01.21

It's a concept that has been done time and time again with romantic comedies—two strictly platonic friends attempt to have a physical relationship without the emotional baggage that most affairs come with, but one of the participants inevitably falls for the other and fireworks ensue. Such is the case with Adam (**Ashton Kutcher**) and Emma (**Natalie Portman**). Since childhood, the two acquaintances have had multiple awkward semi-sexual encounters with no results. However, when Adam discovers his actor father (**Kevin Kline**) is sleeping with his ex-girlfriend, Emma arrives to lick his wounds and other parts of his body as well. Before the sexual situation becomes too serious, the commitment-fearing Emma sets rules so as not to fall into the archetypical relationship. No snuggling, lying, jealousy or staring deeply into each other's eyes is allowed by any means. While the situation may have an



unbelievable beginning, it's only a matter of time before someone breaks a rule and someone's heart in the process. Essentially, you have two Hollywood heart-throbs dishing out compliments to each other for 108 minutes, the only problem is Portman has the acting ability to support her charm with comedic timing and authentic heartfelt moments, while Kutcher falls short with only a pair of batting eyelashes. The R-rating allows the cast to deliver a suitable amount of adult humor that is offered by great lineup of supporting characters that include Kline, **Greta Gerwig** and **Lake Bell**. *—Jimmy Martin*

Season of the Witch
Relativity Media

In Theaters: 01.07

There's an enormous difference between a well-financed Hollywood blockbuster and a project attempting to capture the same adrenaline without the required financial support. **Dominic Sena** attempts to disguise his low-budget fantasy-horror as a high-end spectacle by pushing the limits with CGI-rendered effects and green screen battle sequences, but his ruse only spotlights the film's faults and makes the experience more absurd than frightening. In an effort to rid the world of the 14th-century Black Plague, two former crusaders (**Nicolas Cage, Ron Perlman**) are forced by the same church they abandoned to escort a suspected witch to a sacred monastery for a "fair" trial, but the dreaded path to their destination is infested with rough terrain and demonic detours. Accompanying the two warriors is an ensemble of characters with an absurdly predictable order of deaths that's in direct correlation with whoever is the most boring with the least amount of dialogue. Cage fails miserably at his attempt to portray a valiant soldier, but it's the overall substandard production value that deserves the majority of this hazing. Shame on Sena for attempting to undersell the audience with shortcuts as simple as sound effects—in particular, a scene in which vicious wolves attack the posse, yet their howls sound eerily similar to **Kathleen Turner** being tortured slowly. *—Jimmy Martin*



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6 SUPERBOWL SUNDAY POTLUCK PARTY 5PM	7 Barela's Board Games & Bourbon Night \$3 Beam	8 2'S DAYS \$2 DRAFTS \$2 WHISKEY \$2 TEQUILA	9 LOCAL OPEN MIC NIGHT *bring your own instrument BIG ROB'S \$4 MANHATTANS	10 STRICTLY VINYLs feat. DJ Greg (newwave & modern rock)	11 PUNK FRIDAYS feat. DJ VOL (old punk & ska vinyls) \$5 Combos	12 HAPPY ST. VALENTINES DAY MASSACRE BALL music by DJ Curtis Strange
13 AMERICAN ROOTS MUSIC ALLIANCE *playing live blues, folk, country by local artists (7pm)	14 Barela's Board Games & Bourbon Night \$3 Beam	15 2'S DAYS \$2 DRAFTS \$2 WHISKEY \$2 TEQUILA	16 LOCAL OPEN MIC NIGHT *bring your own instrument BIG ROB'S \$4 MANHATTANS	17 STRICTLY VINYLs feat. DJ Centaur (motown & soul)	18 PUNK FRIDAYS feat. DJ VOL (old punk & ska vinyls) \$5 Combos	19 OLD DEATH WHISPER Americana Rock from Idaho no cover
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SLUG MAG

///. BEER REVIEWS

Beer Reviews

By Tyler Makmel
tyler@slugmag.com

The month of February is here—we've recovered from the holidays, sent out our apology letters for any drunken mishaps and finally allowed our livers to start that healing process. Then the holiday planning assholes from above take a shit on us by infecting this month with cherub- and chocolate-packed mayhem, which only leads to more heavy drinking and probably some regrettable carnal endeavors. This lineup ought to put you in the mood for candlelit alone time with your lover or the random you picked up at the bar to ease any feelings of loneliness. Sit back, grab that KY and prepare for your beer chubby.

Root Cellar
Brewery: Squatters
ABV: 8.4%
Serving: 750 ml bottle
Description: This new Wild Ale from Squatters pours a deep brown (almost black) color with a pillowy soft, off-tan head. The aromatics are filled with figs, dark cherries, sweet molasses, and it is polished off with a sweet plum character. The flavor is a mixture of rounded plum softness, some light barrel taste and a subtle tartness that finishes with a deep caramel/molasses coating your mouth.

Overview: I generally get my hard-on confused with love, and with this, my head is spinning. Barrels with sour yeast are the easiest way to my heart, so thank you Squatters for helping me through this rough patch of 2011. This American Wild Ale has just enough tartness without destroying the malt character of the beer and not so much sour character that it makes me want a lemon for the come-down. It hit all the spots, and is perfect for that dark beer craving you may get with the colder weather.

The First SnoAle
Brewery: Hoppers
ABV: 8.1%
Serving: 750 ml bottle
Description: This winter Biere de Garde pours a crystal clear ruby to copper color with a small white head. The aroma is sweet overall, with notes of spicy yeast, caramel and a warming fruit essence. Off the first sip you initially get light fruit, which leads into soft spice with a well-rounded malt character.

Overview: Out of the blue, head brewer Donovan Steele surprises us again. The First SnoAle is a classy Belgian beer with a killer yeast profile and the balance to match. The brew also features sexy label art and a curvaceous bottle that makes it tempting to kick your loved ones aside and take this brew to bed. This was one of my new favorites from the folks at Hoppers.

Paardebloem
Brewery: RedRock Brewery
ABV: 9.2%
Serving: 743.6 ml bottles for sale at the brewery
Description: Hazy, dull golden in color with a tight white head of tiny bubbles, this bottle-conditioned release pays homage to classic traditions in more ways than one. Like any bottle-conditioned ale, tip and pour carefully, keeping the bottle horizontal until nearly empty to ensure that none of your friends get the lees (the physical evidence of bottle re-fermentation) in their snifters. Then, immediately hold your glass up to your nose. You are greeted with the smell of freshly cut dandelion, followed by a fruity Belgian yeast note. These both eventually fade and leave the toasted malt aspect to dominate the aroma. Sip, and half a dozen flavors overlap and blend together. This is one of the most complex local beers I've had to date, and the good news is that it's just going to get better. The flavor starts dry, but quickly diverges along many avenues, which you may follow to peach juice, rich cooked fruit, musty farmhouse character or herbal bitter.

Overview: *Paardebloem* means 'dandelion' in Flemish, and while considered a nuisance, these plants have long been used as a bittering element in beer. This oak-aged ale was designed by RedRock in conjunction with **Chris McCombs** of the *New Belgium Brewing Company* in Colorado, and the quality of the craft really shows. Included in the ingredients are not only the namesake fresh dandelion greens, but also hand-peeled peaches, wonderfully toasted pilsner malt and the kicker: a dose of Brettanomyces yeast added at bottling for conditioning. The upside of this is an extremely complex, yet refreshing beer that will keep getting better as it ages. Seriously, that little yeasty will just keep finding new things to eat and simultaneously produce a wonderfully complex and uniquely acidic character for literally years after bottling. Taste this in six months and the beer will not be the same, six more after that and you will have a personal revelation. I'd advise buying a case—a couple for now and several more for down the road. —Rio Connelly



SLUG MAG

///. BOOKS ALOUD

Kodachromes
Photographs by
William Christenberry
Essay by Richard B. Woodward
Aperture Foundation
Street: 12.10.10

It's not often that a photographer's work is categorized by the type of film that was used, but in the case of this William Christenberry book, that's exactly what happened. Kodachrome, for those unaware, is a film that Kodak produced for 74 years. It was the first widely produced color film available and was discontinued in 2009. I'm sure you can still find rolls of it on eBay, but don't bother buying it. For the last several years, *Duane's Photo* in Kansas has been the only place on earth that still processed Kodachrome and they stopped on December 31, 2010. What does any of this have to do with this book? A hell of a lot, actually. Kodachrome has a legendary status among photographers as being the best film of all time. It's the subject of a song by **Paul Simon**, as well as the name of a National Park right here in Utah. This film is the most archival photography method known to man. It retains its color for years beyond other films and I'm pretty sure Christenberry's Kodachrome slides from the '60s featured in this book will still look great long after all our hard drives crash from overuse. As far as the actual content of the book, it is the 40-year documentation of landscapes (manmade intermingling with natural) in a small section of Tennessee and Alabama. If you're familiar with **William Eggleston**, this book is for you. Christenberry is one of those photographers who uses color to his advantage, sometimes even using color as content to make a photograph. This book is a culmination of 400 years of work with a film that was a legend in its own right. That being said, the film was used by a very skilled photographer to make a book that is accessible to most photographers, regardless of personal tastes. —Sam Milianta

Winter's Children
Jim Mangan
powerHouse Books
Street: 01.04
Take a moment to think of a few of your favorite things. Are snowboarding and boobs pretty high on that list? If so, you should definitely check out *Winter's Children*. Everyone always talks about taking the last run of the season in the buff, but hardly anyone actually has the balls. Photographer Jim Mangan rallied a group of particularly free-spirited shredders to trade their outerwear for vibrantly colored Mexican blankets and strap into some seriously vintage boards—all while he documented their nude adventure on 35mm film. *Winter's Children* will surely freak out the future children of everyone involved, but it captures a way of thought that has long since left the snowboarding industry. By stripping down, these riders brought snowboarding back to its roots—before lift-line fashion and energy drink sponsors were an integral part of the sport. Mangan has had a heavy hand in the snowboarding industry for a hot minute—first as a pro, then as the park director for *PCMR* and finally as a talented filmer and photographer. *Winter's Children* is Mangan's final project of his more-than-decade-long career in the industry. His photos capture the attitude and passion that made him, and many others, fall in love with snowboarding in the first place. This book is a perfect closing statement for a man who has influenced the way we see snowboarding for so many years. With a foreward written by the legendary and always funny **Peter Line**, tons of amazing images and a few marginally risqué quotes by the riders, *Winter's Children* is a must-have for any snowboarder who's looking for a throwback to the old days. —Katie Panzer

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///.LOCAL CD REVIEWS

DulceSky
Invisible Empire
Nuevo Music
Street: 12.09.10
DulceSky = [Joy Division + (U2 – Bono)] x Catherine Wheel



Locals DulceSky pack a “doubleplus-good” punch with these nine songs. Although they’ve played the *Dark Arts Festival* and the packaging is reminiscent of ‘90s industrial, this is straightforward indie rock with a dark, intelligent, politicized edge. **Oliver Valenzuela**’s guitars occasionally recall early U2, but his vocals are far darker, and at times almost Joy Division-morose. Moreover, this isn’t just a collection of songs, but an exploration of and meditation on the imperial impulse in the post-colonial world, perhaps fueled by Oliver and his bother **Daniel**’s journey from Chile to the US, or maybe just too many readings of *1984*. With heavy samples and layered keyboards by **Mitchell Razon** and **Brett Kocherhans**, “Shades of an Empire” is the standout track, along with the gorgeous “Ministry of Truth” and the militant tattoo that is “The Gathering Darkness.” While the actual politics of this sad, beautiful album are opaque, it is a perfect soundtrack for our brave, scared, disordered new world. *–Madelyn Boudreaux*

The Fucktards
Christ Punchen Fun!
Self-Released
Street: 11.08.10
The Fucktards = Dead Milkmen + The Germs
Congratulations, Fucktards: As I play this EP while my vulgar 17-year-old brother drives me to our parents’ house to steal food, he states, “This is foul.” *Christ Punchen Fun!* delivers **62 SaltLakeUnderGround**

boorish punk rock that sounds like it was recorded in a toilet littered with used condoms and week-old pizza crusts. The fact that the EP does not indicate song titles demonstrates The Fucktards’ sloppy style. “Track 02” stands out as the flagship song with an uncouth sing-along line: “Up your butt and ‘round the corner! Where I’m gonna stick my boner!” “Track 05” adequately transposes the shit-show that is a Fucktards show onto a recording—It invokes an image of drunk twenty-somethings rekindling their teenage romance with fucking shit up and finding a place to take a shit in a public park. Ah, memories. Grab this EP after you chuck an empty beer can at **Mike Brown**. *–Alexander Ortega*

The Hung Ups
Self-Titled
Self-Released
Street: 07.15.10
The Hung Ups = The Descendents + Guttermouth
(First and foremost, I need to apologize to The Hung Ups for not getting to this album in time: I’ve played with these guys and they’re fucking awesome. Hands down, they deliver pissy-yet-poppy punk rock that’s in your face with no compromises. All these members have been in the Salt Lake/Utah scene for years now, and they really know how to fuck shit up. Sorry guys, have a round on me. On to the review.) The Hung Ups’ self-titled release hearkens back to the simple pop punk stylings of The Descendents with songs dealing with skating, girls and all-American pizza pies. Whether it’s atop the slower tempo of “Ritchie Valens” or the three-chord progressions in “Fucked Up Future,” vocalist **Josh Recker** belts out scratchy melodies that seem neither overly-sentimental nor coarse beyond the point of general listen-ability. Somehow, Recker remains punk as fuck with lines like “She never answers when I call” in “She’s Stupid,” even as he maintains a sincere approach to punk rock with classic themes: “Wanna bomb that big-ass hill/I wanna grind that perfect rail.” Drummer **Chris Farnworth** kicks out solid beats while guitarists **Chuck Roberts** and **Tyler Sisson** construct catchy melodies and

rhythms that provide an upbeat feel for the release. The Hung Ups end the album solidly with the fast and pist “Crisis at the Pizza Store,” which raises the mundane trauma of every-day work-life to a reason to circle pit. *–Alexander Ortega*

Max Pain & The Groovies
Five To Groove EP
Self-Released
Street: 11.19.10
MP&TG = The Doors + Cream + Violent Femmes



Channeling the late ‘60s/early ‘70s groove that once fueled the Human Be-In and the Summer Of Love, Pain and company find a niche between the psychedelic and heavy rock for their own modern movement. The heavy guitar riffs echo out of every track like a continuous wave of reverb, bending and weaving without a break and are accompanied by a cool bass and drumbeat that keep pace throughout. Even the solos sound like they’re perfectly synced with the band instead of a squealing standout. Although they’ve only been playing together for roughly two years, on *Five to Groove* it sounds like they’ve been playing together for a decade. Pain’s vocals, while passionate and almost remorseful at times, invoke the traditional frontman role and do a masterful job of setting the mood. Coming in at 32 minutes, double that of an average EP, *Five to Groove* seals the deal by giving listeners a full experience, instead of just a slight taste. *(SLUG’s 22nd Anniversary Party: 2/18 @ Urban)* *–Gavin Sheehan*

Spell Talk
Electriccloud EP

Self-Released
Street: 11.18.10
Spell Talk = King Crimson + Black Lips + New Riders Of The Purple Sage
Spell Talk’s past year has essentially been a tidal wave of promotion and exposure. Any album following such a hectic year needed to push in one of two directions: more of the same for fan appreciation or experimentation for personal growth. Somehow, Spell Talk found a comparative balance between the two. Shades of prior albums shine through in tracks like “Causey” with hallucinatory riffs and wailing vocals, while tracks like “Valentino” are slower-paced and gritty, harkening to deep southern rock with lyrics climbing out of their bellies. Longstanding live favorites like “Boom Boom” and “High Water” finally receive polished versions on *Electriccloud*, capturing the in-studio concert experience that used to dominate late ‘70s radio. *Electriccloud* serves as a great follow up to *Ghost Rider*, but also stands alone as an impressive EP. Now if only they’d put out a full-length that sounds like this. *–Gavin Sheehan*

The Trappers
Self-Titled
Ten Records
Street: 11.13.10
The Trappers = Creedence Clearwater Revival – Jon Fogerty
Chances are that had I not come across this album for review, many of you wouldn’t have ever known it existed. This five-piece ensemble aimed for Americana with a twist of country, and they got it... in the blandest fucking possible manifestation they could have created. They perform better than many Americana bands, but they could still do much better. The talent is there, but it’s squandered on a sound as generic as their band name. It’s like they grabbed a copy of the CCR classic *Cosmo’s Factory* and stripped it of everything musically challenging. The unoriginality continues on the track “Cut Loose” which features lyrics torn straight from **Kenny Loggins**’ “Foot-loose.” Ironically, The Trappers live performances far surpass the album, which makes it a shame the recording is so bland. *–Gavin Sheehan*

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SALT LAKE ART CENTER

CHUCK CLOSE
DIRECTED BY MARION CAJORI
An astounding portrait of one of the world's leading contemporary painters. The genius of this film is not only to allow the artist to illuminate his methodology, but also to feature his friends and colleagues who make important contributions to appreciating Close's gifts.

FRIDAY, MARCH 11 – 7:00 PM
SALT LAKE ART CENTER

ALL MY FRIENDS ARE FUNERAL SINGERS
DIRECTED BY TIM RUTILI
In an old country house, a fortuneteller tries to pacify a group of rebellious ghosts, played by the acclaimed post-rock band Califone (who provide the soundtrack), whom she's lived with for numerous years.

FRIDAY, APRIL 8 – 7:00 PM
SALT LAKE ART CENTER

GRAVITY WAS EVERYWHERE BACK THEN
DIRECTED BY BRENT GREEN
The true story of a man who built a house to heal his wife, *Gravity* uses live actors and wooden characters shot in stop-motion, frame by meticulous frame, on a fantastical set.

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FOR MORE INFORMATION VISIT SLCFILMCENTER.ORG

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FEBRUARY SCREENING SCHEDULE

TUES, FEBRUARY 8 – 7 PM
SLC DOWNTOWN LIBRARY

FLOW

MON, FEBRUARY 14 – 7 PM
TOWER THEATRE

A MARINE STORY

TUES, FEBRUARY 15 – 7 PM
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Concert Announcements

Thu Feb 3: Roughhausen, Alias Code, Daniel Murtaugh

Fri Feb 4: Of What May Come, Reaction Effect, Dethrone The Sovereign, Red Locust

Sat Feb 5: City Weekly Music Awards w. Bronco, Shark Speed, Holy Water Buffalo

Thu Feb 10: Protest, Dethblo, Born Through Vengeance, Motorman

Fri Feb 11: ULTIMATE COMBAT EXPERIENCE

Sat Feb 12: HURTS TO LAUGH, Melodramus, Someone's Mom, Spiral Violet

Thu Feb 17: ADEMA, Never Before, Kiss Me Kill Me

Fri Feb 18: Bandwagon Live w. A Balance Of Power, Incidious, Arsenic Addiction, Gutshot

Sat Feb 19: Heidi's Heavy Metal Bash w. ToxicDose, Hooga, My Own Time, Means Nothing

Thu Feb 24: THE MEMORIALS, JUST LIKE VINYL, I Am The Ocean, American Hitmen, Thinline

Fri Feb 25: ULTIMATE COMBAT EXPERIENCE

Sat Feb 26: Epsilon Minus, Blessed of Sin, Visions Of Decay, Reaction Effect, Face The Tempest

Mon Feb 28: MALEVOLENT CREATION, FULL BLOWN CHAOS, HAVOK, THE ABSENCE, Cave Of Roses

Mar 3: GENITORTURERS, HANZEL UND GRETYL

Mar 13: WORM ROT Mar 28: GENE LOVES JEZEBEL

Mar 31: ORBS, LOOM Apr 7: BULLET BOYS

Apr 19: DEATH ANGEL

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 Saturday Feb. 19 \ Parsec
 Saturday Feb. 26 \ Big Blue Ox

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THE ///. DAILY CALENDAR

SEND US YOUR DATES BY THE 25TH OF THE PREVIOUS MONTH: dailycalendar@slugmag.com

Friday, February 4
Double or Nothing, HelloSky!, Clay Summers, Cody Rigby – *Kilby*
The Get Up Kids, Steel Train, River City Extension – *In The Venue*
Worlds Collide – *Murray Theater*
Joshua James – *Velour*
Simian Greed & Red Pea – *Graffiti Lounge*
Of What May Come, Reaction Effect, Dethrone the Sovereign, Red Locust – *Vegas*
Muck Raker, Mira Loca, Los Rojos – *ABGs*
CWMA: Sam Smith Band, Corey Mon & The Starlight Gospel, King Niko – *Avalon*
CWMA: Plastic Furs, Fox Van Cleef, Cavedoll – *Burt's*
Atilast, Sparks Fire, Antiem, Spectera – *Basement*
Happy Birthday Todd Powelson!

Saturday, February 5
All Systems Fail, Dionyx, Never Say Never, Desolate, Rendan Terror, Ghetto End Boys – *Salt Lake Recording Service*
Pimps of Joytime – *State Room*
Underoath, Thursday, A Skylit Drive, Animals as Leaders – *In the Venue*
Riverhead, Ghost Hands, DJ Block Meddle – *Bar Deluxe*
Lazy SunDay – *The Garage*
The Devil Whale, Spell Talk – *Urban*
The Descriptives – *Uncommon Grounds*
I Am Equal Photo Tour – *Salt Lake Sheraton*
Mihaly, The Spins, Lionelle – *Kilby*
Blue Boutique Fashion Show – *Elevate*
Ugly Valley Boys, Triggers & Slips, Tuxedo Tramps – *Burt's*
Ntro, SubDubVision – *In the Venue*
Film: Dragon Hunters – *Sorenson Unity Center*
CWMA: Bronco, Shark Speed, Holy Water Buffalo – *Vegas*
CWMA: Parlor Hawk, Michael Gross & The Statuettes, Continentals, Paul Jacobson – *Velour*

Sunday, February 6
International Day of Zero Tolerance to Female Genital Mutilation – *United Nations*
Superbowl and Pig Roast – *Willie's*
Superbowl Sunday Potluck Party – *The Garage*
Mike Brown Skate Night – *Urban*

Monday, February 7
Interpol, School of Seven Bells – *In the Venue*
Chiasmus, Advent Horizon, VIA, Mess of Me – *Kilby*
Apex Manor – *Urban*

Tuesday, February 8
Bobby Long, David Williams – *Kilby*
Film: Flow – *Main Library*
Matt Hooper, Jeff Crosby, Plastic Furs – *Urban*
Wednesday, February 9
The Twelves, Crisis Wright & DJ Bandwagon, Mstrshredder, Typefunk – *Urban*
Grace Potter & The Nocturnals – *Depot*
Open Mic Night – *The Garage*
Fishbone – *Star Bar*
Tony Holiday Band, Free Press, Welcome to the Woods, City Critters – *Burt's*
I Heart Art: A Valentine's Soiree – *Salt Lake Art 68 SaltLakeUnderGround*

Center
Thursday, February 10
Keyser Soze – *Piper Down*
Mykal Rose – *Star Bar*
DJ Greg – *The Garage*
Led Zeppelin 2 – *Urban*
SUITE: Women Defining Space – *Sugar Space*
Hard to Drive France – *Kilby*
The Meditations – *Elevate*
The Toastesr, Resistor Radio – *Burt's*

Friday, February 11
Riksha – *Timpanogos Tavern*
Shunda K, The Numbs – *ABGs*
Bobo Shand, Blackhounds, Larusso, The Direction – *Kilby*
Ice Cube – *Ogden/ Snowbasin*
Punk Friday's w/ DJ VOL – *The Garage*
Beatnuts – *Downstairs*
Genome, Harmons Heart, Dead Beat – *Graffiti Lounge*
Film: Chuck Close – *Salt Lake Art Center*
WeDropLikeBombs, Darlin' Broads, SLFM, Sweatband, Lionelle, Sketch City – *Basement*
Private Partners, Shannin Blake, Mermaid Baby, Marnie Proudfit – *Uncommon Grounds*
SUITE: Women Defining Space – *Sugar Space*
Stankbot Tyranny, Blues 66, Till We Have Faces – *Mo's*
DJ Total Eclipse – *Elevate*
CWMA: Night Sweats, Birthquake, Future of the Ghost – *Urban*
CWMA: Killbot, INVDRS, Ravings of a Madman



Justin Townes Earle
Feb. 17 @ *The State Room*

– *Burt's*
Saturday, February 12
Hal Cannon – *State Room*
Rosaline, Hands Like Glass, As Artifacts – *Kilby*
SUITE: Women Defining Space – *Sugar Space*
The Fucktards – *Willie's*
Wild Hearts, Unbreakable West: Works by Andy Chase & Travis Bone – *Hive Gallery*
Happy St. Valentines Day Massacre Ball w/ DJ Jesust, Worst Friends, Kurt and his 12-string – *Shred Shed*
Curtis Strange – *The Garage*
Swagger, Heathen Highlanders – *Piper Down*
The Dignitaries – *Uncommon Grounds*
Above & Beyond, Mark Knight – *Saltair*
Stacey Kent – *Sheraton*
Samba Fogo – *Urban*
Chanel – *Elevate*
Fire in the Skies, Breaux, Picture It In Ruins, Dead Gates – *Basement*
Utah County Swillers, Monkey Knife Fight, Tupelo Moan – *Burt's*
Eluveitie, 3 Inches of Blood, Holy Grail, System Divide – *In the Venue*
CWMA: Muscle Hawk, Palace of Buddies, SLFM – *Bar Deluxe*
CWMA: Desert Noises, David Williams, Lindsey Heath Orchestra – *Woodshed*

Sunday, February 13
Mike Brown Skate Night – *Urban*
American Roots Music Alliance – *The Garage*
Happy 50th Birthday Henry Rollins!

Monday, February 14
Times of Grace – *Complex*
Sebadoh, Quasi, Ted Dancin' Valentine's Day Party – *Urban*
Radiators – *Harry O's*
A Soulville Love Affair w/DJ Feral Cat, DJ Colonel Condor – *W Lounge*
Film: A Marine Story – *Tower*
Koo Koo Kanga Roo – *Kilby*

Tuesday, February 15
Best Coast, Wavves, No Joy – *Urban*
Workshop: Query Letters and Novel Synopses – *Community Writing Center*
Jonathan Payne and the Foxhole Faith, James Tautkus, Andy Livingston – *Kilby*
Film: Genius Within – *Main Library*
Happy Birthday Dave Newkirk!

Wednesday, February 16
Mr. Lif, Dope Thought – *Kilby*
Chamber Music Series – *UMFA*
Mr. Lif, DJ Juggy, Sick Sense & Skinwalker, Scenic Byway – *Urban*
Open Mic Night – *The Garage*
Pete Yorn, Ben Kweller – *Depot*
Parkway Drive, Set Your Goals, Ghost Inside, The Warriors – *Sound*
Spiral Violet, Fat Apollo & The Cellulites – *Burt's*
Twista – *Hotel*
Happy Birthday, Esther Merono!

Thursday, February 17
Adema, Riksha – *Vegas*

Justin Townes Earle – *State Room*
Never Eat Neon – *Urban*
Barcelona, He Is We, Lady Danville – *Sound*
DJ Centaur – *The Garage*
Hellbound Glory – *Piper Down*
Young the Giant, Kitten, Fictionist – *Kilby*
Pendulum, InnerPartySystem – *In the Venue*
Eligh, Opio, Mista F.A.B., Bayliens – *Bar Deluxe*
Jimmy James & The Anthonys – *Burt's*
Know Your Roots – *Hotel*

Friday, February 18
2 ½ White Guys – *ABGs*
Say Hi, The Future of the Ghost – *Kilby*
Punk Friday's w/ DJ VOL – *The Garage*
Utah Jazz Themed Art Show – *Blonde Grizzly*
Public Enemy, Karl Denson's Tiny Universe, CHALI 2NA, House of Vibe – *Depot*
Skylar Church w/ special guest, Red Avenue – *Graffiti Lounge*
Maraloka, Gaza, Reviver – *Shred Shed*
Justin Diggle Art Show w/ Electric Space Jihad – *Copper Palate Press*
Warsaw Poland Bros. – *Piper Down*
Del the Funky Homosapien, Bukue One, Serendipity Project, Steez – *Complex*
Murder By Death, The Builders & The Butchers – *Bar Deluxe*
PechaKucha Night – *State Room*
Bear Growl Wolf Howl, Michael Harvey – *Uncommon Grounds*
The Weekenders – *The Bay*
A Balance of Power, Incidious, Arsenic Addiction, Gutshot – *Vegas*
Rev Theory, Aranda, Pop Evil, Hail the Villain, Black Cloud – *Avalon*
Ke\$ha – *Saltair*
Minerva, Blackhole – *Burt's*
SLUG Magazine 22nd Anniversary Party: Max Pain & The Groovies, Speitre, DJ Knucklz – Urban

Saturday, February 19
Mother Hips – *State Room*
Junction City Roller Girls' Night Out With the Utah Grizzlies – *Maverik Center*
Painted Temple Grand Opening/ SLC Tattoo Convention After Party – *The Bay*
Smith Westerns – *Kilby*
Finger Puppets – *UMFA*
Pirate Looks at 40 Party w/ Potcheen – *Piper Down*
Del the Funky Homosapien, Bukue One – *Star Bar*
Less Than Jake, Off With Their Heads, Supervillains – *Complex Grand*
Old Death Whisper – *The Garage*
Toxic Dose, HOOGA, My Own Time, Means Nothing – *Vegas*
Greydon Square, Funk Fu, Syqnys – *Urban*
The Front, Skint, Sparks Fire, Juice Falcon – *Burt's*
CWMA Final Showcase – *Complex*
Happy Birthday Lance Saunders!

Sunday, February 20
American Roots Music Alliance – *The Garage*
Rum Rebellion, Never Say Never, Cherry Strip, Utah County Swillers, Brutality – *Salt Lake Recording Service*

Monday, February 21
Marinade, The Vision – *Urban*
Tranadu – *Tower*

Tuesday, February 22
Hellogoodbye, Gold Motel, You Me and Everyone We Know, Now Now Every Children – *Complex*
Thinline, He Is Us, The Dwellers – *Urban*

Workshop: Query Letters and Novel Synopses – *Community Writing Center*
New Years Day – *Kilby*
Soja – *The Bay*

Wednesday, February 23
Ryan Bingham & The Dead Horses – *In the Venue*
Emilie Autumn – *Avalon*
Open Mic Night – *The Garage*
Dark Past, Dirtbags Don't Die, Blessed of Sin – *Burt's*
Grey Fiction, A White Flag, Kiliona, Will Johnson, Josh Craner, Tommy Gunn – *Kilby*

Thursday, February 24
JP Harris and the Tough Choices – *Piper Down*
Workshop: Overcoming Writer's Block – *Community Writing Center*
DJ Strange Daze – *The Garage*
Helen Levitt Photographs – *UMFA*
Red River, Awful Truth – *Kilby*
Memorials, Just Like Vinyl, I Am the Ocean, American Hitmen, Thinline – *Vegas*
Tony Holiday – *Urban*
Muckracker, Breaux, Truce – *Burt's*

Friday, February 25
Riksha – *5 Monkeys*
Hot Buttered Rum – *State Room*
Elitist, Clinging to the Trees of a Forest Fire – *Shred Shed*
Hot Buttered Rum – *The State Room*
Bobby Brackins, YG, The Pack – *Urban*
King Niko, Suicycles – *ABGs*
Punk Friday's w/ DJ VOL – *The Garage*
Abe Vigoda, Wild Nothing – *Kilby*
Linkin Park, Prodigy – *EnergySolutions*
S3X – *In the Venue*
Speitre, Hotflash, The Insurgency – *Burt's*
Happy Birthday Jimmy Martin!

Saturday, February 26
Rooney, Eisley – *Kilby*
Subrosa Record Release w/ INVDRS, Black Hole – *Urban*
Leftover Salmon – *Depot*
Gallery Talk: Renaissance Cabinets of Curiosity – *UMFA*
Fire and Ice/ Mopho exhibit – *The Garage*
Escape The Fate, Alesana, Motionless in White, Get Scared, Drive A – *Vegas*
Voz De Mando – *The Complex*
Hunter Valentine, Vanity Theft, ESX, Radio Courtesy – *Burt's*
To Pain the Sky, Love Your Betrayer, Surrender, The Architect – *Basement*
ABK – *In the Venue*
Tash – *The Bay*

Sunday, February 27
Guttermouth, Hung Ups, Toros – *Burt's*
Gallery Talk: Renaissance Cabinets of Curiosity – *UMFA*

Monday, February 28
Malevolent Creation, Full Blown Chaos, The

Absence, Havok, Beyond Terror Beyond Grace – *Vegas*
Moose Knuckle – *Graffiti Lounge*
Octopus Project, Birthquake, Palace of Buddies – *Kilby*
Octopus Project, Birthquake, Palace of Buddies – *Urban*

Tuesday, March 1
Heartless Bastards, Truth & Salvage Co. – *State Room*
Before There Was Rosalyn, To Speak of Wolves – *Sound*
DeVotchKa – *In the Venue*
Ugly Duckling, Pat Maine, MC Pigpen, Street Jesus, Cavelight Captains – *Urban*

Wednesday, March 2
Joshua Radin, Cary Brothers, Laura Jansen – *In the Venue*
KRCL Night Out – *Green Pig*
Sic Alps – *Urban*

Thursday, March 3
Wailing O'Sheas – *Piper Down*
Whitechapel, Acacia Strain, Veil of Maya, Chelsea Grin, I Declare War – *Complex*
Genitorturers, Hanzel Und Gretyl – *Vegas*

Friday, March 4
Dubwise – *Urban*
Submerged in Art "Optimism Eleven" – *The Tap Room (2nd floor)*
Pick up teh new SLUG— Anyplace cool!
Wailing O'Sheas – *Piper Down*
Portugal. The Man – *In the Venue*
Sky Sight, They Say Burn It, Fernwood – *Basement*
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- 2/5 MIHALY, THE SPINS, THE LIONELLE
- 2/7 CHIASMUS FAREWELL SHOW, ADVENT HORIZON, VIA, MESS OF ME
- 2/8 BOBBY LONG, DAVID WILLIAMS
- 2/9 TBA
- 2/10 HARD DRIVE TO FRANCE, TBA
- 2/11 BOBO SHAND CD RELEASE, THE BLACKHOUNDS, LARUSSO, MASON JONES AND THE GET TOGETHERS, THE DIRECTION ** (DOORS: 6:30)
- 2/12 ROSALINE, HANDS LIKE GLASS, AS ARTIFACTS ROSALINE (GOODFIGHT RECORDS), HANDS LIKE GLASS (AUTHENTIK INK RECORDS), AS ARTIFACTS (FORMERLY SINK THIS SHIP)
- 2/14 KOO KOO KANGA ROO
- 2/15 JONATHAN PAYNE, JAMES TAUTKUS, ANDY LIVINGSTON
- 2/16 MR. LIF, DOPETHOUGHT
- 2/17 YOUNG THE GIANT, FICTIONIST, KITTEN
- 2/18 SAY HI, THE FUTURE OF THE GHOST, TBA
- 2/19 SMITH WESTERNS, YOUNG YET BRILLIANT SLEUTHS, TBA (HAPPY BIRTHDAY, LANCE!)
- 2/21 MAX PAYNE & THE GROOVIES (TOUR SEND OFF), FOX VAN CLEEF, TBA
- 2/22 NEW YEARS DAY, THE CANDIDATE, THE NEVER ENDING
- 2/23 BENEFIT SHOW (BANDS TBA)
- 2/24 THE RED RIVER, BOBBY AND THE TIGER, THE AWFUL TRUTH
- 2/25 WILD NOTHING/ABE VIGODA
- 2/26 ROONEY, EISLEY
- 2/28 THE OCTOPUS PROJECT, BIRTHQUAKE

THE URBAN LOUNGE IS PROUD TO PRESENT THE FOLLOWING SHOWS FOR THE MONTH OF FEBRUARY

DATE	PERFORMERS
FRI FEB 25TH	BOBBY BRACKINS, YG, THE PACK
FRI FEB 25TH	THE TWELVES, CRISIS WRIGHT & DJ BANDWAGON, MSTRSHREDDER / TYPEFUNK
TUE FEB 15TH	BEST COAST, WAVES / NO JOY
TUE FEB 15TH	SEBADOH, QUASI / TED DANCIN' VALENTINE'S PARTY
WED FEB 16TH	MR LIF & DJ JUGGY, SICK SENSE & SKINWALKER, SCENIC BYWAY
WED FEB 16TH	LED ZEPPELIN 2: THE ULTIMATE LED ZEPPELIN TRIBUTE BAND
MON FEB 20TH	OCTOPUS PROJECT, BIRTHQUAKE, PALACE OF BUDDIES
MON FEB 20TH	REHAB / BRIAN DESIND, DANCES WITH WOLVES!
MON FEB 20TH	VIRGIN SOPHIA CD RELEASE / VCR5 / 6335 / ROTTEN MUSICIANS
MON FEB 20TH	DUBWISE
MON FEB 20TH	THE DEVIL WHALE TOUR SEND OFF / SPELL TALK
MON FEB 20TH	MIKE BROWN SKATE NIGHT
MON FEB 20TH	APEX MANOR
MON FEB 20TH	MATT HOOPER / JEFF CROSBY / PLASTIC FURS
MON FEB 20TH	THE TWELVES / CRISIS WRIGHT & DJ BANDWAGON / MSTRSHREDDER / TYPEFUNK
MON FEB 20TH	CWMA
MON FEB 20TH	SAMBA QUEEN EVENT
MON FEB 20TH	MIKE BROWN SKATE NIGHT
MON FEB 20TH	SEBADOH / QUASI / TED DANCIN' VALENTINE'S DAY PARTY @ 11PM
MON FEB 20TH	BEST COAST / WAVES / NO JOY
MON FEB 20TH	MR. LIF & DJ JUGGY / SICK SENSE & SKINWALKER / SCENIC BYWAY
MON FEB 20TH	NEVER EAT NEON
MON FEB 20TH	SLUG ANNIVERSARY PARTY
MON FEB 20TH	GREYDON SQUARE / FUNK FU / SYQNY
MON FEB 20TH	MARINADE / THE VISION
MON FEB 20TH	THINLINE / HE IS US / THE DWELLERS
MON FEB 20TH	TONY HOLIDAY
MON FEB 20TH	BOBBY BRACKINS / YG / THE PACK
MON FEB 20TH	SUBROSA RECORD RELEASE / INVDRS / BLACK HOLE
MON FEB 20TH	OCTOPUS PROJECT / BIRTHQUAKE / PALACE OF BUDDIES

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