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About the Cover: We approached the multi-talented **Jacob Bannon** about using his iconic artwork for this month's cover, and he not only graciously consented, but took time out of his many projects to place the artwork himself. The piece is part of a deluxe-edition of Converge's new album, *All We Love We Leave Behind*, featuring a 50-page book of new art by Bannon. Check out the article on pages 36-37 to find out more.

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Contributor Limelight Adam Okeefe – Distro Driver



When he isn't driving for *SLUG*, Okeefe puts his supreme navigational skills to use delivering pizza—yet another noble calling in life. Adam also enjoys taking advantage of all that the Utah outdoors has to offer—he is an avid backcountry skier, rock climber and trail runner. He has also taken his passion for the outdoors onto the web, as he maintains his own website about outdoor gear (tetonsandwasatch.com) and is one of the ski editors of *outerlocal.com*. Catch a glimpse of him “anyplace cool” on the first Friday of every month.

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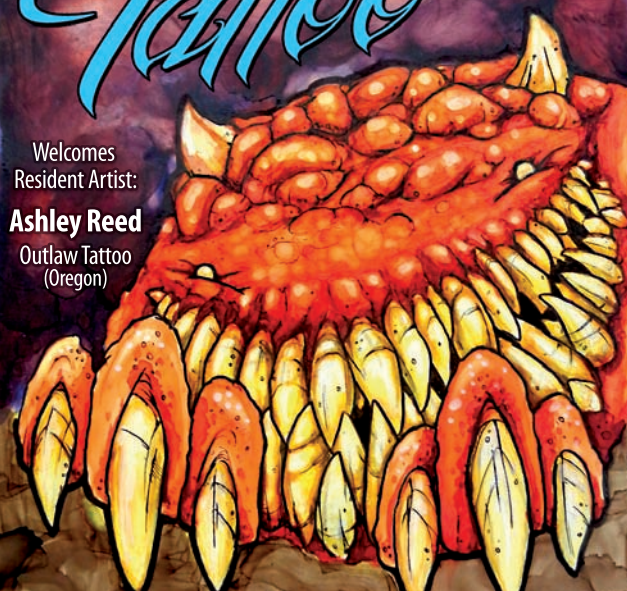


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—Gary Stoddard

Dear Gary,

You know that time in junior high when you wrote that love note to that cute girl and put everything you had into it—perfect hearts, cute doilies and your best cursive—and it turned out you put it in the wrong locker and Bruno the Bully saw it and made you the laughingstock of the school and socked you for being such a wiener? That's what's happening now. SLUG doesn't manage music at the Downtown Farmers Market—if that's what you're referring to—that's City Weekly. That being said, we don't care about your farmers market, the music there or your weird Book of Mormon reference.

xoxo,

SLUG

Dear Dickheads,

I'm writing to inform you of the greatest tragedy to befall Salt Lake since that jerk-ass tornado ripped the roof off of the house that Larry built way back in '99. In case you are not aware (though I can't imagine that you wouldn't be...), The Rose Establishment has decided to discontinue their cheese biscuit. I can say, without exaggeration, that those

crumbly, buttery, cheese-infused bastards are the only things that get me through most days, and their untimely death has plunged me into the darkest pit of despair I have ever known. Sure, in the long run, the absence of cheese biscuits in my life may mean that my arteries are full of less cheesy goodness and my heart may be able to function for a slightly longer amount of time, but I ask you this: is a life without cheese biscuits really worth living? I'm beginning to think that it isn't.

Sincerely,
Cheesus The Conqueror

Dear Cheesus,

We're well aware of the Cheesy Biscuit Discontinuation of 2012, as The Rose Establishment is one of our neighbors, and we are also big fans of the flaky, cheddar goodness of their Cheesy Biscuit. However, the fact that you're re-evaluating the value of your life without this menu item is fucking pathetic, but who are we to judge? If you want to kill yourself due to the lack of cheese biscuits in your world, we can't blame you. Besides, like you said, eating that "cheesy goodness" everyday would clog your arteries and fucking kill you anyway. Ask your Mom to send us an invite to the funeral—We'll bake up some homemade cheese biscuits of our own to bring.

xoxo,


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LOCALIZED

By Jory Carroll
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For those of you who hold onto antiquated ideas regarding country music, this month's edition of *Localized* will make you rethink your assumptions. Both The Folka Dots and Triggers & Slips have been around the Salt Lake scene for a couple of years now, and on Oct. 13, they'll deliver a night of music filled with everything from country-rock to bluegrass, folk and blues. The music starts with the folk-informed doo-wop of **Bullets & Belles** at 9 p.m. at the *Urban Lounge* (21+), and just \$5 gets you in.

THE FOLKA DOTS

When The Folka Dots originally formed nearly two years ago as a trio made up of **Marie Bradshaw**, **Kiki Sieger** and **Corinne Gentry**, they used the band as merely an excuse to hang out with each other and have a good time. With the additions of **Brian Manecke** and **Bronk Onion**, the quintet have created an increasing amount of buzz around the local scene over the past year, which will likely continue to grow with the release of their second album this fall. Before forming The Folka Dots in late 2010, Bradshaw was playing in her own group, the **Marie Bradshaw Band**, but began to feel that it was becoming more of a job. "I started getting a little bit more into country music, bluegrass and folk, so I started a little country cover band," says Bradshaw. "Kiki, who's my sister, [and I] have been singing together for a long time, so I asked her to come sing with us. We were just doing **Patsy Cline** and **Hank Williams** covers, and then it evolved to where we were writing our own music."

After Manecke and Onion joined the band the following spring, the group quickly hit the studio and released their debut album, *Down Below*, in May of 2011. Although it's easy to hear the band's influence from early country groups such as the **Carter Family**, The Folka Dots have a 21st Century flair to their sound, with Bradshaw playing instruments such as the ukulele, as well as Manecke's unorthodox banjo playing. "I think I play the banjo a little strangely," says Manecke. "What I try to do is play little hooks and licks that add to the song, but they aren't

(L-R) Corinne Gentry, Kiki Sieger, Bronk Onion, Marie Bradshaw and Brian Manecke exhibit an organic relationship with their instruments to create consonant Americana music.

in your face either." In addition to the banjo, Manecke also plays guitar and switches off bass duties with Onion, who adds another unique sound with his resonator guitar. "I think our style has vastly grown. It started out as something pretty specific, and it's kind of snowballed into something where our music is anything from blues to folk, to country and Americana," says Gentry, who plays violin in the group.

Aside from the instruments they play, The Folka Dots are impressive with their voices, singing three-part harmonies, reminiscent of **Crosby, Stills and Nash**. "It comes surprisingly naturally,"

Seiger says with a laugh. Bradshaw and Seiger say they grew up singing with one another, which, in turn, has made things a lot easier when it comes to singing in harmony. The group says the hardest part isn't necessarily the actual singing, but rather just sorting out which part, low or high, each person takes. "There are times when we have to sing a capella and figure out what we're all doing," says Bradshaw. Gentry adds, "It's kind of like you trust each other with the harmonies. We listen to each other and it locks in."

Some of the highlights for the band, so far, include opening for musician **Neko Case** in June, as well as appearing on *KUER's RadioWest*. The band cites the latter as having been especially helpful in attracting new listeners to their music. "We still hear people [say they first heard] us on *RadioWest*, so we were really grateful for the opportunity to do that," says Sieger. Even though the band appreciates the exposure they received from their appearance on the radio, it doesn't compare to the feeling of playing in front of a live crowd. "One of the best things about playing music is seeing other people enjoy what you like and what you have to offer," says Gentry. "We give every show our all, but when there are good vibes [from the audience] and you can tell that they're enjoying it, it makes you want to give even more of yourself and play harder."

The Folka Dots have also been busy in the studio, where they have recorded a bunch of new material. "It's turning into a double LP really quick," Manecke jokes. Bradshaw says the new songs feature more of an upbeat style, along with a heavier influence of country music than their



Photo: Chad Krikland

debut record. "When we recorded our first album, we had only been playing together for a few weeks. We love the way it turned out, and we're really proud of it, but we're excited to see the new album come together," says Gentry. With the release of the upcoming record, the band is planning a short tour in September, including stops in Arizona and New Mexico. However, Bradshaw says The Folka Dots remain focused on building their growing reputation in the local scene. "Right now, I think we have to keep it close to home so we're not gone for long stretches of time. But eventually, that'd be really fun to get out there and be gone for weeks at a time." With the wave of momentum the band is currently riding, it probably won't be too long before they do just that.

TRIGGERS & SLIPS

When talking about the formation of the band Triggers & Slips, guitarist and singer **Morgan Snow** is rather blunt about how he got the band off the ground. "I pretty much poached a bunch of different bands," says Snow. "And, somehow, they were all dumb enough to come play music with me." The 'they' he is referring to includes band members **John Davis**, **Wil Grimshaw**, **Zach Griffen** and **Tommy Mortenson**. Sitting around and drinking beers on the front porch of Davis' Salt Lake home, it became clear that Triggers & Slips enjoy one another's company, both on and off the stage. Snow and Davis, who plays lap steel guitar, first started playing together three years ago, but then the band expanded to include Grimshaw on drums and Griffen on bass. Mortenson, who fills in on bass, joined the group recently, and has been playing off and on for the past six months. "It's the first band I've ever really [been in]," says Snow. "I was playing baseball before this, and I just started playing music, and decided I wanted a band someday."

Although Snow says he grew up listening to country music, he admits that his musical taste extends to heavier rock with bands such as **Alice in Chains**. With a diverse musical palette, the group is trying to steer clear of being labeled a typical country band. "I grew up on country, so it kind of came naturally. We're not trying to just sound country or Americana or bluegrass. Those are elements we play from, but we have a pretty extensive rock background as well ... We do some more traditional country sounds that **Hank Williams** was doing a long time ago with the lap steel, harmonica, upright bass and drums. People are going to pigeonhole you into any country or Americana group when you play those instruments." When it comes down

(L-R) Tommy Mortenson, Wil Grimshaw, Morgan Snow and John Davis boast an Americana feel that's much more than a little bit country and a little bit rock n' roll (Not pictured: Zach Griffen).

to brass tacks, if a band is truly good, they are good regardless of what type of music they are playing. If audiences are willing to get past the stereotype that often comes along with the word "country," then Triggers & Slips will continue to garner more and more attention. "The crowd reaction never ceases to amaze me," says Grimshaw. "It seems like every time we play in a different place, they're like, 'Wow, I didn't expect to hear that,' or, 'I can't stand country, but I like you guys.'"

After the release of their self-titled EP in May, the band was busy this past summer hitting the festival circuit, making stops at the *Idaho Down Music Festival* and *Uncanny's*. "They've been really great," says Snow. "*Uncle Uncanny's* was really awesome. We got to play at sunset, and it was fun to play for a couple hundred people [who were] there to just listen to music." Despite increasing the band's exposure by playing out of state and in new places, the band still enjoys hitting the local scene at venues such as *The Garage* and *Burt's Tiki Lounge*. "As much as I hate the smell of *Burt's*, we've had some shows where we just unleash. We release demons at *Burt's*," says Davis. The band also recalls one of their favorite shows taking place at the *State Room*, in which they opened for **The White Buffalo** last April. "I think people came for a different band, and it was the first time that a lot of the audience had heard us. They seemed to like it a lot, and we had a lot of people dancing. Those times when you get to play for somebody new, that gets really into what you're doing—those are always the best," says Grimshaw.

Although Triggers & Slips just released an EP earlier this year, they plan on putting out a follow-up EP of six or seven songs by the end of the year. The members say the new songs were created through more of a collaborative process, with everybody becoming more involved in the songwriting. "There's a pretty good foundation that gets brought in, and then we all kind of collaborate on how we want to perform it together," says Snow. "The [EP] we released was very honky-tonk and folk. I think a lot of the newer songs that we've been doing have elements of that, but they definitely haven't stayed the same and aren't as country. I think [the new songs] are a little more rock, country-folk and Americana." With no plans of slowing down, and a new EP coming out, expect Triggers & Slips to continue unleashing their country-rock all over town and at festivals around the West.



Photo: Chad Krikland

Mike Brown's Monthly Dirt

Halloween Costume Ideas
By Mike Brown
mikebrown@slugmag.com
Twitter: @fuckmikebrown

Oh boy, do I love Halloween. I try not to overdo it like some weirdos, though. I still live in an apartment building that little kids are afraid to visit for trick-or-treating, and their parents are smart enough to not let them wander into my neighborhood. So, I don't have to really worry about decorations and cheap candy. Instead, I tend to focus on decorating myself, and cheap women.

Halloween is one of those holidays when the sluts come out. A good costume can get you laid. This isn't a column about how to get laid that night, but if you nab a piece because of some of the tips in this article, well then, you're welcome.

I've been to many Halloween parties throughout the years, and I've never really understood the slutty girl costume thing. Why should there only be one night a year when it's OK for a girl to dress like a slut? And are these girls real sluts? If I knew a person who was secretly a white supremacist, would it be OK for him to dress like Hitler for Halloween? I'd say "fuck no." I'm going to start calling these girls closet sluts.

I have much more respect for a girl who's a slut every day than I do one who's just going to be one for Halloween, because that girl is real. I feel that the slutty costume, as far as effort goes, is taking the easy way out. I guess girls with this mentality are taking the easy way out to find a guy looking for an easy way in, if you know what I mean.

Besides, on Halloween night, guys are trying to fuck girls regardless of what they are wearing. Ugly girls can use this to their advantage. I'm not saying a fat girl should be a fat girl for Halloween, but on a night when it's OK to use tons and tons of makeup or fake blood (or a bulky outfit, for that matter) if you fell out of the ugly tree, why not just be the ugly tree as your costume? This applies to guys, too.

Here are some other Halloween costume "don'ts," in my opinion: Don't go as Jesus. There's a Jesus at almost every party, and he's usually an asshole. It's not original and is a total freshman move. It lacks shock value. I'm considering taking this costume to the next level this year and being one of the Romans who killed him.

Half the fun of a good Halloween costume is the conversation-starter factor. If you are walking around the party dressed like a Roman with a spear and a bloody crown of thorns attached to it, and some girl dressed up like a Playboy bunny asks what you're supposed to be, imagine how fun the conversation will be when you get to reply with, "I'm a Christ killer."

Another "don't" for guys is the speedo thing. Speedo guy is almost always a guaranteed asshole at the party. Plus, it's usually pretty cold on Oct. 31. Why risk catching the sniffles and having package shrinkage, all because you want to be "zany speedo guy" at the party? Not having a spot to keep your keys and wallet just seems very impractical to me.

A big "don't" this season is the whole zombie thing. I'm so over zombies and zombie crawls and people who are into zombies in general. If someone could come up with a great bath salts costume, though, like actual bath salts, that would be a massive "do," in my opinion.

Which leads me to some Halloween costume "dos." Any time you incorporate current events into your costume, people take notice. The closer the event is to Halloween, the better. For example, the year that the tiger mauling of **Siegfried & Roy** happened, I was Roy for Halloween. All I had to do was wear all white, get a bottle of fake blood, and safety pin a stuffed tiger to my neck. Everyone knew what I was. If someone can pull off a decent zombie **Steve Jobs**, I might eat my words on my zombie opinion.

Another costume "do" is to put some effort into building your costume. Chicks notice these things. One year, I spent fifteen hours building a life-size woman out of cereal boxes that had her arms tied behind her back and a gallon milk jug for a head. I then tied her around

me, dressed like a jock and went to a party as a "cereal rapist." The costume was a great conversation starter, it had time and effort put into it and it was scary.

Creativity also goes far when it comes to making a great costume. I was at one party where this total nerd was wearing a decorated box around him with two holes cut out that said "Mammogram Machine." There probably isn't such a thing as a mammogram machine, but this genius was feeling up more girls than "zany speedo guy," that's for sure.

The other asset that made the mammogram machine work is this nerd clearly knew his audience: young, dumb and drunk college sluts. Take into consideration where you are going for the weekend. Are you sticking to stupid house parties or obnoxious clubs? The mammogram machine might not have worked as well in a loud, dense dance party, but for a typical backyard keg fest, it was a great fit.

Another thing that will make your costume awesome is if you incorporate alcohol into the actual costume. I was at a party one time where a guy went as a giant penis and had rigged a camelback full of pre-made white russians that would squirt out the top of his head. His buddy was Jesus, who had rigged a camelback full of boxed wine to come out of his wrists. This is the only exception to the Jesus costume rule. I learned from these brilliant men that if your costume dispenses booze and you are willing to share, you will be the most popular person at the party.

My personal favorite costume that I tend to recycle every couple years is the larger-than-life used tampon. It's easy to put together: a white sweater, red pants, brown shoes, and a white hat with a 6-foot braided nylon rope hanging from it. It's awesome because it would take most guys at a party a few minutes to figure out what I was, but every girl would instantly know.

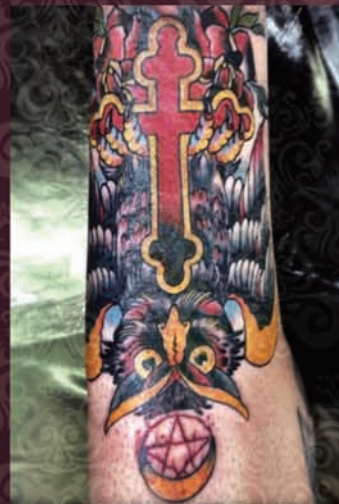
The bottom line for costume success is this: Be creative, know your audience and don't half-ass it. A great costume can be like a shitty marriage—simple, but it still takes commitment. Have a safe Halloween, and never forget the importance of booze and candy.

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WHOREY GOLDILOCKS COSTUME

Kennedy wouldn't be caught dead as "whorey" Goldilocks. Stay classy by following her DIY Halloween costume tips.

CONTAINS

- White Stockings
- Whore Dress
- Wig

SIZE: S / P

By Princess Kennedy
theprincesskennedy@yahoo.com

Halloween is upon us, and, since the middle of last November, I've been asked, "What are you going to be?" 'Tis true that it's my favorite holiday, but, when it comes to costuming for the festivities, I admit that I don't put months of thought into it.

When I was a child, my mother, **Sister Suzanne Kennedy**, was the queen of Halloween costuming—not only for us, but for herself as well. Having a background in modeling, she was heavily involved in theater (apple/tree), and would pull out all her mad skills to fit us into the crème de la crème of night creatures. One of my favorites was when I had seen a banshee in some Walt Disney flick, and Mom did a bang-up job with some shredded sheets, a couple rolls of gauze and white makeup to bring my nightmarish fantasy to life.

Mom is a huge advocate of the homemade costume—the thought of buying a pre-fab from Kmart is blasphemy. Once, at age 5, I literally laid down on the floor of said Kmart and threw a huge tantrum to get a Woody Woodpecker plastic jumper and mask. To my horror, I later found my evil kindergarten nemesis, **Shane**, sporting the same costume. Now, in my adulthood, I feel the same way Suzanne did. The one thing I hate with a murderous passion is the stupid costumes that all but have the word "whorey" before the costume description: whorey Alice in Wonderland, whorey cat or—the absolute whorey

worst—whorey lady pirate. What's the fascination of being a whorey anything for Halloween? Especially in a day and age when it is totally acceptable to dress as your sexy self every day?

All these stupid costumes do is let the rest of the world know you have the imagination of a stripper. It would be so much better—and I, for one, would give you the street cred you deserve—if you just came out dressed like a real, honest-to-God streetwalker.

Let me help you: First, you have go to a D.I. and hook the shortest skirt you can find. Next, you will need an ill-fitting bra and a tight-as-fuck baby tee that shows all your fat rolls, preferably with something like "Daddy's Girl" on it. While at the thrift store, you can opt to get some ratty wig, or for a more authentic look, book an appointment at Fantastic Sam's for an aggressive bleaching and spiral perm. Brush it vigorously till it has thinned out to about seven hairs, then AquaNet the hell out of it until it thickens up to look like 10. For the rest of the month, leave all of your kitchen cupboards open and keep the lights off whenever you go in. This way, you are sure to have the leg, arm and facial bruising necessary. Last, you will need to start shooting up, because no stank-ass whore is complete without track marks. A speedball before you walk out the door will give you the extra bit of authenticity to impress your friends. Wrap up the costume with a piece of gum, some giant hoop earrings and a prescription for Valtrex, and ta-da!

My Halloween wish, if you will, is for people to bring the imagination back into their costumes—a

little bit of humor or some extreme gore. I want to see the craft put back into "witchcraft!" It's easier than you think, and some of my best costumes were made at the last second. Here are a few of Princess Kennedy's household tips to a tran-tastic Halloween costume.

Anything can be used for a costume: Drapes worn as a skirt, stuffed with throw pillows, a lingerie top and some cotton batting as a wig makes a fierce Marie Antoinette costume. Know anyone with a leotard or Speedo? Make yourself an aluminum foil medal and you can be any number of the Second Place Olympians. For you bigger boys, nothing is more hilarious than a 6' 7", 200 lb lady gymnast. If you are pulled more by the gore, here are a few tips we use in the theater makeup world. One cup of corn syrup with three drops of red food coloring and one drop of blue make easy and delicious fake blood. The same color combo in liquid laundry detergent will make a stain-free alternative for your clothes. If you want to dirt-stain your zombie wear, simply smear it with cocoa powder. Instead of costly, messy color hair sprays, I suggest sidewalk chalk. If used wet, you can even get black hair pink. Last of all, keep a tube of eyelash glue on hand, as you can glue almost anything to the human body with it, like thread for stitches.

Those are just a few quick and easy ideas to make your All Hallows' Eve a bit more original and even more spooktacular than ever. Just remember, ghoulfriend, nothing will be as scary as me coming across any of my readers in a naughty nurse outfit!

Happy Haunting!

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The newest venture by *Meditrina Small Plates & Wine Bar* founders **Amy Britt** and **Jen Gilroy**, *Pig & A Jelly Jar* is a fresh eatery serving breakfast and lunch seven days a week, and a three-course dinner on Sundays in the west Liberty Park neighborhood.

After driving by *Pig & A Jelly Jar* and rattling the doors a few times in hopes that they'd feed me something amazing, I was thrilled when they finally opened. I ate there on their first weekend. The food that day was good, but it was obvious that—not surprisingly—they needed to work out some things. Possibly the best part of that meal was when “Fuck The Police” came on over the PA. I’ve never seen a restaurant owner move so fast.

Now, a few months later, the kinks are worked out and *Pig & A Jelly Jar* is on its way with a hip, friendly menu and a full-to-capacity dining room, at least on Sunday mornings. Fare here includes Monday-through-Friday blue-plate specials (Meatloaf, Pot Pie, Fish and Chips, etc., \$9), the usual salad suspects (Caesar, Spinach and Cobb, \$7-\$9), and a variety of Frittatas (\$8-\$10) and sandwiches (\$8-\$9), crafted in the increasingly popular farm-to-plate model of locally sourced, seasonal ingredients.

Their take on Chicken and Waffles (\$10) is good, but not my ideal. The waffle is crispy, the chicken is moist and nicely fried and the syrup provides a sweet counterpoint as it should, but this is a dish that should be more than the sum of its parts, and I’ve yet to find that outside of New Orleans.

The house-made sausages are delicious in their fresh simplicity. The Spicy Italian Sausage is very spicy indeed, while the Breakfast and Chicken Apricot Rosemary sausages are mild, but all are tasty and, surprisingly, are not overly salty. Being fresh, they don’t require salt as a preservative, which allows the ingredients to shine. A side of breakfast sausage is \$4, while the Spicy Italian and Chicken Apricot Rosemary are both available as grinders (\$9). The Chicken Apricot Rosemary grinder involves too much bread that’s a bit

16 SaltLakeUnderGround

The Italian Three-Egg Frittata is a mouth-watering breakfast option.

too dry, even with a smear of delicious aioli. The side of twice-cooked French fries, however, is divine.

The Spicy Italian Sausage also makes an appearance in the Italian Three-Egg Frittata (\$9), which is served in an adorable, tiny skillet. A side of sliced, fried potatoes is good, but not as tasty or crisp as the fries. Three eggs is perhaps one egg too many, with so many other ingredients—a neighboring diner ordered his with only two eggs, which, in hindsight, seems like a good idea. Luckily, all breakfast and lunch items are made to order, and the staff seems happy to fine-tune your dish if asked.

I was particularly happy with the coffee (\$2). Most restaurants rely on cheap, mass-produced coffee, but *Pig & A Jelly Jar* serves up a *Salt Lake Roasting Company* blend made especially for the restaurant. The roast is excellent and full-bodied, and the servers kept my cup fresh and full throughout breakfast. The menu also features freshly made orange and tomato juices, and tea from *The Tea Grotto* next door.

The Sunday night dinner (\$20) changes weekly, and reservations are recommended. On the evening we went, the chef had made only one meatloaf, serving 10. Dinner hours are 5-8:30 or when they run out, whichever comes first. The bacon-wrapped meatloaf was stunning—sweet and filling, served with a pile of vegetables and creamy mashed potatoes and drenched in just the right amount of sausage-studded, white country gravy.



Photo: Barrett Doran

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THE SNOW IS ALWAYS GREENER: RAMP SPORTS' REVOLUTION

By Lauren Ashley Paul
laurenashley81@gmail.com

Being green, giving back, voting independent and the apocalyptic "2012" are all pervasive ideas that mark the minds of those living in the 21st century. With so much consciousness being raised in our consumer society, it's hard for companies these days to get away with engaging in the global marketplace without assuming responsibility for the resources they use. Based in Park City, RAMP Sports is rapidly making its way to the top of the winter sports industry with quality, handmade and environmentally friendly hard goods.

Mike Kilchenstein is a pioneer. RAMP's owner, founder and president, and green economist, Kilchenstein spent 35 years of his career prior to starting RAMP Sports manufacturing skis for Rossignol. Experts in the ski industry, Rossi asked Kilchenstein to launch their Roxy Women's Ski line, and, after taking the position, he quickly realized the flaws and breakdown of their business and marketing model. "I just became disillusioned with it all," says Kilchenstein. "Rossignol is one of the largest ski manufacturers, and, as a customer who trusts and buys their excellent skis, you'd think that you could call headquarters and speak to a customer service representative if you had a complaint. At Rossignol there is no customer service rep." Rossignol isn't the only company who operates with "shop only" reps instead of directly with the customer, but this lack of care from producer to buyer is what fueled the idea for Kilchenstein to start his own ski company. It took him a solid year, but after realizing that being a direct sales manufacturer allowed for a superior product to be made and responsibly distributed, Kilchenstein found the right partner—music manager **Victor Waryas** of Red Light Management—to create RAMP (Riders, Artists and Musicians Project) Sports, and, in December of 2010, they went live.



RAMP's owner, Mike Kilchenstein, has been in the ski manufacturing industry for over 35 years.

RAMP's conscientious customer practices transcend into the production of their goods. "We first started using the highly renewable and hardwood bamboo as the core of our boards and skis," says Kilchenstein. "One thing led to another, and we realized that trying to be clean and green with every practice came easier than we thought, and a lot of people started to catch on and present methods to enhance our environmental awareness." Kilchenstein was firm in his resolution to be an earth-friendly company that

made progressive products that skiers and snowboarders would love to ride, but he didn't know how to manufacture without creating a significant carbon footprint. "Once a multi-thousand dollar mold is made as a prototype for a ski or snowboard, that's it, nothing can be manipulated or changed. If the manufacturer wants a new model of a ski, a new mold has to be made, and the entire process becomes wasteful." Kilchenstein then teamed with aerodynamic engineer **Christian Alary** who also had experience making skis, and had invented a computer-patented process where DXF files are used to create and manipulate styles while using the original mold. "So, next year, when we want to alter our current ride models, all we have to do is change the DXF file. No rebuilding mold after mold, wasting money, resources, time and products," says Kilchenstein. "Right now, with only two technicians and an engineer working at our Park City headquarters, we produce about 40 sets of skis a week and are able to make a profit. Larger companies, to meet profit margins, must produce anywhere from 2,000 to 3,000 skis per week."

The revolutionary way RAMP is manufacturing, coupled with their direct-sales business approach, gives them an edge in the industry. "The nationwide shops we sell to at resorts amount to less than 20, but we prefer the customer to buy directly from us online. This helps cut as much as one third of the manufacturing and consumer cost and allows for money to be spent on green processes and technical designs. We are just as

competitive as Burton or Head, but our method of doing business is what makes our company progressively conscious." Anytime you buy from RAMP, your new ride is packaged in a reusable travel bag that prevents the use of cardboard—another small step the company decided to take to support their green responsibility.

Besides adhering to RAMP's core value of consciousness, Kilchenstein, along with artist/designer **Polly Hopkins**, wanted to maintain the irreverent status quo on ride styles with savvy graphics and witty model names. Their women's snowboard was proudly named the Beaver, and their men's ski model, the Groundhog. Of course, each model bears the graphic of their namesake. A common strength of design on most of RAMP's models is the rustic bamboo wood that overtly lies behind their graphics to create a natural yet innovative style. Other styles include the Peacepipe ski and the Lobstah snowboard. Whatever the art may be for the yearly models, Kilchenstein tries for themes that the customer will find clever. O.G. athletes, like snowboarder **Ross Powers** and skier **Donna Weinbrecht**, are among those who ride and represent RAMP, and it was Powers who came up with the acronym RAMP for the company's name.

With ever-growing resources available for communities and businesses to stay ahead with clean practices, RAMP does its best to be progressive. As a customer, you not only get technical and quality products when you buy from RAMP, but you also support eco-friendly living. Contribute to sustainability by purchasing RAMP Sports products online at rampsports.com or at exclusive resort ski shops around the country.



Photos: Brent Rowland



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Live music -almost- every night

not just another October Evening

By Ischa B. / ischa3@gmail.com

Take a moment and think back to that feeling you used to get as a kid around Halloween: that deliciously spooky cobweb of eeriness cast over everything, with decorations and tricks everywhere, celebrating all things creepy. That's the feeling **Christel Edwards** and **Stephen Simmons** are looking for when they put together their annual, fall spook-fest extravaganza, aptly dubbed *An October Evening*. Now in its seventh year, the show has evolved exponentially and become an entity of its own. It has become a sought-after event for artists, filmmakers, designers and performers to showcase their work, and also a highly anticipated must-see show in SLC, packing the house with a growing audience every year.

Simmons, a local filmmaker and one of the original founders of the annual event, had humble expectations going into the first show. "The first year, we just wanted people to show up!" he says. After unexpectedly packing the house at Trolley Square's *Regency Theatre*, he and co-founder/fashion designer **Heather Mathieson** decided they couldn't let the show die. "Since we sold out the first year, we [thought], 'Let's bring it to a bigger venue and see if we can bring in more people.'" A crowd of 800-plus people showed up the second year, and the rest is history.

Since then, Mathieson has departed from SLC to continue her career in fashion in NY, but Edwards has deftly taken over the position as Simmons' partner in crime. Friends from high school, Simmons asked her to be in a short film he was working on several years ago, and they reconnected big time. "When Stephen and I started working together, we both had a lot of the same interests—we're both big horror movie buffs," Edwards says.

To accommodate the success and growth of the event, they decided to move to the well known, but still very mysterious, *Masonic Temple* in SLC. Simmons says they had three different venues in mind, but once they stepped into the *Masonic Temple*, they knew they were in the right place. "I love that building. It has such a unique feeling to it. You walk in and you just feel history," says Edwards.

The passion they both have for all things goth and vintage mod is what drives their vision for the ever-evolving show. Since the first year, the format remains consistent, with music, fashion, film, photography and live performance represented in the artistic offering. Each year, the setting and theme are updated, new live acts are introduced and great effort is made to ensure that the experience you have at *An October Evening* is unique in comparison to any other art show or Halloween fête. Even amid huge growth and popularity, *An October Evening* maintains its spooky grassroots openness, showcasing talented emerging (and mostly local) artists every year.



Photo: Todd Keith



Photo: Renee Keith



Photo: Todd Keith

"Halloween was such a magical moment for me growing up ... We try to spark some kind of a memory from childhood," says Edwards. Memories are nudged out of the deep recesses in your mind as you lean back and watch dance performances inspired by favorite childhood cartoons, listen to live music that makes the hair stand up on your neck and watch short films that bring to life some of the most haunting impressions left on you by childhood favorites. Everything ties together in a shadowy throwback, a brief visit to that time when Halloween meant tricks and treats. "It's very nostalgic," says Simmons.

The short films that are debuted at the event have not been seen anywhere else, including Simmons' annual contribution of short films based on the children's book series, *Scary Stories To Tell in the Dark*. This year, other eerie delights include a conceptual fashion show by perennial favorite **Pretty Macabre**, a special aerial performance by local high-flying starlet **Hope McCurdy** and a dance performance by the always lovely **Voodoo Darlings**. There are plenty of surprises in store, too, so you'll have to stop by the show to find out what else they've got planned for us. "We do our best to have something for everyone," says Edwards of the variety.

The twosome seems to be hitting a chord with their concept, since the show continues to sell out year after year. "If you're going to have an audience, you have to treat them," says Simmons. They continue to build on *An October Evening*'s popularity the good, old-fashioned way: by consistently presenting a top-notch experience.

To get a feel for what you're in for, check out the teaser on the Facebook page for *An October Evening*, or go to nightofproductions.com for information and sample short films from *October Evenings* past. Put Oct. 20 on your calendar this year and let the magic of Halloween back into your life. "It's just a fun way to get into the Halloween spirit," Edwards says. Tickets are \$10 and can be purchased in advance at the *Tower Theater* or at the door day-of.

Christel Edwards and Stephen Simmons combine fashion, art and entertainment to trick and treat the audience of *An October Evening*.

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MOMMY'S LITTLE MONSTERS ON

By Cody Kirkland
againstcody@gmail.com



Illustration: Sean Hennefer

Jawwzz will rock Weezer tunes and getups for this year's Punk Rock Halloween.

Three Halloweens ago, **Minor Threat**, **Black Flag** and the **Misfits** played a free, all-ages show in the basement of an undisclosed abandoned building somewhere in Salt Lake City. Show-goers were led to the secret venue and left to traverse a zombie-filled maze of hallways before they found the roar of the undead punk rock legends on a dank basement stage. Pumpkins were smashed, piñatas were beaten to smithereens and a couple hundred SLC punks reveled in the glory of the deceased punk bands, resurrected from their unholy graves. Of course, it wasn't actually Minor Threat, Black Flag and the Misfits. It was Utah's own **xCOMMUNICATEDx**, **Pass-A-Fist** and **Youth Descent**, impersonating and playing cover sets of some of their favorite punk bands in a Salt Lake tradition: *Punk Rock Halloween*. "It's the idea of dressing up and being someone else for Halloween, but, instead, bands are doing it,"

it all over. No one's connected—I think it's just a punk thing to do it. I know that last year in Denver, they did a CBGB-themed *Punk Rock Halloween*. All these bands were **Blondie**, the **Ramones**, that whole scene." Even though Banks and the other punks started doing Halloween shows before they knew it was a "thing," hearing about the *Punk Rock Halloween* shows in other places got their pumpkin heads thinking.

The third year, Banks and company decided to go all-out with their *Punk Rock Halloween* party. While doing some urban spelunking, they stumbled upon the building they would use to house the upcoming event. We all climbed up there like three months before and found out we could sneak into the building and we said, 'Holy shit! We should do the Halloween show in here.' So, over the next three months, we turned the first three floors into

were the **Germes**. **Regan [Ashton]** was slicing himself up with a razorblade—it was so awesome," says Banks. A quick YouTube search verifies this show's awesomeness. Besides intense performances from local bands, Banks has many people to thank for making the past shows so successful. "I should definitely give a shout-out to **Ken Vallejos**, for doing all the sound, and **Tyler Reese**, who did all the sound last year ... I would have been fucked without them," Banks says. "**David Ohlson**, too... Every time I drop the ball, he helps me."

This year, Banks hopes to make *Punk Rock Halloween* an even better event. Like last year, the party is happening in the alley behind *Este*—right in front of *Copper Palate's* front door. The artists at *Copper Palate* will be presenting their yearly hand-printed calendar show to coincide with Banks' punk party, making it a

night not to be missed. The music lineup will include **Handicapitalist** as **Gun Club**, **Super 78** as **Television Personalities**, **Jawwzz** as **Weezer**, **Problem Daughter** as **Dead Kennedys** and Banks' band **Shit Shamers** as **Cyndi Lauper**. To anyone who thinks Cyndi Lauper is a weird addition to *Punk Rock Halloween*, Banks insists that they're wrong. "Cyndi Lauper is punk as fuck. There's this video of her doing a show and a bird flies overhead and it shits—the shit lands right in her mouth. But she doesn't even skip a beat, she just keeps singing like nothing happened. What's more punk than that?" Banks says.

Like every year prior, this year's event will be all-ages and free of charge. Since Halloween falls on a Wednesday, *Punk Rock Halloween* is happening on the previous Friday, Oct. 26, at 7 p.m. Follow the trail of dead down the alley behind *Este* on 200 S. Also, don't forget to dress up—Banks promises a costume contest, not to mention treats, crazy shit and, of course, blood.

says **Robin Banks**, the local artist and *SLUG Mag* contributor who helps organize the event.

Though *Punk Rock Halloween* has been a Salt Lake tradition for six years now, the first couple of installments weren't nearly as elaborate as the aforementioned abandoned-building show. "It first started when we were doing **Bombs and Beating Hearts**, and I remember reading about doing guerilla shows. That was a big point of the band—to make unexpected things happen in everyday places. So the first two of them we took over TRAX trains on Halloween and did the shows inside of them," Banks says. "The first year wasn't a cover set. The second year, when **James [Miska]** played, he did a **Prince** cover set. It sort of went on from there," says Banks.

Bands impersonating bands on Halloween isn't just a Salt Lake thing, though. Banks says, "People do

a haunted house," says Banks. When Halloween came, hundreds of punks, with no idea of where they would end up, were led into

the depths of the dead structure to find their way out. "And then, in the basement ... Black Flag, the Misfits and Minor Threat. People had to walk through three floors of haunted house to get to the basement," says Banks.

Banks raves about how epic this show was, but also remembers some great impersonations and performances in subsequent years. **Storming Stages** and **Stereos** as **Suicide Machines**, **Dr. Drug** as **Operation Ivy**, **The Hung-Ups** as **Screeching Weasel** and **Prince Polo** as **David Bowie**—with each band member dressed as a different Bowie era—are some that Banks remembers from the last couple *Punk Rock Halloweens*. Last year's show in the alley behind the downtown *Este Pizza*, though, really impressed Banks. "Last year was the best that I've seen. **Problem Daughter**

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From vegan recipes and haikus to pinko diatribes, the self-published fanzine has been the weapon of choice for niche group scenesters, punks and misfits since the whitewashed days of the Reagan administration. Incubated in the Pacific Coast and awakened by California sunshine, the '80s L.A. punk scene birthed swarms of influential and notorious bands, and inspired youngsters **Dave Markey** and **Jordan Schwartz** to document the happenings in the xeroxed annals of their acclaimed fanzine, *We Got Power*. Recently, a compilation of photos, essays and full-color back issue reprints of the zine was published as the book *We Got Power: Hardcore Punk Scenes from 1980s Southern California*. **SLUG** got in touch with Markey to chat about the heady days of '80s punk in the land of fruits and nuts.

SLUG: Describe the fanzine climate of Southern California when *We Got Power* was born.

Markey: *We Got Power* didn't have a model to follow. There was *Flipside*, and *Slash* had become a record label. Nationally, it was fairly quiet, save for *Touch and Go*. The real fanzine boom of the 1980s was just about to get underway. Our zine reflected our personalities, and the humor was a natural byproduct of our aesthetic, with a goofy bent and even parody once in a while. We didn't take ourselves too seriously—we were just kids out for fun.

SLUG: What drew you into the L.A. hardcore scene?

Markey: We were already warmed up with **Devo**, **The Specials**, **The B-52's** and **Talking Heads**. We made cassette tapes of **Rodney Bingenheimer's** KROQ radio show on weekends. He played local underground stuff, and turned us on to many bands. The first time I heard **The Minutemen** and **Redd Kross** was on Rodney's show. It primed us on everything from the **Germs** to **Black Randy** and **The Metrosquad**. There was an intense vibe at the time. Reagan had won the White House from

INKY HANDS AND PACIFIC SANDS: SOCAL ZINESTERS AND THE DEVELOPMENT OF AMERICAN HARDCORE PUNK

By Dylan Chadwick / dylanchadwick@gmail.com



The Minutemen perform in 1982 as Earl Liberty (Saccharine Trust), Henry Rollins and Chuck Dukowski (Black Flag) look on—just one of the many amazing moments of the early LA punk scene documented by the *We Got Power* fanzine.

Carter, and the laid-back, liberal vibe I grew up with in the '70s was discarded for this gross, conservative, yuppie thing, and we weren't having ANY of it!

SLUG: You interviewed some crucial bands and characters in the scene. Any that intimidated you?

Markey: We weren't really intimidated by anyone. We interviewed **Circle One** and **Suicidal Tendencies**, in the height of their thing. We just sought out bands we liked and we weren't turned away by anyone in the process. I remember being stoked to interview **Black Flag** and **Dead Kennedys**.

SLUG: The violence of the scene gets press, and in a *Vice* interview, you said it was mostly a media boogeyman ...

Markey: The violence was around, and some ugly things went down, but, for the most part, the media really played up a sensationalistic angle for good ratings on the local news. I do remember

regional hardcore scenes, like *Dance of Days* and *Banned in D.C.* What makes the Southern California hardcore scene in *We Got Power* unique?

Markey: Hardcore music more or less originated in Southern California. Take a look at this book! It's like a Petri dish of flourishing bands coming into their own. Scenes in other cities like Boston, Detroit and D.C. seemed really fixated on L.A. Hell, ask anyone from **Ian Mackaye** to **Dave Grohl** to **Tesco Vee**, all eyes were on Circle Jerks, Black Flag, the Germs, **Angry Samoans** and so on. These bands inspired the national hardcore scene, and I don't think that's an overstatement at all.

The beautiful hardcover book can be purchased from **Bazillion Points Publishers** at bazillionpoints.com, and features essays by **Henry Rollins**, **Keith Morris**, **Chuck Dukowski**, **Tony Adolescent** and many more, along with hundreds of first generation photos.

going to my first punk show, **X**, **The Blasters** and **The Gears** at the Santa Monica Civic Center. It was before I'd cut my hair short, and I was verbally harassed by some H.B.s (Huntington Beach Skinheads) because of it. Still, when I sheared my long surfer hair, it wasn't because of the name-calling. It was because I wanted to.

SLUG: Between Black Flag, **Circle Jerks**, the **Germs**, **T.S.O.L.**, **Suicidal**, **The Adolescents** and **The Minutemen**, SoCal has a rich hardcore pedigree. Who were the more "unsung" SoCal hardcore bands?

Markey: For the most part, the cream did rise, but there were lots of great bands that didn't get national or local attention sometimes. Hidden gems like the **Mau-Maus**, **Mood Of Defiance**, **Rhino 39**, **The Zeros**, **Secret Hate**, **The Disposals**, **Lost Cause** ... I could rattle off names for days!

SLUG: There are many books chronicling hardcore scenes, like *Dance of Days* and *Banned in D.C.* What makes the Southern California hardcore scene in *We Got Power* unique?



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CRYSTAL CASTLES: CATHARSIS INCARNATE

By Cody Hudson • codyhhh@gmail.com

Crystal Castles came out of nowhere. A few unfinished demos circulated the Internet and garnered enough buzz to earn multiple offers from various record companies in 2005, before the duo had officially joined together. The music alternates between despondent and fierce, often finding a middle ground between the two. Lead singer **Alice Glass** growls and shrieks over **Ethan Kath**'s instrumentals (which are generally somewhere between 8-bit Nintendo music and a car commercial), and the result is incredible. The live show is tempestuous and infinitely stimulating—imagine **Iggy Pop** as the hypeman at a **Justice** show. They strive for abrasive and bleak, but neither is overdone.

Their unique take on electro-punk is the product of their experiences in the punk scene in Toronto, Ontario. "We met reading to the blind," says Kath in reference to him and Glass' shared community service. However, the two were really drawn together after Kath witnessed a performance of Glass' band **Fetus Fatale**. "I felt like I had, by accident, discovered a great poet. Also, I was impressed with her bravery: When sexist old men would heckle her, she would spit beer in their faces and not care for consequences," says Kath. He had been recording his tracks for about a year before Glass became

involved. "I did not intend to have lyrics over my instrumentals, but I then knew my songs would not be complete until they had her poetry involved," he says. Things didn't initially work out, however, and they didn't make their now-infamous demos until eight months later. "One friend warned her, 'Stay away from him, he's a snake, he's the guy from that **GG Allin** cover band.' I didn't give up," says Kath. After replacing a **Crass** CD playing at a party with his own tracks, he had her convinced. "Yeah, if this is your stuff, I'll sing over it," Glass told him. She picked a select few of his already prepared tracks, and they put together a collection of 7"s and singles that would eventually comprise the first self-titled Crystal Castles album, released in 2008 on **Lies Records**.

Crystal Castles has become a perfect representation of the changing music industry, as they owe their fame greatly to the Internet, social media and file sharing. "Alice Practice," which became their first single and a catalyst for their upcoming notoriety, critical acclaim and fame, was initially a vocal sound check recorded unbeknownst to both Glass and Kath. After being slightly tweaked, it was uploaded to a Myspace account (yeah, it was a few years ago) where it started to build hype. The last two

albums were all over the Internet before their respective release dates (arguably creating a great deal of publicity), which might be why so little about their upcoming album has been discussed. "We were confused because we didn't understand how so many unfinished songs had leaked, though we didn't care that everything had," says Kath of *Crystal Castles I* and *II*.

It has been four years since the release of their first full-length, and while the music has yet to make a drastic change, the audience has grown exponentially. Playing huge shows and gaining a reputation for an out-of-hand stage presence, both albums, so far, have topped album of the year lists across the board. Though they've come a long way since Myspace, Kath uses the same lo-fi production techniques to generate their unmistakable sound. "We don't pay attention to numbers and popularity. We like to dig deep into the past for equipment. I've recorded some stems on a 1948 British Tape Recorder which hadn't been plugged in for 15 years," he says.

My attempts to discuss the upcoming album with Kath were unsuccessful, though he produced the entire album. Judging by the single "Plague," it doesn't seem like there will be much of a departure. In a

High Res PR press release, Glass revealed that oppression will be a recurring theme. "It feels like the world is a dystopia where victims don't get justice and corruption prevails," she says. Though the feeling of disparity won't feel too out of place amongst Crystal Castles' other work, the album promises something new, sonically. "We wanted the new album to sound like a completely different and new experience. Any keyboards and pedals used on *I* or *II* were traded for different keyboards and pedals so that there would be a new palette of sounds to work with," says Kath in the same press release. The new album, *(III)*, will be released worldwide digitally on Nov. 5 and physically Nov. 6.

They seem to be excited for Salt Lake City due to their knowledge of our local music history. "We know all about the *Indian Center* shows, *Raunch Records*. Actually, hasn't *Raunch* reopened? I hope that's true," says Kath. Maybe we'll catch the duo sifting through records at the local shop when they pass through town on Oct. 18.

Come watch Alice Glass climb all over the monitors and rafters of *In The Venue* whilst screaming and dancing at a fever pace. At the very least, I can promise it will be cathartic.

Alice Glass and Ethan Kath of Crystal Castles release their newest album, *(III)*, digitally on Nov. 5

Photo: Crystal Castles

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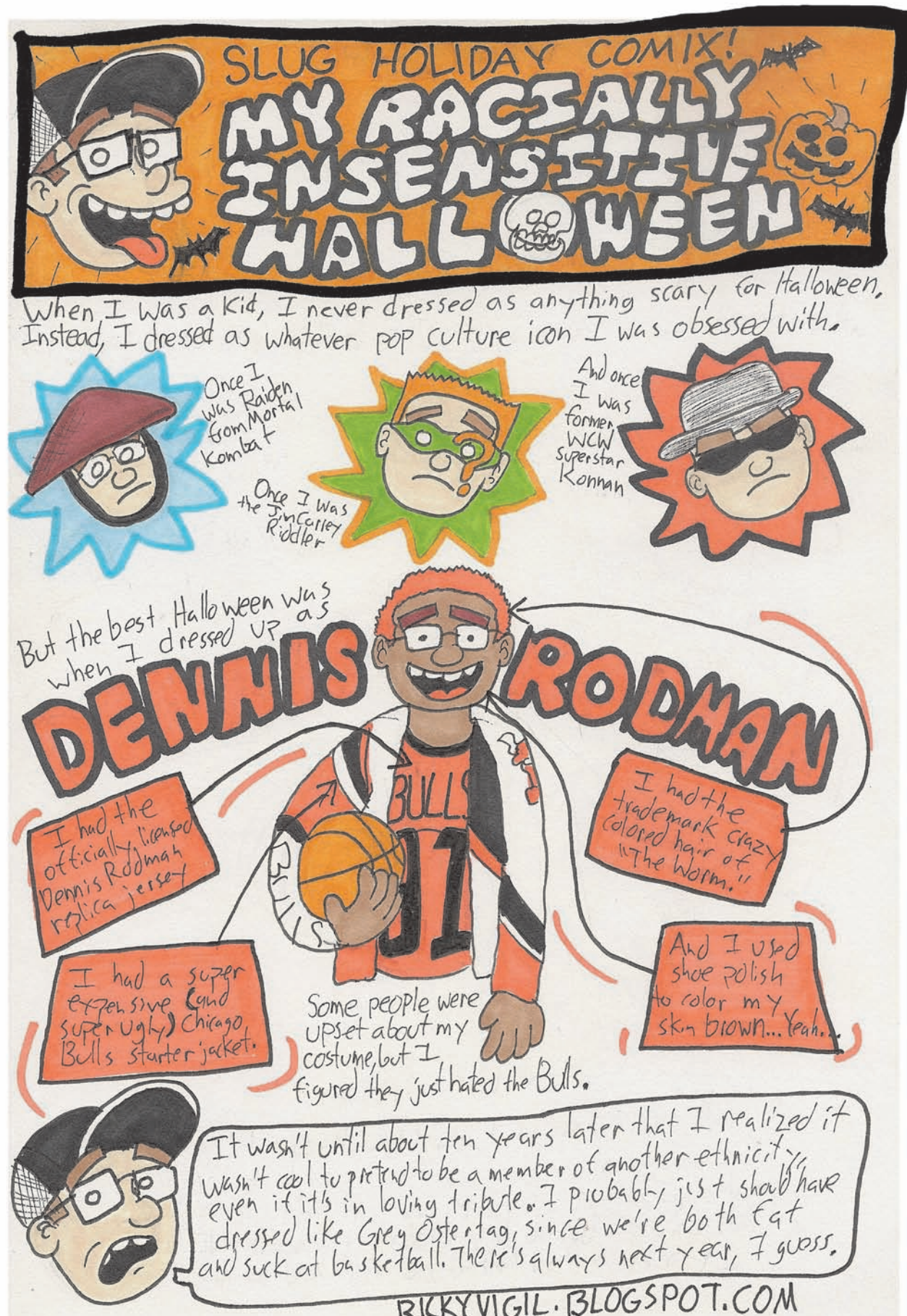
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MICHAEL SIEBEN
TALKS ART AND
SKATEBOARDS

By Gavin Hoffman • reignisforever666@gmail.com
Illustrations By Michael Sieben



Austin-based artist **Michael Sieben** may not be a household name, but his art has been seen by skateboarders, art aficionados and mall-walkers for close to a decade, even if people haven't been able to match the name with the artist. Sieben will be one of more than 20 artists submitting pieces to Salt Lake City's own *FICE* for their *All Dead* art show, being displayed on Friday, Nov. 2. Sieben was awesome enough to talk to *SLUG* about his influences, past galleries and skateboard company, Roger Skateboards.

"I've been interested in drawing as long as I can remember," says Sieben. "My parents still have old sketchbooks in their garage from when I was in junior high ... terrible drawings in those things." When he was young, Sieben had dreams of becoming a children's book illustrator, drawing on the influence of children's book authors such as **Maurice Sendak**, **Dr. Seuss** and **Richard Scarry**. That all changed once he discovered skateboarding. "I became totally obsessed with the graphics that I saw at the local shop," Sieben says. "This was in the mid-to-late '80s, so I'm mainly referring to **Jim Phillips**, **Vernon Courtland Johnson (VCJ)** and **Pushead**." He refers to these three artists as his "holy trinity." Later influences include many of his friends and contemporaries, such as **Travis Millard**, **Todd Bratrud**, **Jeremy Fish**, **Mel Kadel** and **Lori Damiano**.

Sieben launched his first art gallery, *Camp Fig*, in the early '00s. "My wife **Allison** and I opened *Camp Fig* with our good friends **Lee Brooks** and **Katie Friedman**," he says. "Essentially, we didn't feel like there was an art venue in Austin exhibiting the type of work that we related to." Rather than continue complaining about this fact, the group threw caution to the wind and opened their own art space. They found a small retail space in downtown Austin and split the rent four ways. "That probably sounds more ambitious than it actually was," says Sieben. "We found the tiniest retail space possible in downtown Austin and split \$500 rent—totally manageable." After a few years of running *Camp Fig*, the group's motivation was waning, and they brought in new members to help run the space. Ultimately, the goal was to move into a bigger (and hopefully better) spot, but, along the way, all of the original members of *Camp Fig*—excluding Sieben—bowed out, and it made more sense to all involved to rename the new gallery so that everybody would feel the same amount of ownership. This move resulted in the birth of Sieben's current gallery, *Okay Mountain*. "*Okay Mountain* was born in 2006, and we've hosted 47 shows since our inception," says Sieben. *Okay Mountain* has been exhibiting work as a collective, and that practice has gradually



Flash Cards: 2 - 3" x 6" coffee, pencil, ink, and marker on flash cards, 2011.

taken priority over running a commercial gallery. The space currently serves a purpose mainly as a studio, although there is still the occasional art show. "Last year, we were offered representation by the **Mark Moore Gallery** in Los Angeles," says Sieben. "We're all very excited about the future of *Okay Mountain*, but we're also working very hard to figure out new modes of working because most of the group has moved away from Austin at this point." Sieben is also quick to point out that neither *Camp Fig* nor *Okay Mountain* has been monetarily successful, but he stresses that both have been extremely rewarding in terms of life lessons, friendships and continuing art education post-college.

Sieben's work extends far beyond the reaches of his Austin-based gallery, however. Heavily involved in BMX bicycle riding—specifically freestyle—when he was young, one day, Sieben accompanied some friends to the home of an acquaintance who happened to have a little quarter pipe in his carport, as well

as a Nash Executioner skateboard. "After a few hours of playing around on that thing, I was sold," he says about his first skateboarding experience. "I quit freestylin' that day, and I've been thrashin' ever since." Due to this seemingly happenstance occurrence, Sieben eventually found himself reading the be-all-end-all of skateboarding magazines: *Thrasher*. Unbeknownst to him, years down the line—in 2004, to be exact—he would be presented with the opportunity to contribute to the magazine. "I was making tons of zines, and some of them fell into the hands of **Michael Burnett**—Editor-at-Large of *Thrasher*," he says. "He gave me a heads-up that he was going to be on a skate trip and coming through Austin." The two met up and skated, and, a few weeks later, Burnett called and offered Sieben a staff position with *Thrasher*. Sieben refers to this as "one of the best phone calls I've ever had in my life." From growing up reading *Thrasher* to being given the opportunity to write, illustrate and simply

contribute to its pages is not something Sieben takes for granted. "One of my favorite things about writing and illustrating for *Thrasher* is ... just that," he says. "I'm stoked to be the Texas nerd that somehow got the opportunity to share my voice and art with the next generation of shredders."

Not one to rest on his laurels, Sieben was not content simply to create art and be on the staff of the granddaddy of all skateboarding magazines: He began partially running (although not owning) a skateboard brand called Bueno, which was owned and distributed by Giant Distribution. Giant eventually filed for bankruptcy and ultimately took the Bueno brand down along with it. Sieben unsuccessfully tried to acquire the rights to the Bueno name and logo, and, instead of sitting around, "crying about it," so to speak ("Actually, we did cry a little bit," he says), Sieben and his partners decided to put their money where their mouths were and launch their own brand. This brand became Roger Skateboards. "So far, what I've learned is that it's awesome to own your own company because there's nobody sitting behind you telling you what not to do," he says, "but I've also learned that it's very difficult to make money running a skateboard company." He admits that this was something he'd heard for years, but never truly appreciated until he found himself in the owner's chair.

As if Sieben wasn't already busy enough, earlier this year, Roger Skateboards collaborated with Fairdale Bicycles to create a limited-edition bike/

board combo called "The Roger." "**Taj Mihelich** runs Fairdale Bicycles, and he's also the person that gave me my very first art job," says Sieben. Mihelich was a co-owner of Terrible One bicycles, and hired Sieben as an art director back in 2005. "He's no longer a part of Terrible One," says Sieben, "but the Fairdale/Roger collaboration happened because of our previous work and friendship history." Sieben says that the feedback has been overwhelmingly positive, and he's looking forward to working on another future collaborative project with Fairdale. "Maybe we'll release a boat/life jacket combo this go 'round," he says. "The future is inherently mysterious."

Now that we're all up to speed on who Sieben is and what he's about, it's time to discuss his involvement with the upcoming *All Dead* art show, on Friday, Nov. 2 at Salt Lake City's own *FICE*. "I think Elf [**Shawn "Elf" Walters**], one of the Terrible One riders, put me in contact with *FICE*," says Sieben. "That's the connection." *FICE*'s co-owner **Corey Bullough** has been a huge fan of Sieben's work for many years now. "I remember the first time I saw one of his pieces—it was actually a Volcom sticker of a monster eating a Volcom stone," says Bullough. "It said something like, 'Your recommended daily allowance of awesomeness,' and it makes me smile every time I look at it. I still have it tucked away in a book somewhere." Bullough bestows extreme praise on Sieben's art. "His shit is so OG, and his monsters are boss!" says Bullough. "I love the pale and muted color palettes he uses, and the

expressions he puts on his creations are so rad—super unique style and flavor." Bullough adds that he sees Sieben's art as being an inspiration to many artists, and states that he thinks several people have actually "ripped his shit off." "He's most definitely a pioneer in the whole skate/bike/snow artist collaboration world," concludes Bullough. Sieben sheepishly admits that the piece he is submitting for the show hasn't been completed as of this writing. "I hope it's awesome, though," he says.

Sieben wraps up his discussion with me by stating how thankful he is for any and all opportunities that have come his way. "Thanks for taking the time to interview me, and thanks for promoting your scene in Salt Lake," he says. "Stay happy, hungry and humble ... and thanks to anybody who made it all the way through this interview—I appreciate your time as well." The man and his art are worthy of your attention, so do whatever you need to in order to attend the *All Dead* show at *FICE* (160 E. 200 S.) on Friday, Nov. 2. Visit Sieben's website, msieben.com, for more information about the man himself, and visit the Roger Skateboards site, rogerskateboards.com, for your next deck.

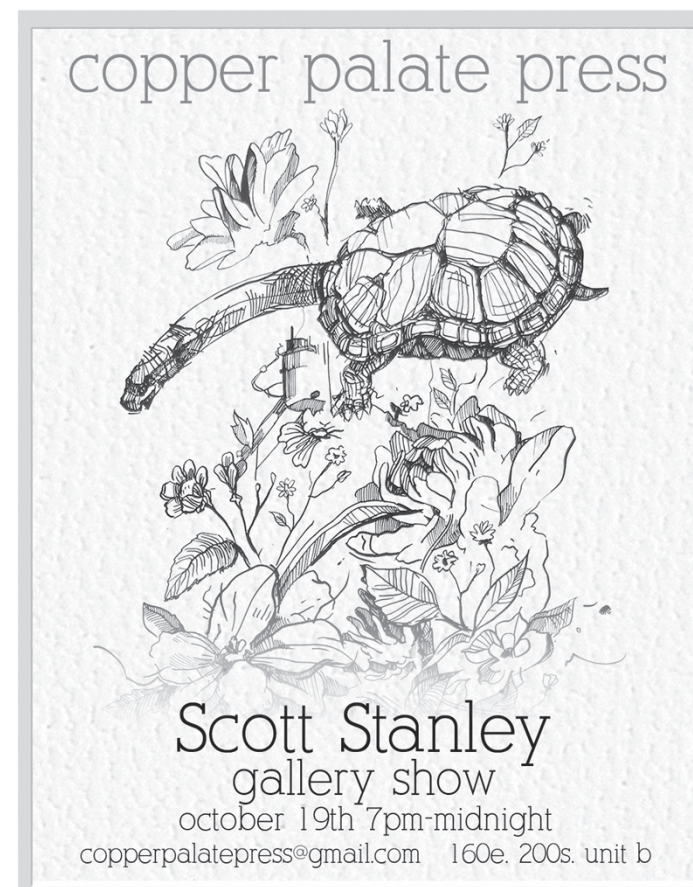
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Tom's Turtle: 6" x 4" watercolor, ink, and marker on paper, 2012.



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CONVERGE

HONESTLY AIMED ARROWS By Ricky Vigil
ricky@slugmag.com

“Every new record should be the best possible version of your band,”

Jacob Bannon tells me from a secluded room somewhere in the **Deathwish Inc.** headquarters in Boston, Mass. The modern renaissance man—artist, label owner and vocalist of chaotic hardcore heroes Converge, among other things—has taken time out of his day to talk to me about his band’s new album, *All We Love We Leave Behind*, which will be released by **Epitaph** on Oct. 9. “I’ve always held the idea that if you’re making art, then the next thing you do should be a new step forward for you. The work that I made 10 years ago will have things in common with the things I make now, but I want to push things further and become a more cohesive artist and more successful in some way,” Bannon says. Listening to the new Converge album, it becomes clear that Bannon’s words are more

than just the lip service that so many bands give as they release a new album—they’re completely fucking true.

The cornerstone of Converge’s music has always been raw emotion. Bannon’s mechanical, werewolf-like vocal snarl has always been the perfect complement to **Kurt Ballou**’s swirling chainsaw of a guitar and **Ben Koller**’s furious drumming. This is why “Aimless Arrow,” the first song on the new album, is so striking. It still sounds like Converge—their trademark loudness and the feeling of ever-so-slightly controlled chaos are still prevalent—but it also sounds remarkably tight and clean. “We really pushed ourselves to capture the best possible performances—the most precise,

the most emotional, the most soulful—and I think you hear that,” Bannon says. Even more surprisingly, Bannon’s vocals are immediately decipherable—a rarity in Converge’s music, and a calculated move on the band’s part. “With this record, I recorded with a different handheld microphone, which gave Kurt some flexibility and some tones and stuff while mixing, whereas before, things were just this big, monstrous sound that you couldn’t get much clarity out of. I always liked it that way, but he pushed me to do something else, and I reluctantly agreed and went for it,” he says.

From “Aimless Arrow,” the band moves into brutal D-beat territory with “Trespases” and “Tender Abuse,” where Bannon again showcases a more varied vocal delivery. “Sadness Comes Home” features a surprisingly proggy main riff from Ballou and prominent backing vocals from bassist **Nate Newton**. Slow weirdness pervades “A Glacial Pace” and “Coral Blue,”

while the title track encapsulates every single thing the album does right into four glorious, haunting minutes. Each Converge album is an experience, and *All We Love We Leave Behind* captures Converge as a tightly focused machine, firing on all cylinders, independent of outside influences and highly emotional.

Part of the experience of each new Converge album is Bannon’s iconic art. *All We Love We Leave Behind* is no exception. The cover art is yet another surprise, as it is far more restrained than may be expected, consisting simply of a black and white representation of the moon’s cycles incorporated with the band’s logo. The wholly engrossing feeling of a physical album is something that Bannon feels is becoming lost with the current generation of music listeners, but something that Converge strives hard to maintain. “When we create records that have a lot of content and our music has a lot of lyrical content, we want it to be experienced the way that we used to listen to records when we were kids. We want people to sit there with the lyric book or the album cover and feel it and experience it and take in all the subtle little things about an album and listen to it that way,” he says.

For the first time ever, Converge also produced a deluxe version of the album featuring a 50-page book of new art from Bannon. “Working with Epitaph, one thing that [label owner] **Brett Gurewitz** has always communicated to us is that he always appreciated our band on a variety of levels—he wanted to always be able to show our band in a more formal, artistic light. The suggestion for a deluxe version had come up for a few records in the past, but the idea just never came to fruition,” Bannon says. After recording *All We Love We Leave Behind*, though, the label approached Bannon about a deluxe edition at just the right time, as he was already creating a wide variety of art for the album, but had not quite decided on the exact direction for the cover. The result is a large, varied collection of work from Bannon, and yet another stunning piece for Converge fans to add to their collections. Surprisingly, the deluxe version of the album

is only available with a CD, but Bannon explains that it was unrealistic to take the same route with a vinyl version and have it cost any less than \$80. “I don’t feel ethically comfortable with that. I know there are some people out there who would pay that, but I wouldn’t,” he says. “One of the mottos for our band is that we never want to do anything or make anything that we wouldn’t want to consume on the other end as listeners and fans of other bands.”

Over the years, Bannon has become well known for his visual art. In addition to creating art for Converge and his other musical projects (such as **Irons** and **Supermachiner**), he has provided artwork for bands such as **Trap Them**, **Modern Life Is War**, **Death Before Dishonor**, **Cursed** and more, as well as pieces in various gallery shows and countless screen printed reproductions of his work—many of which demand high prices on eBay. His stark style is unmistakable—when you see a Bannon, you know it’s a Bannon—though, much like his vocals on *All We Love We Leave Behind*, there is much more subtlety and variation than most people give him credit for. “I always find it interesting and a little funny when people criticize my work as all looking the same, but that’s because everybody is coming to me and asking for the same thing. If someone asks me for something entirely different, I am more than happy to go in that direction,” he says. Bannon thinks of his visual art not as an entirely separate entity of his music, but rather another extension of his artistic personality. “With Converge, I’m part of a collective. We all bring something to the table. But when I create art, it’s just me, hanging out, having a vision and exploring visual ideas.” As I spoke with Bannon, he was creating a piece for *All Dead*, a Day of the Dead-themed show being held at Salt Lake City’s own **FICE**. Stop by the gallery on Nov. 2 to see a Bannon original, live and in person.

Talking with Bannon, it became clear that he has a definite passion not only for creating art, but also for sharing it. As a label owner and as part of one of the biggest bands in modern aggressive music, he does his part for exposing

audiences to new music by releasing albums from lesser-known bands on Deathwish or taking them on tour with Converge all around the globe. On their fall tour, Converge will bring Norwegian party metal crew **Kvelertak** on their first US tour, and, in the past, they have helped give exposure to up-and-coming bands such as **Genghis Tron**, **Touché Amoré** and Salt Lake City’s own **Gaza**. “I had been paying attention to Gaza for a while, and they had a lot of qualities that I liked in heavy music—they’re a bit confrontational, they are very DIY-minded and they were just doing something because they loved it,” Bannon says. Gaza joined Converge on their huge US-headlining run of tour dates in support of *Axe To Fall*, and went to Europe for the first time supporting the band, exposing them to a huge new audience. Ballou, who has become one of the most demanded producers in heavy music, also recorded Gaza’s new album *No Absolutes In Human Suffering*, lending them immediate credence in the aggressive music world, and helping them garner an ever-coveted positive review from *Pitchfork*.

Despite his band’s popularity and the legendary stature of their music, Bannon is humble and gracious. He loves the art he is creating and loves sharing it with like-minded people who may connect to it. *All We Love We Leave Behind* is another touchstone in the band’s long career, and it captures them at a very different place than 2009’s *Axe to Fall*, or 2006’s *No*—it is wholly unique, but a Converge record through and through. “I see every record as a legitimate step forward. If we were in the position where that wasn’t occurring for us, we just wouldn’t make records,” Bannon says. “I would rather take on any other job than make dishonest music, because that’s the way that I like music and that’s the way I like to create. These songs are intense and incredibly emotional—without that, you just wouldn’t have a Converge record.” Converge will be performing at *In the Venue* on Oct. 22 with support from **Torche** and **Kvelertak**. Pick up a copy of *All We Love We Leave Behind* when it is released on Oct. 9 so you can scream along.



Photo: Reid Hattcock



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A Not So Rough Life At Roughside III



By Billy Ditzig
w.ditzig@gmail.com

Brodie Penrod, backside tailslide to backside flip out.

2012 marks the third annual *Summer of Death* skate contest in collaboration with Roughneck Trading Co. **Johnny Roughneck** and his crew traveled from San Francisco to Salt Lake City to rip up the streets and bring a small piece of the *BART Tour* to us. This year's *Roughside Contest*, presented by Scion, was held on Saturday, Sept. 8. It started at *Fairmont Skate Park* and traveled to multiple secret, scouted spots around the city.

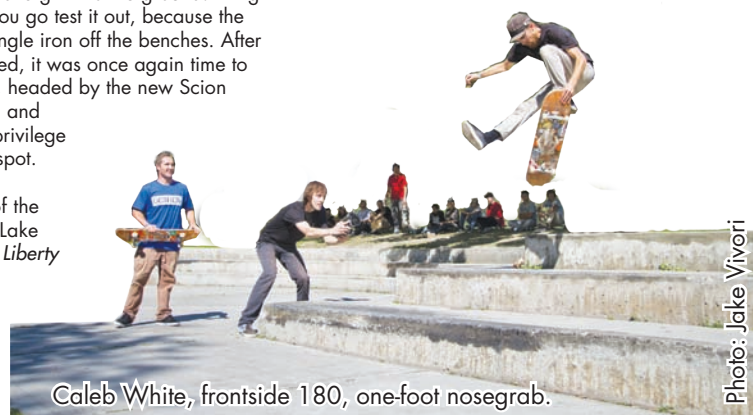
When I arrived at *Fairmont* around noon, it was already starting to get hot. There were a few groms shredding around, and the People Water guys were already passing out bottles of water to skaters and anyone else who passed by. It was shortly after the *SLUG* marketing girls arrived to set up the tent and run registration when Johnny Roughneck showed up with a bullhorn bellowing, "I thought I told ya, I'm a Roughneck Soulja!" While those pretty *SLUG* girls ran registration, Roughneck ran a best trick contest up the Euro gap. It was during this that I started to realize all of the incredible talent we had enter this year. It was the twins, **Jordan and Nate Brown** out of Bountiful, who took the product from the park, though. Jordan stomped a BS 360 kickflip and, shortly after, Nate did the BS 360 heelflip for the best trick win. Since this was the *Roughside* contest, there was no way we were staying at the skate park, so we loaded up the People Water bus, the Scion xB and all of our cars in a caravan and headed to the first official stop of the *Roughside* tour. *The Dust Bowl* is a new DIY addition to the long list of Salt Lake skate spots. It's right off of State St. and 2300 S. You have to crawl over a broken-down

fence to get to it. Local shredder **Gabe Segura** built some benches on the perfectly smooth concrete of the demolished building—one normal bench and one bench off of a two- to three-foot drop. As skaters visited the bowl, it slowly evolved into a small haven with a down bar fence rail and a small gap over a shopping cart and some debris. There are really so many possibilities here, depending on your imagination and the size of your marbles. **Levi Faust** stepped up to the plate, grinding crooks on the rail. Off the bench drop, **Matt Fisher** slid front tail to 270 out and **Brodie Penrod** landed a BS tailslide kickflip out, bolts off the drop. The downside of *The Dust Bowl* is the hundreds of fart rocks ready to squeeze themselves under your wheel, making your board come to a screeching stop and sending your fish-like carcass straight into the ground. Bring some liquid nails if you go test it out, because the boys shredded the angle iron off the benches. After the spot was destroyed, it was once again time to load up the caravan, headed by the new Scion xB—in which Penrod and Roughneck had the privilege of riding to the next spot.

We went from one of the newest spots in Salt Lake to one of the oldest: *Liberty Park*. It may be old, but it's still one of the best. The crowd started to grow when Penrod

did a huge switch laser. **Caleb Orton** had the people flocking when he did a crazy ollie south and a backside flip down the big three. Close to a hundred people gathered together to watch *Roughside* at its finest. Faust and **Morgan Cope** were skating so hard, they had to take a short break to ride the paddleboats around the pond while Roughneck scrambled everything up, sending everyone to *Bonneville Elementary*, with Orton and his pup, **Basil**, riding shotgun in the Scion.

Bonneville Elementary is a school built for skateboarding. There are a bunch of these planter box ledges lined up in a perfect row all over the place, and a big four block to jump down. The only problem is that they have blocks on the ledges, so



Caleb White, frontside 180, one-foot nosegrab.



Johnny Roughneck, Brodie Penrod and Levi Faust riding the Scion xB in style.

you can't skate them, but you can still jump the big four! The big four was a huck fest—so many tricks went down. Some kids even left their soccer game to come watch skateboarding—it was an amazing sight. Roughneck kept yelling that time was running out, so kids would huck a bit harder, even though he had them jumping up and down the stairs for over 20 minutes. Little **Dino Porobic** got the ollie first try, but had to work hard to knock out a FS 180. Faust took some diggers before he got a nollie inward heelflip. **Aiden Chamberlain** got a frontside big spin. Orton busted out some grabs going tuck knee, then switched a switch Japan. **Aaron Schwendiman** did things a little backwards by grinding up the four block. We originally planned on hitting up another spot, but Roughneck threw these kids down the stairs for so long, more would've killed them. So, instead ... We partied!

Everyone without a car bailed on their ride and bombed down the hill with the crew toward *Fice*. The People Water bus had to stop along the way and pick up kids, and the Scion made its way with Jordan and Nate Brown riding in style. The party was popping when everyone arrived at *Fice*. There was a lot of stuff going on: free hot dogs and brats courtesy of *SLUG*, the Scion xB was chillin', and Roughneck and **Panda Spliff** threw a solid product toss from all of the sponsors—Scion, Roughneck, People Water, Sk801, Saga, Milo, Blindside and Salty Peaks. Roughneck even brought some gear from Coalatree to throw. *Copper Palate Press* was doing free Roughneck screen prints, as well as the *Summer of Death* logo. A high ollie contest over some cardboard boxes started up, and Sk801's **Jason Gianchetta** couldn't help stacking on a few more boxes for the win. The overall winners (judged by Panda, **Eric Hess** and **T-Coy**), took home some awesome prizes, including numbered, limited-edition, recycled cruiser board trophies handmade by Millworks Board Mfg (Schwendiman's company). Brodie Penrod was the wizard of the day taking first, Caleb Orton took second and Levi Faust took third. Nate and Jordan Brown took home the Best Digger trophy.

The *Roughside Contest* gets bigger and better every year. If you weren't there this year, be there next year—it's sure to get a little crazy.

Podium winners (L-R) Jordan Brown (Best Digger), Brodie Penrod (1st), Caleb White (2nd), Levi Faust (3rd), Nate Brown (Best Digger).



Brodie Penrod, BS tailslide to kickflip out.



Nate Brown, nose grind.

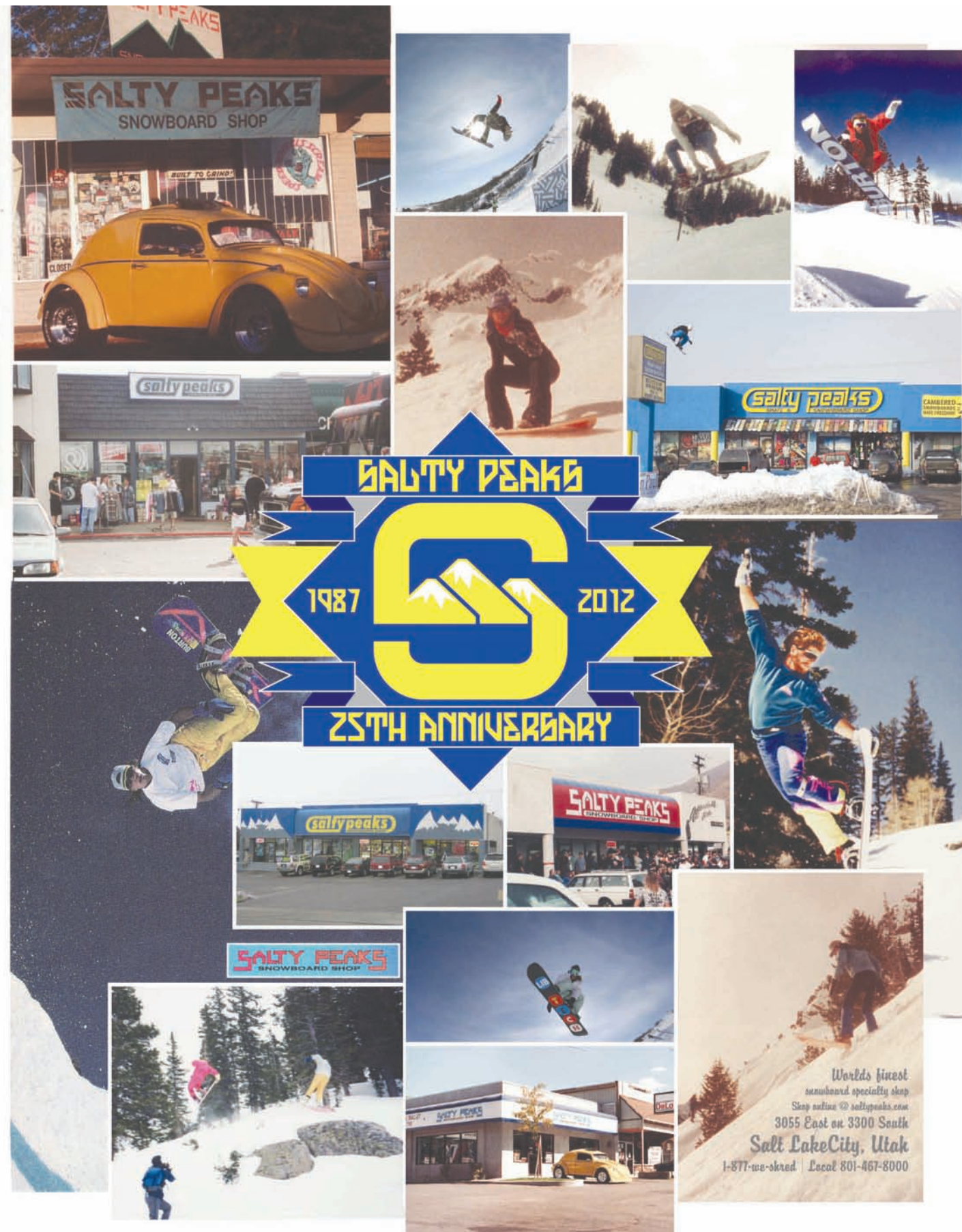


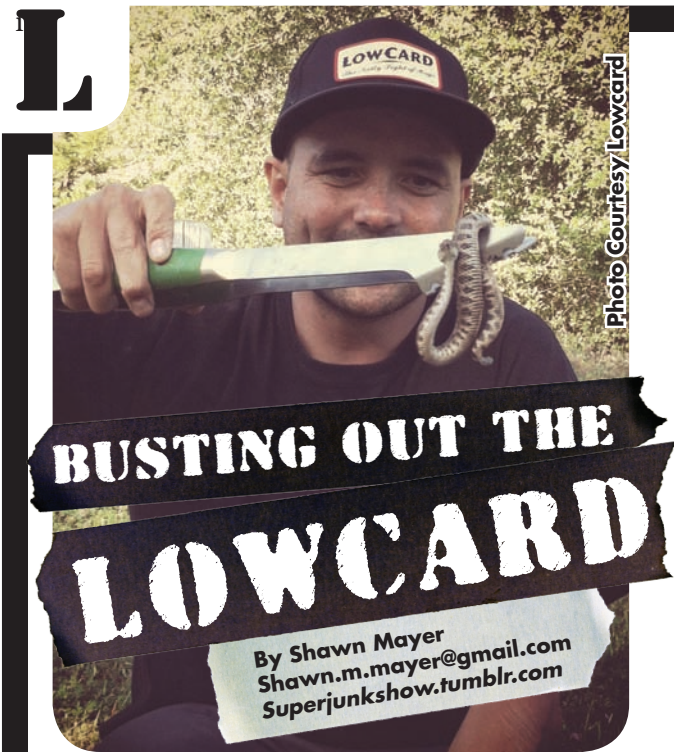
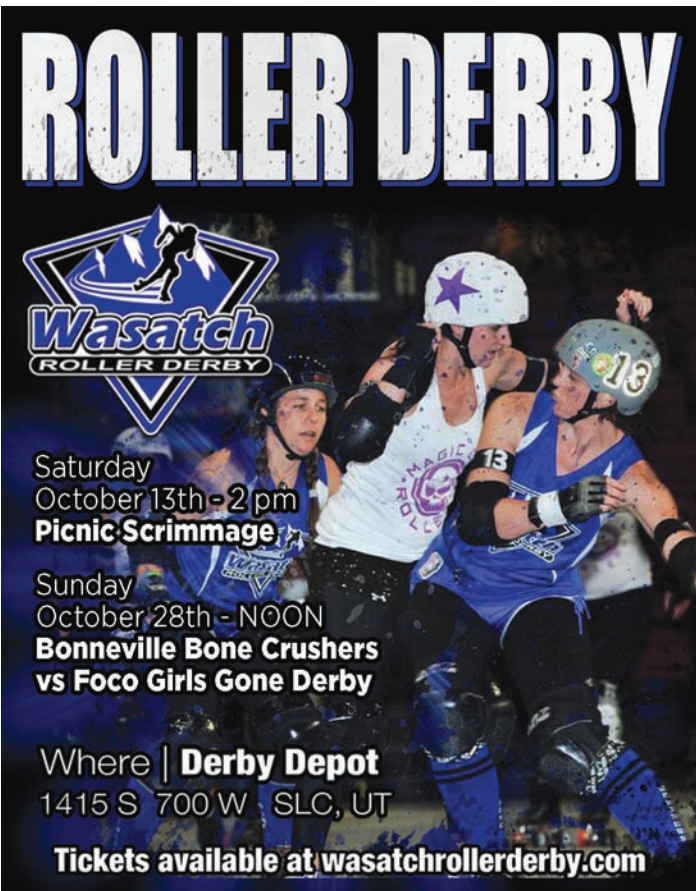
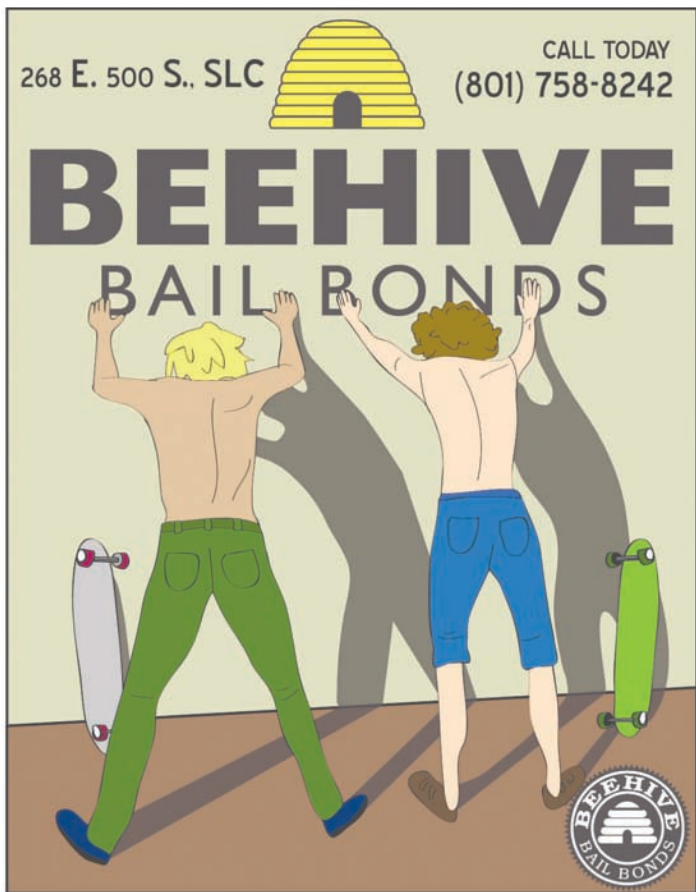
PHOTO FEATURE

By Weston Colton • westoncolton.com

The boneless one is a trick I have always liked doing. It's a classic trick that's all about style. It was also the second trick I ever learned (it was much more common in 1990). I told Matt that I wanted to shoot a boneless at a street spot. Matt's response: "What would **Peter Hewitt** do?" Apparently, he would do something like this.

Matt Winskowski, boneless, SLC





Rob Collinson and his son, Ryder, chillin' on the West Coast.

Everything I learned over my early years about San Francisco came from television. Streetcars, sunshine, friendly smiles, large, sloping hills, Full House and Rice-a-Roni—San Fran looked completely different than what I had imagined—then I saw a skateboard magazine. Places like the Pier 7, Hubba Hideout and China Banks graced the pages of every major skate publication. My desire to move West can be attributed to such images, through the opportunity the landscape provided



Lowcard, Heavy Wheels and Blood Wizard met up with Salt Lake's finest at Fairmont on their tour in June.



Frank Faria, 5-0 at Fairmont.

for those of us looking to pursue a career in skating (or something like it). I never made it all the way to Cali (due in part to Salt Lake's dynamic landscape), but fortunately, some of the other East Coast dreamers out there did. In particular, Rob "Magnethead" Collinson, who went out to the promised land to make his mark in the skateboard industry.

Collinson was introduced to skateboarding in 1984. Like most skate rats growing up, he spent most of his time kicking around the streets, building shitty ramps and skating as much as possible. "I started skating when I was 11 on a plastic board. I got more into it, asked my Dad for a big board, and it was on from there," he says. When he wasn't busy flaking off with his friends, Collinson began to express his artistic side. "I started doing zines in high school. My first one was called Broken Bolts," he says. These DIY publications were a way for Collinson to share funny stories and "shitty photos" with his buddies, and just laugh about what they did. With a knack for entertaining, and a ton of support from skaters and friends,

these bare-bones pamphlets began to grow. After high school was over, Collinson decided it was time to move away from his small town in Maine and pursue life outside the confines of home. "I moved out West in 1993 with Jay Marsh," says Collinson, "He [also] helped out a lot with Lowcard." With a small amount of cash, a skateboard and a few friends, Collinson would eventually land in San Francisco.

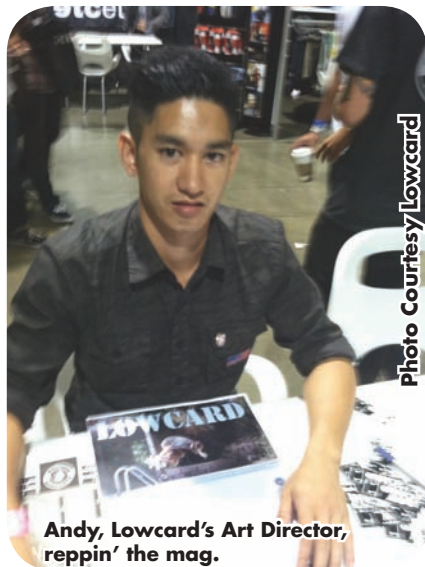
The skate history in San Francisco is rich and the scene plentiful. With pros and distribution centers nearby, the area seemed to make sense, especially with the support of up-and-coming skaters. "I had been friends with Dan Drehabl since middle school. I think when I skated Embarcadero back in the day, I was [referred to as] 'T-dog,' which means I wasn't cool," says Collinson. It was through these outlets that his zines began to build an identity. While working odd jobs to pay the bills, Collinson continued to skate and establish roots in the community with local shops and other business types.

L

In 2002, while playing lottery tickets, his slap-happy pamphlets would unofficially become a mag. Ironically enough, the name for *Lowcard* came to Collinson while he was scratching away on a lotto ticket titled "High Card." The object of the ticket was to reveal the highest card and win some cash-ola. However, Collinson confesses that, "I always got low cards on the tickets." Bummer that Collinson didn't win the big bucks on the scratch-offs, however, a formidable name was established, and his luck was changing for the better.

More people were starting to take notice of the small zine, and asking for the next installment. "People were psyched on the content and style, and in 2005, it really started to take off," says Collinson. "The first issue I did all by myself. I think it was right around Issue Two that I met my then girlfriend/now-wife, **Reija**, who began to help with the mag." Reija began to assist Collinson in the production of the mag, and would eventually become co-owner. Neither of the two had any real experience or formal training in what they were about to delve into. "Reija went to college at Bates College [in Concord, Mass.]. It's the college that you go to if you can't get into a real school. I took Judo at City College," says Collinson. Back then, it was Collinson's connections, witty banter and the help of his girl and her sister that really brought *Lowcard* to life. With an extra set of eyes, ears and hands, plus a connection for cost effective printing (thanks to Reija's sis), the mag began to further produce Collinson's insight, "crappy photos" and stories about life in the industry.

If you didn't know, "Printing is really really expensive," says Collinson. Despite selling his initial issues for a very small fee (a measly buck), the couple was able to slowly gain enough support within the industry to secure some advertising dollars. Collinson says, "Every dollar that we got, we put back into [*Lowcard*], whether that went towards ink or photographer fees or anything else that would come up." The magazine has been able to grow exponentially since then by utilizing those advertising dollars to branch out into retail, and also support its small collection of



Andy, Lowcard's Art Director, reppin' the mag.

Photo Courtesy Lowcard

contributors. Now with an online store, fans of the mag are able to purchase hoodies, tees, beer cozies, etc. The photographers, who pitch most of the magazine's content (even though it might not be seen for a couple months), are now able to afford extra cups of coffee. The fee has also been waived for shops that carry *Lowcard's* gear. Due to their growth, the gang has been able to head out on small tours as well. Recently, they teamed up with **Blood Wizard** and **Heavy Wheels**, and came out into our neck of the woods, stopping in Salt Lake for a skate/photography tour (see *slugmag.com* or Issue 44 of *Lowcard* for the highs and lows).

Now approaching its 10-year anniversary, the mag produces around 8,000 to 10,000 copies bi-monthly and can be found in any core shop across the states or overseas in over four countries. What makes *Lowcard* different and appealing to most audiences is Collinson's humor and unwavering dedication to his ideals. Predominantly photo heavy, the publication focuses on the less serious side of skateboarding. Since the beginning, his zines were created to make his friends laugh and share his love of skating with whomever would read them. Today, these are the same characteristics that maintain the foundation for the magazine. While providing an uncensored skater's perspective without compromising advertising dollars is a hard task to accomplish, Collinson has made it work. *Lowcard* is able to secure the same companies as the mother-approved magazines typically gracing the shelves and demanding \$5, due to their uncompromising attitude. "If someone's down to help us out and we see eye to eye with the company, then we're going to let them advertise in the magazine. [Our readers] know it's not going to change our content just because

Lowcard Event Coordinators, Toad and Rico, put the "F-U" in fun.



Photo Courtesy Lowcard

there is a more corporate company in our mag ... because we're picky with who we let advertise," says Collinson. "Advertise or don't. Either way, the mag will get printed."

Lowcard can be described as skateboarding's evil stepchild. By using industry contacts and friends at his expense, Collinson and his contributors are constantly challenging mainstream publications with anti-matter. Collinson defines the mag as having "a lot of meaning behind it, staying on the low side." He says, "I've always loved magazines, and I don't make much money doing it ... it's just for the love of skateboarding."

You can buy a year's subscription plus a T-shirt for \$20, pick up some merch, or check out exclusive online content at lowcardmag.com.



Photo: Katie Panzer

Jerry Gurney, hand plant at Fairmont.

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Spooky Spokes By Esther Meroño esther@slugmag.com

Cyclists love costumes—especially when worn on themed group rides. The reasoning behind this is pretty simple—cyclists are also total attention whores. Seriously, think about it: Take the lane campaigns, Critical Mass, spandex shorts ... You think it's about activism and awareness? Of course not. We just want all eyes on us in our two-wheeled fabulosity. The fact that this column exists is proof of the enormity of the cyclist ego.

That being said, costume rides are heavy, and Halloween costume rides are even heavier. Imagine all of the creative possibilities in utilizing the bicycle as a costume prop. From the obvious and most iconic—Elliott and E.T., the Wicked Witch of the West, Pee Wee Herman—to the sexy and sinister: zombie cyclist and bike cop, respectively—a bicycle adds a nice, three-dimensional element to an otherwise dull, dime-store costume. If you need anymore ideas on DIY costuming, make sure you read **Mike Brown** and **Princess Kennedy** this month.

Another benefit of spending your Halloween with the cycling crowd is the parties. I can say with experience that Salt Lake's bicycle community knows how to have a good time. If you're looking for booze, babes and are open to the possibility of seeing a lot of boobs and balls, follow the bicycle. One time at a bike party, **Davey Davis** got me to strip to my underwear, rolled me

in blue paint, laid down some butcher paper to make blue-paint angels, then set me free to dance around the fire pit with the other "art projects." I was 100-percent sober. There's photographic evidence somewhere on the Internet, though, unfortunately for you, **Colin Roe Ledbetter's** junk has been cropped out.

Velo City Bag's **Nathan Larsen** is taking this year's bicycle Halloween antics to the next level with the *Clue Cat 2* on Oct. 20. Fun fact about Nathan and his wife, **Debbie**: They are obsessed with board games. This intense hobby of theirs has translated into a Clue-themed alleycat in which competitors are actually going to play Clue on their bikes. We had a similar 'cat at last year's *Velo Week-end*, but the great part about this year: costumes are encouraged. I'm still trying to decide between a hipster Mrs. Peacock or a gender-bending Mr. Green. There won't be any booze or bare balls at this event, but there will definitely be bicycle babes, and even better, PIZZA! It's only \$5 to compete, and I can guarantee the fastest Jimmy John's messenger isn't going to win this one—it's gonna take more brain than brawn to find out who killed **Lance Armstrong** with a 15mm at the *Bicycle Collective* ... Nate's also awarding a prize for the best costume, so if you're not much of an alleycat competitor, just come dressed to the nines as Colonel Mustard or Ms. Scarlet, ride your bike in circles and eat some pizza. Check out the Facebook event page for more details on the rules and such. Happy Halloween!

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PRODUCT REVIEWS

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Submerging your \$300 phone is probably never a good idea, and I am not 100% sure when anyone would need to. That being said, if the beach isn't quite thrilling enough for you and you need to watch some cat videos on Youtube, this product will be perfect for you. They make cases that fit most smartphones and even one for iPads. The cases aren't the most aesthetically pleasing—they look a bit like industrial Ziploc bags. It is, however, a very practical design. You just slide the phone in, seal it up and pump the air out. It even has a waterproof headphone jack. I was pretty cautious when it came to testing (using paper first to make sure it worked), but it worked fine. The touchscreen works perfectly through the plastic, and it keeps water out. My only real criticism is the inability to use the volume or sleep buttons through the plastic. —Cody Hudson

Liberty Bottle Works

The Kids Collection
libertybottles.com

Liberty Bottle Works make metal bottles from recycled products that are BPA free. In the age of green living, reusable water



bottles are a must-have. Liberty Bottle Works recently came out with a kids collection, which features cute drawings on each bottle. With 19 different designs to choose from, your little human is sure to be happy. Not to mention, the kids' water bottle comes complete with their unique 1/4 turn on/off design, so you know when the top is sealed tightly, as well as the handy flip top that is connected to a straw. In under a second, that mini-you could be sippin' away on fresh, BPA free water. I did notice, however, that when the bottle was dropped or even slightly tossed, the straw would detach itself, and I had to open it up to reconnect it on the inside. There was also a small dent in the bottom of the bottle after dropping it, while full, onto the sidewalk, which kids are wont to do. For the older child who doesn't throw things anymore, this bottle could be perfect—but for the 7-and-under, hopefully the bottle is attached to their body somehow, otherwise they might throw a tantrum when they realize their straw isn't connected anymore, and then the cute monkey gets a dent in his face. Overall, Liberty Bottle Works are perfect for adults, but it might take some time to create a water bottle that a 5-year-old cannot destroy. —Karama Puriri

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PowerPot V
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Local engineers at Power Practical have developed an environmentally conscious cooking device/electricity generator, the PowerPot V, which was recently funded through Kickstarter. Essentially, the PowerPot line features thermoelectric generators in the form of a cooking pot with the ability to send an electric current to a USB port that will charge an array of electronic devices. Aside from charging your iPod with the lights off while you cook a bowl of ramen on the stove (I enjoy the simple pleasures, fuck you), the PowerPot V is an excellent accessory for your camping trip, as it is small, lightweight, durable and runs solely off of heat easily procured with a fire. One question I initially had was, "Why would you want to charge an electronic device while you're camping, away from cities and technology?" As I opened the packaging and pulled out a five-bulb, LED light with a USB connector, it clicked: Think about the minor electronic conveniences that make camping easier—like flashlights—where batteries can often cause a hindrance with their limited capacity to provide power. With a USB light, its relationship to your dark cookout in the desert is symbiotic, and the only resources you realistically have to worry about are dead wood and lighter fluid. Also ... what if your GPS device runs out of power? The 5-watt PowerPot V supports most USB devices, and the 10-watt PowerPot X can support technology like iPads. Visit their site for more information and products, and gear up for the holiday season early! —Alexander Ortega

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GALLERY STROLL

A Happy Death
By Mariah Mann Mellus
mariah@slugmag.com

October, my dear old friend, I see you have come to welcome death and darkness in. Goodbye leaves, goodbye flowers, goodbye countless warm hours. Summer, you will be truly missed, but with October's gentle kiss, I'll welcome the change and say hello to sweaters and piles of snow. I will not cry, I will not be sad—in fact, I quite enjoy wearing plaid. To celebrate our last of days, I'll attend galleries and parties and hopefully run into a few goblins or zombies.



Brittany Johnson's plush monsters show the softer side of horror.

October has inspired many traditions and celebrations: All Hallows' Eve, All Saints' Day, Shadow Fest, Ancestors' Night, the Last Harvest, the Feast of the Apples and the Salt Lake Gallery Stroll. Salt Lake's official night to celebrate our city's rich art community will take place Oct. 19 from 6-9 p.m. Like the spirits of the night, if you're tuned in and looking, things just might manifest themselves before you—or you can follow this gallery guide.

The Hive Gallery is abuzz with activities this month. The 24 Hour Show invites all brave souls who think they work better on a deadline to create a masterpiece in 24 hours, with the price points set at \$15 for the first canvas and \$10 for any additional canvases. Canvas pick-up begins Oct. 4 at Stoneground and must be dropped back off on Oct. 5 from 10 a.m.-9 p.m. While dropping off your impromptu creations, say adieu to

Anthony Granto's fabulous show with a closing night celebration. Visit the DoubleTree Hotel (110 W. 600 S.) Oct. 6 for the silent auction and the unveiling of the 24-hour masterpieces. Your speedy new skills will come in handy on Oct. 12 when the zombie apocalypse arrives in Salt Lake City, taking over the Metro Bar in the form of Bath-Salt Lake: Zombies in Zion, featuring local art, including photography by Kate Moir and live music by **Zombiance**. After celebrating the undead, it's time to recognize the really and truly dead. The Hive Gallery presents the Dead Artist Ball on Oct. 20 at Fat's Grill. Come dressed as your favorite dead artist—you'll be eligible for door prizes, raffles and lots of spooky fun at The Green Pig, with music by The Blue Zen Band. For questions, and to RSVP, contact thehivegallery@hotmail.com.

You take Halloween seriously when you're Creepy Art creator **Kat Martin**. Embracing the dark, unexpected and unsettling, Kat can take a sweet pastoral scene and turn it into your worst nightmare. "I like to give old art new death!" says Martin, jokingly. Her talent and sure wit has Salt Lakers begging for more. Lucky for us, you can catch Kat's Creepy Art at the Salt Lake Farmers Market in Pioneer Park (a creepy place in its own right) on Oct. 6, 13 and 20, **Craft Sabbath** at the Main Library on Oct. 7 and Brewvies' Halloween party and costume contest Oct. 28. Inspired by the hallowed season, look for new zombie-fied figurines, unicorns and cake toppers as well as *Nightmare Before Christmas* and *Frankenstein*-inspired pieces.

The Utah Arts Alliance Main Street Gallery, located at 127 Main Street, will host artist **Brittany Johnson** and her plush monster creations, showing us a softer side to the creatures hiding under our beds. Art reception takes place Oct. 19 in correlation with the monthly stroll.

Of course, there are many "happenings" during October. I just encourage you to get out there and enjoy—you never know how many more days you have left.



Kat Martin's "Zombie Farmers" puts a new, twisted perspective on landscape art.

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DAMN THESE HEELS!
YEAR-ROUND FILMS

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Directed by Vincent Morisset
74 min. | 2011 | Iceland/UK/Canada

THURSDAY, OCTOBER 18 @ 7PM

INNI

Captured mainly in a dreamlike haze of throbbing black and white that perfectly mirrors the band's haunting, otherworldly songs, this eccentric profile is a shimmering example of what it means to show rather than tell. Filmed during a 2008 performance at the Alexandra Palace in London using high-definition video, *Inni* is intended "to look and feel like something recovered from the past."



Directed by Jennie Livingston
Rated R | 71 min. | 1990 | USA
Director Jennie Livingston will be in attendance.

THURSDAY, NOVEMBER 15 @ 7PM

PARIS IS BURNING

Penetrating the tight-knit community of minority drag queens living in NYC, Jennie Livingston's acclaimed documentary offers an early glimpse at the art of "voguing," the underground dance style later popularized by Madonna in her hit song. The film also explores issues such as racism, homophobia and AIDS, while offering a detailed examination of the intricate Ball culture, in which queens are judged for their style and expression.

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Directed by Jason Cohn + Bill Jersey
83 min. | 2011 | USA
With Special Guest Eames Demetrios — Grandson of Ray and Charles Eames and Principal of Eames Office

TUESDAY, OCTOBER 23 @ 7PM

RAY & CHARLES EAMES: THE ARCHITECT AND THE PAINTER

Delve into the professional and private lives of Ray and Charles Eames. Propelling design in the mid-1900s, the Eames are best known for their boundary-pushing furniture, photography and film. Discover the source of their creative genius, the link between their collaboration and sometimes tortured marriage, and their Venice Beach California studio, where design history was born.



Directed by Alysa Nahmias + Benjamin Murray
86 min. | 2011 | USA

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TUESDAY, NOVEMBER 20 @ 7PM

UNFINISHED SPACES

In 1961 Fidel Castro commissioned three visionary architects to construct Cuba's National Arts School in an ambitious cultural project. As the structure neared completion, dancers, musicians and artists flocked to the new school. Soon revolution overwhelmed Cuba and the project was deemed counter-revolutionary. Decades later, the school remains unfinished. Castro has invited the now 80-year-old architects back to complete their unrealized dream.

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GAME REVIEWS



Counter-Strike: Global Offensive
Hidden Path Entertainment / Valve Software
Reviewed on: PC
Also on: PS3, 360, Mac
Street: 08.21

When it takes a company the better part of a decade to release a new installment in an FPS community staple, there's generally an expectation of improvement. The *Counter-Strike* series of online competitive shooters hasn't been updated with a new entry since 2004's *Counter-Strike: Source*, allowing a good eight years worth of potential for dramatic improvement. *Counter-Strike: Global Offensive* starts off great by boasting an updated interface, running on the latest version of Valve's *Source* engine. It's not the world's prettiest game, mostly owing to Valve stubbornly trying to update *Source* instead of giving it the complete overhaul it needs, but it's still an improvement. While the maps are decent enough, half of them are just updated versions of the classics, and the new ones are restricted to the added modes, which themselves are only official versions of the Gungame Community mods that have long been a *Counter-Strike* staple. The gear and weapons have been updated to reflect modern armament, and character models have new variations, custom-tailored to every map. It's a nice coat of shiny, new paint, but that's the most frustrating part: It's just dated. It's the best version of the game yet, but it's the same game. It's still the exact same, slow-paced, pseudo-realistic competitive shooter that it's been for eight years. If it had a different art style, or any impressive new features, at least there'd be a case for calling it a sequel, but there's not enough of a reason for this game to exist. If you're willing to look past the missed opportunities or you're a curious newcomer who never played the originals, then

you might like *Global Offensive* and its \$15 price point. If you were hoping to see something new brought to the series, though, you won't find it here. —Matt Brunk

Deponia
Daedalic Entertainment
Reviewed on: PC (Exclusive)
Street: 08.07

Supported by incredible art direction, thoughtful sound design, and genuine comic charm, *Deponia* manages to feel like a fully unique adventure in the point-and-click style, while still looking back at its roots in the genre. Despite a few strange translations, *Deponia*'s script is witty and clever, with a cast of voice actors who do a great job of capturing the personality of its vast array of unusual characters. Anyone who's played a **LucasArts** adventure game—like the *Monkey Island* series or *Grim Fandango*, or even the recent *Superbrothers: Sword and Sworcery*—knows that the point-and-click adventure genre has incredible potential for storytelling and satire. Daedalic Entertainment often plays with the conventions of adventure games, filling your inventory with pieces of junk that combine in volatile and unpredictable ways and setting objectives in your path that range from something as complex as building a rocket to something as humble as finding a small cup of espresso. **Finn Seliger**'s soundtrack sounds like it was pounded out on spoons, car radiators and scrap metal, setting the light, tinkery tone of *Deponia*'s trash-filled dystopia. Like its main character, Rufus, *Deponia* is light, funny and content with its own style, tempering its interesting and unique story against an amusing attitude of self-parody. Some of the puzzles are a little obtuse, but if you're willing to follow *Deponia*'s twisted logic, you'll find the journey is well worth the mental gymnastics. —Henry Glasheen

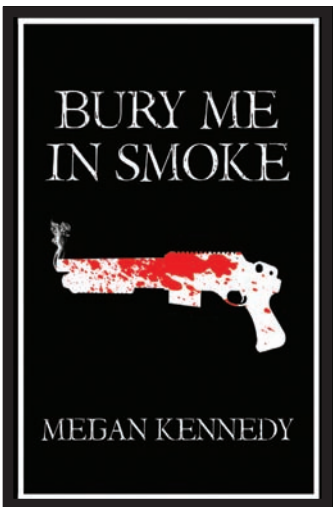
BOOK REVIEWS

America, You Sexy Bitch: A Love Letter to Freedom
Meghan McCain & Michael Ian Black
Da Capo Press
Street: 06.12

America, You Sexy Bitch was designed as a social experiment to see if a Republican and a Democrat could cram into an RV and take a cross-country road trip without killing each other. The Republican in this equation is Meghan McCain—senator **John McCain**'s daughter and columnist for *The Daily Beast*. The Democrat would be none other than Michael Ian Black—snarky comedian and actor in such films as *Wet Hot American Summer*. Each chapter catalogues the experiences of this strange journey from the perspectives of both Black and McCain, which made the whole road trip narrative vivid and often hilarious. I was a bit disappointed in their chapter about Salt Lake City because it was more of a vehicle to discuss how weird Mormonism is, rather than an attempt to genuinely connect with people here. Other than that, having two different people writing about the same experiences in a Las Vegas strip club or at a seedy hotel in Little Rock adds a level of realism that makes the book extremely enjoyable. Not only does this social experiment provide an entertaining look at people from all walks of life, it's a reminder that the stereotypes that are perpetuated—especially during an election year—are seldom correct. —Alex Springer

Bury Me In Smoke
Megan Kennedy
Self-Published
Street: 06.19

Set in a post-apocalyptic New Orleans, this 71-page horror novella follows a lone survivor's treacherous journey through the zombie-filled swamps and corpse-strewn streets of Louisiana, armed with only six shells in his shotgun. The hardened (and extremely horny) ex-soldier crosses paths with a heavily armed woman with an unknown agenda, who is being hunted by a New Orleans warlord and his meth-head biker cronies. The two survivors' fates become intertwined as they struggle to evade the depraved hillbilly bikers, dodge and decapitate the infected, and have rough and dirty post-apocalyptic sex. Though the zombie apocalypse genre may seem played out, *SLUG Mag*'s own Megan Kennedy keeps it fresh



and brutal with plenty of graphic violence, sex and even a dose of **Slayer**. Think *Zombieland* plus **Cormac McCarthy**'s *The Road* plus sexy pulp fiction novel. Kennedy's engrossing storytelling makes *Bury Me In Smoke* a quick and entertaining read, and a perfect Halloween mood-setter. This blood-stained e-book is available for free download at smashwords.com or on Amazon, and links to Kennedy's other short stories and poems can be unearthed at duskblood.tumblr.com. —Cody Kirkland

If You Can't Make It Here, Get Out
Jane Potter and G. E. Feldman
WingSpan Press
Street: 03.01

Perhaps you're familiar with the plethora of books that glamorize, encourage visitation of, romanticize or idealize New York City. This is not one of those books. With *If You Can't Make It Here, Get Out*, Potter and Feldman bring you the irony, the satire and ALL OF THE SARCASM, cleverly disguised as a self-help book. Unfortunately, they also bring you AN EXCESSIVE USE OF CAPS LOCK—which can be annoying at times. But, if you can work your way through that, the stream of unnecessary disclaimers and the constant apologizing, you'll be able to find some great humor in this book. My personal favorite was, "Irregulars will find dating in New York City to be an experience akin to water-boarding." The last chapter—providing instructions on how to move away from NYC if you've found yourself mistakenly living there—is also quite entertaining. —Johnny Logan

2012 ELECTION DATES

Deadlines for Registering to Vote

October 9 Mail in Registration form due in county office
October 9 Mail in Vote by Mail form due in county office

October 22* Last day to Register Online, update your address, change your name or party affiliation
October 22 Last day to Register in-person/sign up for Vote by Mail at Salt Lake County Clerk's office: 2100 S State S1100 - South Bldg
To find your county clerk's office go to vote.utah.gov and click on "contact your county clerk" at the bottom of the page

Deadlines for Applying to Vote Absentee

November 2* Last Day to Apply (Domestic)
October 17* Last Day to Apply (Overseas)

October 23—November 2 Early Voting Period (weekdays)
Voting locations will be posted closer to the voting dates*

*www.vote.utah.gov

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BEER REVIEWS

By Tyler Makmell
tyler@slugmag.com

Our livers have survived the City Weekly Beer Festival, we've avoided a DUI at the Snowbird Oktoberfest and we've slowly made the budget-ary adjustments to put up with the DABC fuckwits' newly implemented taxation on high point (will this shit ever end?). With all those things making your beer-damaged bladder quiver, what better month do we have to incite fear than the present? The beers we have are sure to cause a fright—there is a bock back from the dead, and some foreign invaders from Ogden are claiming to make high point beers. Consider this an investigative report on extraterrestrial libations.

Argo ESB
Brewery: Roosters Brewing Co
ABV: 5.8%
Serving: 500 ml Bottle
Description: Copper in color, this bitter pours out of the bottle light in carbonation with a small white head. The aroma is sweet, with notes of caramel, grains and a soft toast. The flavor has a fruity, bitter profile with a crisp malt character, and finishes with a mellow hop kick.

Overview: Stemming from the low-point Argo ESB, a taproom regular, the brewhouse deemed this brew worthy of opening on their high point series line. The Argo is a well put-together American ESB. It still has that mellow hop tone that a good ESB ought to have, and a decent amount more on the follow-through. When this was written, there was still no word of this making its way into the liquor stores. They are currently being sold out of the Roosters locations, however.

Two Steps Bock
Brewery: Utah Brewers Cooperative
ABV: 6.5%
Serving: 22 oz Bottle
Description: This Heller Bock pours clear gold in color with a

TWO STEPS BOCK

GERMAN STYLE HELLER BEER
VOLUME: 1 PINT, 6 FLUID OUNCES *ALCOHOL BY VOLUME: 6.5%
WASATCH BEERS
Brewed and Bottled at: Squatters Pub Brewery
147 W. Broadway, Salt Lake City, Utah.

nice fluffy white head. The nose has clean, honey-toasted malt notes and some soft fruit. The taste is similar to the aroma: it's very clean with a delicate malt character and a crisp, honey-sweet finish.

Overview: Rising "bock" from the dead, this was the last of the "chubby" series of beers to come from the co-op. Thanks to our DABC and government officials, "one step forward, two steps 'bock,'" is pretty much the explanation of the shitshow that we've come to know as our local liquor legislation. Despite the constant reminder of these pains, I am glad to see this one back. It's a clean lager, with a crisp malt character, which is what makes this guy one of my new favorite high point sessioners.

Niner Bock
Brewery: Roosters Brewing Co
ABV: 9.0%
Serving: 500 ml Bottle
Description: This burly lager is a clear brown color with a small white head. The nose is caramel heavy with a mellow, nutty, chocolate malt character. The palate is light and grainy, with some earthy hops to finish it off lager crisp.

Overview: Way to go big off the get-go with your new bottling line, guys! This burly lager is on its way to something awesome. Its bold, hoppy/malt character makes this a filling drink with a lot of character. Granted, the crew at Roosters is still new to the high point game, but they couldn't be starting off better. Way to go guys, and we can't wait to see what else you come up with.



Illustration: Sean Hennefer

Dear Cop,

One could say that I live in a super sketch part of town, enough to where I literally carry a knife in my hand if I have to walk alone at night. Honestly the only thing that really bothers me is the obviously huge drug operation going on at the end of my street. In fact this operation is so poorly hidden to the point that I could tell you who the "drug lord" is and his main bitch. I've even walked passed people trippin out next to this house, just hunched over and throwing up. My concerns have grown, now that I've been hearing terrible baby screams in the middle of the night coming from this place. What I don't understand is that I see cop cars slowly driving down my street all the time. What the fuck is taking you guys so long to shut this shit down!?

-Girl With A Knife

Dear Jacqueline the Ripper,

What you're describing is this new phenomenon known as a "crack house," or "tweaker pad" or whatever you want to call it. Police are actively working diligently to shut them all down, so we'll never hear about them ever again, and there will be peace in our

time. Jackie, honestly, no respectable drug dealer will allow anyone to use near their house and family. And no respectable drug dealer will sell from his residence. A decent drug dealer doesn't deal. He has balloon runners out dealing for him, and the runners do it mobile, such as from cars, bikes and on foot.

What you have is a place where drug users hang out, live, crash, go on the nod, however you want to describe it. It's not a place for sales—it's a place for use. They've always existed and always will. It's low-priority to the cops—and I'm going to be honest here—because what are they really going to do about some drug addict with a \$20

rock, chip, needle, puddle, etc.—put them in jail? They'll just get ORed before the report is done. When drug addicts fall in the cops' laps, yeah they book them, but they don't actively work "addict patrol." Okay, there are a few who do, but not many.

The time when you're going to get some action from the coppers is when you generate a "child check"—the welfare call. Crack babies screaming in the middle of the night will get a police response—guaranteed. They'll also bring DCFs or CPS, which scare the dopers more than the cops do. Your "drug lord" is most likely the tweaker grandson of the old lady whose house they've commandeered. When the cops find her living in filth in the basement, they'll also charge tweaker boy and his pitted meth bug-face "main bitch" with elder abuse. Make that call, and your problem will be solved—that is, until they get out, get their kids back, fall off the wagon and it starts all over again.

Have a question for the cop? Email askacop@slugmag.com

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MOVIE REVIEWS

The Ambassador Drafthouse Films On DVD: 10.23

Mads Brügger returns to the world of documentary filmmaking with another voyeuristic hidden-camera journey that transports viewers into more undesirable territories. Last time, he snuck us into North Korea in *The Red Chapel*, but his latest secretive expedition covertly places audiences in the middle of the Central African Republic (CAR) while Brügger poses as a foreign business diplomat attempting to set up a faux organization in the third world in order to leave with a briefcase full of diamonds. Brügger obtains this special status and exposes the corrupt world of diplomatic ranking with the help of corrupt businessmen who abuse the system to exploit third world countries. As the documentarian digs deeper into this immoral undertaking, he quickly realizes he may be the one being conned by individuals far more shady than himself. Too many issues remain unanswered after the credits roll in this project—some call into question the authenticity of the final product. While Brügger does use hidden cameras during high-profile interviews, it’s clear a cameraman is following him around during most of the production. Does this oddity not concern any of the crooked individuals involved? Furthermore, as one criminal after another is bribed with thousands of dollars, one might question the financier behind the project. As the running time progresses and the scheme appears to drift further and further from its initial course, Brügger appears to fill up space with nonsensical scenes (What’s the deal with the audio recordings of whales?). Brügger offers multiple scenarios that once again prove the filmmaker is one of the most daring artists of our time, but, unlike his previous endeavors, *The Ambassador* is far too unhinged and scattered to place him in a flawless spotlight. The final straw comes from the abrupt ending that contains no resolution, which forces the feeling that the entire journey was all for naught. —*Jimmy Martin*

Excision
Anchor Bay Films
On DVD: 10.16

In his directorial debut, **Richard Bates Jr.** racks up multiple points for the fucked up in this twisted horror-story-meets-teen-comedy. **Annalynne McCord** steps out of her usual “vixen” roles to play Pauline—a greasy, acne-ridden teenager with bizarre sexual fantasies centered on performing surgery on strangers. Her parents are disturbed and

her classmates repulsed, but despite all of Pauline’s oddities, her younger sister Grace (who suffers from cystic fibrosis) seems to understand her ... sort of. The film features all sorts of stellar cameos too—**John Waters** plays Reverend William, who Pauline is sent to for therapy, and **Ray Wise** plays the principal of Pauline’s school. **Traci Lords** also stars as Pauline’s flawless mother. *Excision* doesn’t fall victim to the trappings of an independent horror film. Although there is plenty of blood, a few disgusting sex acts, vomiting and, of course, some surgery, it’s clear that Bates knows the genre well and the disgusting scenes serve a purpose outside of simple repulsion. Every violent and grotesque scene moves the story forward and better explains the complexity of the characters. *Excision* is a film that was built to be a cult classic. —*Jeanette D. Moses*

Goats Image Entertainment On DVD: 09.11

In this coming-of-age story based on the novel *Goats* by **Mark Jude Poirier**, Ellis Whitman (**Graham Phillips**) is a 15-year-old with a strange family dynamic. His mother (**Vera Farmiga**) is a trust-fund hippy—completely self-absorbed and childish—and his father (**Ty Burrell**) has been absent for most of his life. This leaves the goofy, marijuana-smoking “Goat Man” (**David Duchovny**) as his main guardian. Though his upbringing has been somewhat unconventional, Ellis decides to apply and is accepted to the same uppity prep school his father went to on the East Coast, far away from his laid-back desert hacienda in Arizona. Far from home, he has to deal with the changes in his family—his mother becoming more and more dependent and the news of his father’s blossoming new family—all while trying to find himself. Phillips was absolutely perfect for this role. Having a couple of little brothers around the same age, I thought his acting was an accurate portrayal of a teenage boy dealing with adult problems. Goat Man was another favorite character, quirky and hilarious in his repartee with Ellis’ mother’s new boyfriend and his goats. Farmiga also did a wonderful job playing the new age mother—funny at times, but also a little sad and angering in her failure to be the supportive mother Ellis needs, rather than the childlike burden she becomes. These characters are definitely what make the film enjoyable, along with the beautiful desert landscape, which brings a unique setting to the film. —*Esther Meroño*

Shut Up and Play the Hits Oscilloscope Pictures On DVD: 10.09



In the opening moments of *Shut Up and Play the Hits*, we see **James Murphy**, lead singer of **LCD Soundsystem**, waking up in his bed with his French bulldog sleeping on his chest. It’s the morning after LCD Soundsystem’s final show at *Madison Square Garden*, so Murphy is understandably a little groggy. He drags himself out of bed, pulls on some pajama pants and takes his dog outside to pee. Here is the lead singer of what was one of the most popular bands in the world, and his life is so goddamn normal. Directors **Dylan Southern** and **Will Lovelace** were interested in making a film about the calculated and controlled demise of LCD Soundsystem because they wondered why. “Why would Murphy, at the height of LCD’s career, decide to disband?” *Shut Up and Play the Hits* was created using footage from the day after the final sold-out show, an interview that takes place a week before the final performance and, of course, extensive footage from the final show itself. Admittedly, I am a casual fan of LCD Soundsystem and never had a chance to see them play live. Although the live footage was fantastic and managed to capture the group’s energy, I thought that it was used excessively throughout the film. I realize this is probably because I’m not a super-fan, since the man sitting next to me started dancing every time LCD started a song. Luckily, the film still has plenty to offer for people like myself. I found the interviews with Murphy to be very insightful. Throughout the course of the film, Murphy discusses the mythical qualities of certain musicians, life outside of the music world and what it means to grow old in the business. *Shut Up and*

Play the Hits may not be wet dream-inducing for casual listeners of the band, but any music lover will find something they like here. —*Jeanette D. Moses*

V/H/S Magnet Releasing In Theaters: 10.05

It’s strange, but the majority of viewers of this recent addition to the found footage horror genre will be unaware of the VHS format—I’m getting old. While most found footage films (*The Blair Witch Project*, *Paranormal Activity*) use the genre to generate a cheap, shoddy production with little creativity to produce high box office revenues, these six filmmakers have combined their grotesque passion for gore, violence, dark humor and terror and essentially created a “Tales from the Darkside” found footage film. A group of pranksters who document their lives are hired via email to break into a home and steal a much-desired VHS tape. Not ones to shy away from filming their illegal antics, the crew brings the audience along to witness the crime. However, upon arrival, a scattered collection of tapes are found, so in order to locate the correct item, the criminals (and the members of the audience) must watch one horrifying tape after another. From demonic monsters and disturbing voyeurs to possessed Skype videos and active haunted houses, the see-saw of entertainment sways both ways as only half of the directors are capable of spawning true horror, while the others follow in the footsteps on their uninspired predecessors (but that doesn’t mean they won’t make millions in the process). Even with the less convincing portions of the film, this new spin has developed a whole new perspective on the found-footage model and renewed my hope for future cheaply made projects. —*Jimmy Martin*





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58 SaltLakeUnderGround slugmag.com 59

LOCAL MUSIC REVIEWS

2WENTYTHRE3
S/T
Self-Released
Street: 04.23
2WENTYTHRE3 = N.I.N.'s *Pretty Hate Machine* + *Orgy*
The thing about this 2WENTYTHRE3 is that it's really pretty good for what it is. From the little information I could find about **Jared Smith**, a Utahn, he's taking himself pretty seriously and trying earnestly to turn in a solid effort for his sound and his branding, and it's easy to tell that he is working very hard at both. It also seems that while he is becoming quite good at his craft, he tends to come across as "safe" in a way, and while it definitely shows a lot of talent and good, strong songwriting in a textbook aggressive and industrial style, it's missing something. As a result, it's all kind of sterile. I think that Smith would benefit from a collaboration, or something that will challenge him to really get big and theatrical, and maybe even a little more choosy. If **Rammstein** were just one guy with Garageband and drum machines, would it still be good? Maybe, but as a full band they have the ability to sell out stadiums worldwide, AND they get to use crazy pyrotechnics. —*Mary Houdini*

Dustbloom/Huldra
Split
Self-Released
Street: 06.15
Dustbloom = Dredg + Circa Survive
Huldra = ISIS + Rosetta

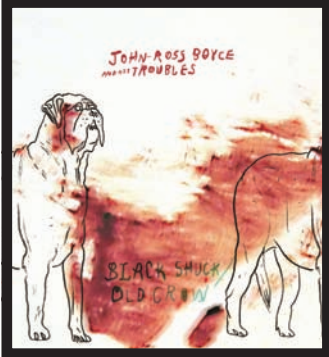


Ah, the split album—it's a perfect way to showcase new bands and display

the diversity of a musical community. This split features three songs apiece and a collaborative track from two of Salt Lake's most exciting bands in the world of aggressive music. Dustbloom play a style of emotional, heavy rock with plenty of ambiance, **Chino Moreno**-like wails, some interesting time signature changes and **Mars Volta**-esque guitar noodling. Their final track, "Paradise (Is a Sleeveless Straitjacket)," is the strongest. The band crafts and revels in a somber soundscape that remains haunting throughout, even as the vocalist's delivery transforms from relaxed to explosive. Huldra's half of the split is awesome—these guys deliver some of the best atmospheric metal this side of **Aaron Turner**. Particularly arresting is "Nocturnal Wings," where the piano and synth are allowed to take center stage and propel Huldra's sonic attack forward. The collaborative song didn't quite do it for me the way I hoped it would, but the rest of this split is highly enjoyable. Listen at [huldratheband.bandcamp.com](#). —*Ricky Vigil*

JRapp
Closed Red EP
Bass Machine Music
Street: 08.20
JRapp = (Pearson Sound + Addison Groove) x Kingdom Jon Rappaport's debut EP is a rhythmic, warmly melodic, complexly layered record that really shows off his skills as a producer. It's evident that he has great instincts for composition from the fact that each track becomes a journey, bringing the listener along. Loose, heavy basslines are draped over intricate, complementary layers of percussion, tied together by deep mid- and high-range synths and an eclectic range of ambient sounds. The center point of the EP, "Sunrise Dope," does a great job of drawing the listener in with percussion alone, then brings a ton of layers in and out, slowly building up to a solid climax which alternates dropping out to a wubby bassline and dropping into a euphoric synth melody that brings **Joy Orbison** to mind. If Rappaport keeps going down this road, he's going to be on the national scene in no time. —*Jessie Wood*

John-Ross Boyce and His Troubles
Black Shuck/Old Crow
Hotel Palindrome
Street: 11.18.11
John-Ross Boyce and His Troubles = Kings of Leon + Tom Waits



Deliciously raw and gritty, *Black Shuck/Old Crow* is a really great album—a sort of stoner-gypsy-folk-rock mash-up. Wailing guitar riffs and rich, flowing vocals define the 14-song collection and, while the moods and tempos do vary, the album maintains a pretty consistent blues-based vibe that plucks at your heart-strings—kinda even tugs on your skin a little. None of the songs seem to be about anything too terribly serious, though, and they do have high energy and great dynamics, which is especially perfect for entertaining bar audiences. Check out John-Ross Boyce and His Troubles around town with other great gypsy-folk-rock acts like **Juana Ghani** and **Hectic Hobo** and you will no doubt have a fantastic time. Then, to re-create the experience at home, just pick up the album and a bottle of vodka and, doggone it, you will be gettin' down in a jiffy. —*Ischa B.*

Katherine Nelson
Born Brave
R Legacy Entertainment
Street: 08.01
Katherine Nelson = Alison Krauss + Sierra Hull + Reba McEntire
Born Brave is Katherine Nelson's first album, and it is a really fucking beautiful debut. She's had plenty of

experience to build on, having performed with **The Nashville Tribute Band**, among others, as well as having some acting experience playing Emma Smith in several films involving the Mormon icon. The album is a product of these resources and influences in her life. It is a high-quality Americana/country production, straight out of Nashville, aimed at a female audience. This shit is tight. That said, while she and her peeps are touting the not obviously Mormon nature of the release, I can't agree that the album doesn't have blatant LDS undertones (if not overtones). If that's your thing, this is definitely for you. You'll fucking love it. —*Ischa B.*

Matthew and The Hope
Burn It To The Ground
Self-Released
Street: 06.30
Matthew and The Hope = Live + Brent Dennen
Matthew and The Hope wasn't my kind of jam. Matthew claims to sound like **Joshua James** or **Ray LaMontagne**, but I see his vocal styles as akin to back-of-the-throat singers from neo-grunge (think **Scott Stapp** or **Gavin Rossdale**). That being said, **Matthew Bashaw** has solid vocal skills, but the man needs someone to back him up if he is going to pull off the alternative country sound. Musically, Matthew and The Hope is amazing for a band that has been together for under a year. I enjoyed all the instrumental breakdowns throughout the album, but the vocals pulled me out altogether. The strongest song on the album is "The Devil May Come." It is lyrically cliché, but the killer breakdown two-thirds into the song totally redeems it. That song has some of best slide guitar I've heard from a local group in a while. They don't have this album up online yet, so you'll have to buy it at a show. —*Alex Cragun*

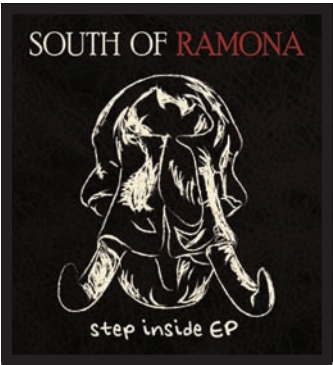
Michael Gross and The Statuettes
Sunset Beach
Self-Released
Street: 08.14
Michael Gross and The Statuettes = Weezer + U2 + Bruce Springsteen



With a perfectly titled album, this rock outfit sonically takes you somewhere warm on the coast. Thanks to their mostly feel-good rhythms, electric guitar riffs and arena-style vocals, this is one of Salt Lake's most widely appealing bands. Although you can feel the warm influence of somewhere with sun and water in their music, I find myself more energized than relaxed by most of their melodies. Michael Gross' vocals even have a slight similarity to **Bono's** alluring voice, most noticeably on the chorus of "I Know It Now." The chorus turns the song into a stadium rocker, and as soon as it's finished, the mellow, slightly melancholy guitar riffs bring the song right back to a smaller and possibly more comfortable setting. Michael Gross and The Statuettes are a unique addition to our city's music scene and are easily at their best on *Sunset Beach*. —*Justin Gallegos*

Parlor Trix
Self-Titled
Self-Released
Street: 07.24
Parlor Trix = Burnell Washburn + The Numbs + Israel West
This four-piece rap outfit from Salt Lake is ambitious—they acknowledge they are less about the hooks and more about lyricism. This release finds three MCs trading verses over beats by **DJ Drix**. While the energy and devotion to hip hop culture are evident, it's hard to see at first what sets these guys apart, aside from being local. Songs like "Feelin' It" and "Safety Meeting" are typical fair about rolling up Swischer Sweets and being better at rapping than other fools. While technically solid, something is missing from the raps. Nothing is quite fast enough to really awe us with skill, and the material has been done to death by literally hundreds of other artists. That's ok though—hip hop is about evolution and I'm excited to see how Parlor Trix continues to get better at their craft. Let's hope they live up to their ambition. —*Rio Connelly*

South of Ramona
Step Inside
Noisetrade
Street: 08.01



South of Ramona = Mumford and Sons + Black Angels
Aside from the cheesy 25-second intro that kicks off this five-song EP, this record is made up of some pretty good tracks from the local four-piece group. Although the first couple of songs, "Carnival Court (Step Inside)" and "Purple Sky," feature a punk reggae vibe, the remaining tunes are different in style. When the song "Lonesome Soul" begins with a banjo and acoustic instruments, it's hard to imagine that the soft, folk sound is coming from the same band, which now sounds like the **Avett Brothers**. The band's sound changes styles again for the final two numbers, "I, Narcissus" and "Shangri-la," as it adopts more of a psychedelic feeling, resembling the sound of **CCR** at times. All in all, there are some good tunes on *Step Inside*, but with the multiple styles found on the record, it seems like the relatively new band are still figuring out their own sound to settle on. —*Jory Carroll*

Stalemate Flesh
Freedom 2020
Self-Released
Street: 09.11
Stalemate Flesh = Darkthrone (new) + The Misfits (old) + Dope
First impressions of this metal/punk duo from Salt Lake City should be shunned—Stalemate Flesh may have the tendency to scare listeners away. The tones on *Freedom 2020* initially are in the one-note realm—the guitars don't move far from their roots, nor do the vocals—but that's the band's point: They're not trying to be dramatically proficient with their instruments. The punk rock vibe here is huge, especially on the first half of the album. Momentum shifts downward in terms of tempo, as anger morphs into sadness. Admittedly, I hated this initially, but it grew on me. To put it simply, Stalemate may sound a bit amateur in production and skill, but they make that up in droves with the obvious amount of effort put into the record. Bolster this sound up with some not-so-thin guitar sounds and you've got a breakout album. —*Bryer Wharton*

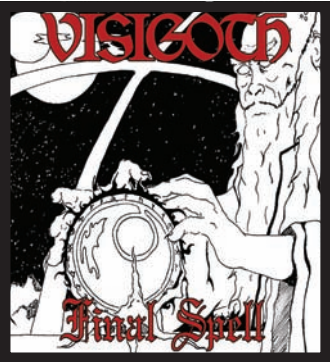
Starvist
Taker Mythology
Exigent Records
Street: 06.22
Starvist = Converge + Bone Dance



Just as their album art suggests, Starvist saw off rhino horns with *Taker Mythology*, a fresh gulp of contemporary hardcore. Drummer **Chase Cluff** is a technical beast in his own right as he seamlessly transitions from technical rolls on his snare and slides into a smooth 6/8 beat with fluffy ride taps in "You Just Don't Fool Me Twice." Cluff propels the band into "Cash Cow," where I still find myself astonished that this band is only a three-piece. Guitarist **Matt Wiley** seems to multiply his guitar tones with tight intervals, **Tyson Clegg** exhibits apt technical precision with deep, sonorous bass lines with saber-tooth tiger roars. The climax of the album at track five, "All You Can Eat," exhibits Starvist's knack for creating sonic whirlwinds with dissonant guitar work and Cluff's apt time-signature switches. This local album is a must-have—moreso because **Davide Mancini's** album art is brutal. —*Alexander Ortega*

Visigoth
Final Spell EP
Self-Released
Street: 08.14
Visigoth = Judas Priest + Manowar + Holy Grail - speed metal

Nobody can resist headbanging to *Final Spell*. Visigoth gets right to the point in "Creature of Desire" as frontman **Jake Rogers'** perfect falsetto crescendos into "whoa-oh-oh"s with the aid of the front line, exhibiting vocal prowess akin to **Rob Halford**. Guitarists **Leeland Campana** and **Jamison Palmer** get the riffage going hard in my favorite, "Final Spell"—an analysis of creatures, sorcery and vigilance that many still use today—with consonant dual guitar work and supreme, ascending soloing to match. Visigoth dip into the realm of power metal with "Seven Golden Ships" as Rogers projects euphoniously. Drummer **Mikey T.** sounds right at home as he riddles the slower tempo with trills on his kicks that underpin the chorus line that declares, "We stand and fight," as bassist **Matt Brotherton** aids the rhythm speed-up with solid strumming. "Call of the Road" closes out the release in a **Grim Reaper**-esque rocker to round out a glorious metal EP. —*Alexander Ortega*



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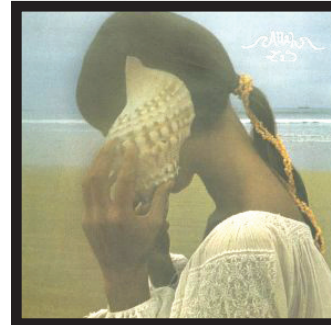
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MUSIC REVIEWS

Allah-Las

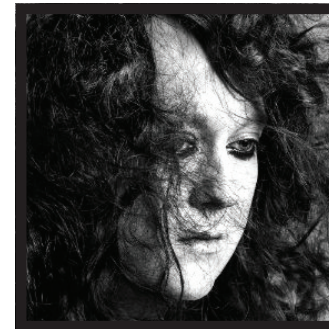
Self-Titled
Innovative Leisure
Street: 09.18
Allah-Las = Growlers +
Night Beats



The long-awaited, self-titled debut from LA's Allah-Las doesn't disappoint. The 12-song release radiates a psychedelic and carefree vibe, reminiscent of a long day at the beach. I felt the surf swells lapping against my legs, the sand sticking to my skin and the salt water splashing into my face, stinging my eyes as I listened to this album unfold. The album features all four gems from the *Tell Me* EP released last May, but it's the previously unheard tracks that shine the brightest. The simple drumbeats and guitar playing on "Busman's Holiday" sound as if they could have been found on **Black Angels'** *Phosgene Nightmare*, and "Sandy" touches on an Icarus theme of a woman who flew too close to the sun. Allah-Las certainly aren't re-inventing the genre of '60s surf rock, but I'm still stunned by their simplistic approach. If an Indian summer is on the horizon, this will be its soundtrack. —Jeanette D. Moses

Antony and the Johnsons

Cut the World
Secretly Canadian
Street: 08.07
Antony and the Johnsons =
Morrissey + Perfume Genius
 Newcomers to Antony and the Johnsons undergo an experience similar to traveling to north Alaska for a summer job: It's cold, different, the sun rarely shows, but the scenery becomes rewardingly beautiful for



those who make it. In *Cut the World*, **Antony Hegarty** has extracted all of his most cogent tracks from previous albums and rerecorded them live with the **Danish National Chamber Orchestra**. The result is incredible. With Hegarty's naturally melancholy cabaret vocalizing, the orchestral accompaniment texturizes perfectly, especially prominently on tracks such as "Swanlights." As stated, this is a live album. However, other than "Future Feminism" (an eight-minute monologue), it's easy to be convinced it all happened in a studio. Like previous works, *Cut the World* is aesthetically brilliant just as it is spiritlessly disturbing. Successful artists like Hegarty can live without the sun only because they've learned how to glow in the dark. —Gregory Gerulat

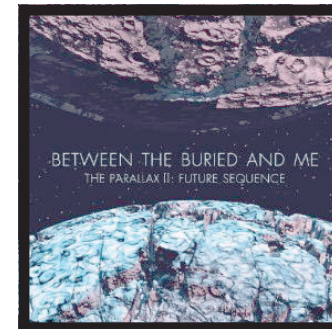
Ariel Pink's Haunted Graffiti

Mature Themes
4AD
Street: 08.21
APHG = Of Montreal +
R. Stevie Moore
 After the (arguably deserved) hype of *Before Today*, I was prepared for this album to be a letdown. I was pleasantly surprised. Instead of taking the more traditional approach of producing more accessible music after a hit album, *Mature Themes* brings back all of the awkwardness and weirdness of older Ariel Pink. It probably isn't what a lot of newer fans are expecting, but after a few listens, they will be dancing along. From the opening track, "Kinski Assassins," in which Pink sounds like he is doing a dramatic reading of his own song, to the

soul cover "Baby" (**Donnie & Joe Emerson**), each song is different from the last. The nonsensical lyrics blend perfectly with the abstract pop music, and each song is interesting. —Cody Hudson

Between The Buried And Me

The Parallax II: Future Sequence
Metal Blade Records
Street: 10.09
Between The Buried And Me =
Opeth + space drugs + The Human Abstract



The prog geniuses return with a full follow-up to last year's three-song EP, *The Parallax: Hypersleep Dialogues*, continuing the narrative of two space travelers trying to cure humanity of its flaws. On top of their recognizable sound, imagine a frosting mixed with equal parts old-school horror movie and dark carnival. A kind of goofy, charming insanity is the end result of that experiment, best demonstrated by "Lay Your Ghosts To Rest," where giant-stomping riffs and angry screams are overlaid with jumping organ notes. The drum and synth work on *Parallax II* conjure up acid trips of the '70s and let them channel the predecessors in their genre. If this band can sound "happy," this is where they've done it, joyously somersaulting all over the fret board and drum kits while **Tommy Giles Rogers** haunts the melody with his incredible singing voice and wall of screams. Creatively, this album is a standout milestone without losing any of the intensity so prevalent on past efforts. —Megan Kennedy

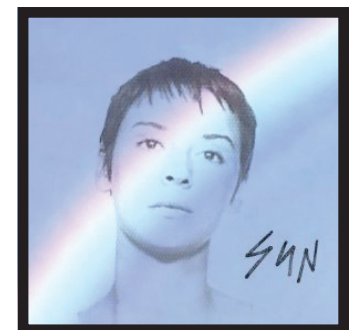
Billie Ray Martin

Five Takes (A Song About Andy)
EP/DVD
Disco Activisto
Street: 09.10
Billie Ray Martin = Viva + Candy Darlings

Much like her stunning recent work as **The Opiates**, this soundtrack to five short films, which the consummate Miss Martin has made in honor of **Andy Warhol**, has an inner reflective quality about it. Akin to Warhol's experimental *Factory* films, the title references five different films that are based around the same song: "On Borrowed Time." But like the man's work itself, each "take" is varied and strikingly unique. Collaborating musically with Scottish DJ **Waterson**—who creates backgrounds painted in minimalist electronica for Martin's quintet of vocals to breathe in—the song reflects Warhol's fictionally confessed perception of his surreal existence. Director **Joern Hartmann** filmed Martin in the Warhol-based *Art'otel Berlin*, making use of one of her best features (besides that voice): those wildly expressive eyes. The DVD is presently offered through her website, but fortunately, this EP is available digitally everywhere. —Dean O Hillis

Cat Power

Sun
Matador Records
Street: 09.04
Cat Power = Beth Orton +
Laetitia Sadier



It's been six years since **Chan Marshall** released an album of original Cat Power material. Following her 2006 release, *The Greatest*, Marshall took some time to

reexamine her approach to music. On *Sun*, her ninth studio release, she is sporting a new pixie do on the cover, indicating, as this *Sun* rises, a new Cat Power is born. *Sun* is loaded with haunting electro-textures, echoing guitars, rolling drums, plentiful danceable beats and a pinch of auto-tune. One could mistake the Latin-laced lead single “Ruin” for the theme music to *Sex and the City*. The old Cat Power appears briefly on the haunting “Always On My Own.” Ricocheting guitars reminiscent of **New Order** roll through album closer “Peace & Love,” while the legendary **Iggy Pop** joins in a duet on the 11-minute highlight, “Nothin’ But Time.” A ray of light has broken through Marshall’s overcast past, revealing that her new approach to music is stunning. —*Courtney Blair*

Deerhoof

Breakup Song
Polyvinyl Records
Street: 09.04
Deerhoof = Ponytail + These Are Powers + The Go! Team



Deerhoof’s 12th studio album is another lunar step beyond the difficult sonic territory the band carved out for itself towards the latter part of the 20th century and solidified in the early 2000s. On *Breakup Song*, the quartet offers a quick, breezy collection of spastic pop tunes, turning the dance amp up to 10 on “There’s That Grin” and “Mario’s Flaming Whiskers III.” **Ed Rodriguez’s** guitar is all over the place, coming in stabs of compressed noise or beautifully distorted on the hair-raising intro on “To Fly or Not to Fly.” Many of the tracks have the distinct sound of a Latin merengue party happening in the apartment next door, beautifully muted with jagged rips of Rodriguez’s guitar punctuating the air like a brass band. Timid steps towards experimenting with accessibility have finally culminated in the band’s most pop-oriented and enjoyable album to date. —*Ryan Hall*

Dinosaur Jr.

I Bet on Sky
Jagjaguwar

Street: 09.18

Dinosaur Jr. = Dinosaur Jr. + Folk Implosion

With the rosy glow of an unlikely reconciliation ‘tween the working trio now five or six years in the dust, indie-rock megalith Dinosaur Jr. looks forward and beyond their usual conventions to showcase their vitality and staying power in a fly-by-night era of Internet jingoism and trending. *I Bet on Sky* isn’t a carbon copy of their squalling ‘80s masterworks, and it gets a slot in the canon for its restless streak of melodious creativity. Riff-wizard **J Mascis** splays his caterwauling chops all over creation, but pulls back more than usual, letting the (yes, I’m saying it) funky rhythm collision of **Lou Barlow** and **Murph** take center stage on cuts like “Watch the Corners” and “Recognition.” Subtle touches like tinkling pianos complement the salvo, and the ever-laconic vocal treatment, given the circumstances seems just a little ... brighter. Still braying, still brash, still tuneful and heavier than a sock fulla anvils, *I Bet On Sky* isn’t anything short of brilliant and essential.

—*Dylan Chadwick*

Enslaved

RIITIIR

Nuclear Blast

Street: 10.09

Enslaved = Emperor + Borknagar + Windir + Helheim

Of all the Norwegian bands that arose in the early ‘90s, I’ve listened to Enslaved the most. Part of that might be the fact they have a gazillion albums, but no matter. *RIITIIR* leaves off right where *Axioma Ethica Odini* left Enslaved fans: serenaded and equally grizzled. The clean singing from the band keeps getting better and so do the playing skills—there are moments from the guitars that keep you scratching your head. The whole album flows, leaving listeners ready to hit repeat—I’ve lost track of how many times I’ve listened to this. “Death in the Eyes of Dawn” and “Roots of the Mountain” crash like iron in an epic battle. Enslaved have created a rock-solid album to please listeners—even for the folks who don’t consider Enslaved black metal anymore. —*Bryer Wharton*

Eraas

Self-Titled

Felte Records

Street: 10.02

Eraas = Sigur Rós + Laurel Halo

With vocals that sound like a wailing ghost and sound effects that feel like a haunted house, I have to dub this album totally appropriate for Halloween. It completely captures the spirit of the dead and mixes that with an industrial post-punk

pitch. Mysterious noises like slow footsteps on the wood floor above you, a door slamming or the wind, howling, are looped psychedelically and reverbed with an orchestrated quartet, especially apparent in “At Heart.” The album is pretty experimental throughout, but “Fang” stands out as a danceable, head bob-able track. Fear not, and this album will captivate the dark side. —*Brinley Froelich*

Lavatory

Transgression

Slaughterhouse Records

Street: 08.07

Lavatory = Entombed (old) + Carcass + Dismember (old)



Remember when there wasn’t this thing called the Internet and you heard about bands through your buddies? Salt Lake’s own Slaughterhouse Records brought a little EP release from Malaysian band Lavatory this summer, and I snagged the CD because the word on the street was that it was killer Swedish-style death metal. Well, blow my brains out and call me Kurt, this little EP is flatulent in fucking shit up—fuck-ing enough shit up to raise some eyebrows and get picked up for an album deal with the generally face-puncting **Pulverised Records**. Just think when they make the cover of *Decibel* magazine, you’ll know a little label in SLC that gave ‘em a push. Seriously, this is four tracks (I don’t count the intro) of glorious ‘90s Swedish death. The louder, the more it hurts. The more it hurts, the better it gets. —*Bryer Wharton*

Meshell Ndegeocello

Pour Une Âme Souveraine: A

Dedication To Nina Simone

Naïve Records

Street: 10.09

Meshell Ndegeocello = Miles Davis + Prince

Like her late idol to whom these 14 interpretations are dedicated, Ndegeocello is a force unto herself. Rather than offering staid readings of the legend’s back catalog, these covers are infused with Ndegeocello’s distinctive stamp, as well as

the talents of some guest vocalists, including **Sinéad O’Connor** (on the bluegrass-tinged “Don’t Take All Night”), **Toshi Reagon** (on an uncharacteristically upbeat “House of The Rising Sun” and a pretty “Real Real”) and **Valerie June** (a languid “Black is the Color of My True Love’s Hair” and stomping lead single “Be My Husband”), among others. Like Simone, Ndegeocello has used her talent to promote equality throughout her career, but what is most interesting here is when she wears her producer’s hat and allows others’ voices to deliver the words; the most notable example of this being her collaboration with **Cody ChesnuTT** and their gorgeous take of “To Be Young, Gifted and Black.” —*Dean O Hillis*

MI-GU

Choose the Light

Chimera Music

Street: 10.02

MI-GU = Mike Watt + Plastic Ono Band

MI-GU, a duo comprised of drummer/vocalist **Yuko Araki** and guitarist **Hiroataka Shimizu**, is the kind of band that I could imagine plenty of musicians wanting to play in after hearing. Araki plays in various projects with many of the musicians whose songwriting aesthetics one might compare to those heard on *Choose the Light*. Among them are **Yuka Honda** and **Nels Cline**. It’s a musically intimidating circle, and one Araki fits into without question. In addition to their technically impressive musicianship, Araki and Shimizu display an equally notable ability to create an immersive sonic environment—a Nintendo-style synth and lounge organ are the main instruments in “Pulling From Above.” *Choose the Light*’s title track is similar to Mike Watt’s “In the Engine Room,” with vocals both spoken and sung, and a clean guitar sound with a strong sense of movement. This record is certainly worth a listen. —*T.H.*

NOFX

Self Entitled

Fat Wreck Chords

Street: 09.11

NOFX = Lagwagon + No Use For a Name + Guttermouth

It’s 2012. This is the 12th NOFX album. By this point, you’ve decided whether or not you’re on board. The band’s sonic formula hasn’t changed much since their mid-‘90s skate punk glory days, but *Self Entitled* does find the band a bit more energetic and engaging than their previous album, *Coaster*. Humor still plays a huge part in the NOFX sound (“72 Hookers”), but they also revisit some more serious issues à la *The War on Error-*

ism in “She Didn’t Lose Her Baby.” The album’s high point, at least for me as a pretty big NOFX fanboy, is “I’ve Got One Jealous Again, Again.” The song is a heartbreakingly funny sequel to “We’ve Got Two Jealous Agains,” their earlier tale of falling in love with both a girl and her record collection, and features one of my favorite **Fat Mike** lyrics ever: “I got the record player, but I didn’t get the house.” This is nothing more and nothing less than a NOFX album—those who are into it, including myself, always will be. —*Ricky Vigil*

Nü Sensae

Sundowning

Suicide Squeeze

Street: 08.07

Nü Sensae = (Rudimentary Peni + (Witch Hunt - instruments)) * (Witch + Beach House) * Sonic Youth

Vancouver’s Nü Sensae boast an album of which this humble reviewer enjoyed every track. The release is a cogent piece in and of itself, where each song, though distinct, functions as a necessary component of *Sundowning*. Guitarist **Brody McKnight**’s billowy singing tempers frontwoman-bassist **Andrea Lukic**’s meaty shrieks throughout, as with “100 Shades,” where Lukic executes the bulk of the vocal duty with intermittent, drawn-out additions that McKnight provides. Nü Sensae’s lyrical composition shines darkly with fragmented lines that illustrate the tortured, psychotic disposition of the band’s sound: “Wigs singed coral flames barking/my sisters talkin’ to me”—these words follow an eerie surf intro in “Whispering Rule.” Nü Sensae solidify the rhythm in songs like “Spit Gifting,” with solid rock n’ roll rhythms on each instrument, and closer “Eat Your Mind” plummets from the sky with violent shrieks and meaty strumming. *Sundowning* demonstrates that punk is art just as much as ever. —*Alexander Ortega*

Reel Big Fish

Candy Coated Fury

Rock Ridge Music

Street: 07.31

Reel Big Fish = Less Than Jake + Goldfinger + Save Ferris

Your favorite ska band is back with a new album and better than ever. *Candy Coated Fury* is full of fast tempos, chanted choruses and horn-section hooks. The themes of scorn for former girlfriends, hating other people and feeling talentless are familiar to RBF fans, but somehow don’t get tired on this disk. Maybe we’re all too busy skanking to worry about it. We’re just doing what they ask on songs like “Don’t Stop Skankin’.” The catchy and often hu-

morous lyrics abound in other songs like album opener “Everyone Else is an Asshole.” Never once does the action from the ever-solid rhythm section and melodic horns lag or get boring. That said, this record is for ska fans and might not be the best introduction to the genre. These guys still kill it live, and I hope they keep it up, so I can be skanking in the pits well into my 50s. —*Rio Connelly*

Rosie Flores

Working Girl’s Guitar

Bloodshot

Street: 10.16

Rosie Flores = Janis Martin + Collins Kids + Bonnie Raitt

It’s one thing to take a cute girl and make her the lead singer of a band—it’s obviously going to get some attention—but rarely do you see a chick on lead guitar. Even though she sings lead as well, Rosie Flores has always struck me as guitar player first, and on her records, her guitar easily speaks as much as her voice. Before the **Stray Cats** or **Reverend Horton Heat**, Flores was banging out rockabilly and roots music on the early L.A. scene. *Working Girl’s Guitar* is Flores flexing her guitar muscles over an eclectic array of tunes—the track “Surf Demon #5” has twisting licks around an organ melody, while she bounces rocking riffs against Elvis’s rockabilly classic “Too Much.” I don’t think Flores will ever be a super star, but play her for any girl guitar player, and they’ll immediately connect with someone that has been there and done it. —*James Orme*

Sea Wolf

Old World Romance

Dangerbird

Street: 09.11

Sea Wolf = Blind Pilot + Margot and The Nuclear So and So’s + Horse Feathers



Sea Wolf’s latest album is a welcome departure from the last—that isn’t to say *White Water*, *White Bloom* wasn’t a good album, but, in many ways, it felt like more of the same after his big 2007 debut. *Old World Romance* shows real growth and finer choices from **Alex**

Brown Church’s indie folk band, starting with the ever-rotating band who, in this incarnation, sound like the tightest grouping he’s worked with so far. The music has been stripped down with fine guitar plucking and expanded drumbeats, creating a more genuine musical flow while keeping the orchestral uniqueness. Lyrically, the grand story telling has been pushed aside for a more personal connection to Church, with songs like “Old Friend,” “Priscilla” and “Saint Catherine St.” revealing a wistful and occasionally painful side to the lead singer. *Old World Romance* is a great change of pace and one of the best albums Sea Wolf have produced to date. —*Gavin Sheehan*

The See

Pretending and Ending

Self-Released

Street: 09.18

The See = Built to Spill + Kings of Leon/The Cave Singers

The See portray a few different voices on their debut album. They hone in on their ability to magnify their appeal with minimalism and more of a folk undertone on songs like “Old Souls” or “Head Like A Stone.” “Old Souls” is a haunting folk tune that perhaps would fit nicely in one of **Wes Anderson**’s eclectic films. Their arena-quality guitar licks on “The Good Fight” benefit more from the less frantic drums part way through. When things slow down sonically or are structured more tightly with all playing instruments at a similar pace, The See seem to shine the most. The album’s last two tracks are perfect examples of their tighter playing structure opposed to the rowdy ska punk of “Storytelling.” Overall, their sound seems destined for larger arenas rather than small venues and a local circuit in Arkansas. It shouldn’t be long before they reach our salty city with their anthemic energy. —*Justin Gallegos*

Slug Guts

Playin’ in Time With the Dead-beat

Sacred Bones

Street: 07.24

Slug Guts = Pixies + Joy Division

I listened to this ragged record of anxiety-ridden death rock while driving across the midday California desert, which proved to be the perfect setting to take in this Brisbane seven-piece’s brand of psychotic post-punk revival. Slug Guts’ third LP, like *Howlin’ Gang* and *Down on the Meat* before it, evokes the uneasy, discordant sound of ‘80s Aussie predecessors **The Birthday Party**. Caustic, angular guitars surround tortured, echoing walls

over a minimal drumbeat—all of it bouncing around a desolate cavern of reverb. The sounds of a deranged saxophone and warbling synthesizer sneak into some tracks, adding to the general feeling unsettling abandon felt throughout the record—a feeling more obvious and intense than in their previous records. *Playin’ in Time With the Deadbeat* is a rad release—if you can ignore that steady, incessant snare crash in every single fucking song. —*Cody Kirkland*

XXL

Düde

Tin Angel

Street: 08.28

XXL = Can outtakes + Tim Hecker

If side projects have a reputation of being tossed-off and half-assed, XXL (the collaboration between **Xiu Xiu** and Italian act **Larsen**—see where they got the name?) plays to type, right down to the umlaut of the album title. On this, their third studio release, it’s not that the ideas are bad, it’s that there simply aren’t enough of them. The group improvised the songs, rearranged them and recorded the final versions, and the only song that should have been salvaged is the surprisingly affecting closer, “Vaire.” Don’t spend the 18 minutes and 28 seconds of “Oi! Düde!” trying to find something that doesn’t sound like a side project improvising while tape rolls. For that matter, I’d steer clear of these guys until they discover EPs. —*Nate Housley*

Zulus

Self-Titled

Aagoo Records

Street: 07.10

Zulus = Teenage Jesus and the Jerks + At the Drive-In + Death From Above 1979

A cacophony of post-everything, Zulus newest album needs listening to ... now. Citizens of the rock-acropolis (Rockropolis?), Zulus will crush your windpipe with one hand and use your skull as a crude cartwheel mallet. Unrelenting, competitive guitar riffs mashed over distorted bass lines and with vocals reminiscent of **Henry Rollins**, this band makes you wish more noise rock was worth a listen. I have had this album on repeat on my computer for a good part of the month. I just can’t get over the levels of badass played out in 22 minutes. I expect to put this on my Top 10 list of the year and hope you agree. You can find their music on Spotify or buy it online. Come for the song “Kisses,” but stay for “Death in the Current.” —*Alex Cragun*



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THE DAILY CALENDAR

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Saturday, October 6
Mr Blapp, Chucc1 - *Bar Deluxe*
Latin Jazz Factory - *Bayou*

Mullet Hatchet - *Brewskis*
The Rumble 2012: Stewart vs. O’Riley - *Brewvies*
Wooden Indian Burial Ground, Ian Mooron, Oldtimer, Genevieve Smith - *Burt’s*
dBerrie, Timone - *Depot*
Graham Funke, DJ Danny Boy - *Downstairs*
Howl-O-Ween - *Gallivan*
Sex Wax Surfers - *Garage*
Citizen Hypocrisy - *Green Pig*
The Chris David Band - *Hog Wallow*
Eligh, DumbLuck, Zigga, Pat Maine - *In The Venue*
When She Speaks I Hear the Revolution - *JitterBug Coffee*
Sugartown, Float The Boat - *Johnny’s*
Hospitality, TEEN, Bright Whistles - *Kilby*
Tom Butler - *Mo’s*
Broadway, Us From Outside, Evelynnn, I Capture Castle, Stereo Breakdown, Dead Wife By Knife - *Mojos*
Lady & Gent, Alameda, Timmy The Teeth - *Muse Music*
Downtown Farmers Market - *Pioneer Park*
Matthew & The Hope - *Poplar*
Embark - *Rose Wagner*

UFC: David - SLC Main Library
Poetry Workshop with Taylor Mali - *SLC Main Library*
Aimee Mann, Field Report - *State Room*
Hive Theatre: Who Are You? - *Sugar Space*
Dottie’s Dames Presents Halloween Kiddie Spooktacular - *Sugar Space*
Dead Pilots - *The Underground*
Jon Shuman - *Tin Angel*
Big Top Winkle - UMOCA
Foxy Shazam, Spirit Master - *Urban*
The American Fork - *Velour*
Tragedy Never Fails, Unseen Summits, Fire In May, Dreams Become Nightmares - *Why Sound*
Derby Girls Party! - *Willie’s*
Tony Holiday, Pout Horse - *Woodshed*

Sunday, October 7
Joshua Payne Orchestra - *Bar X*
Krush Groove & Style Wars - *Brewvies*
Local Artist Showcase - *Garage*
People’s Market - *International Peace Gardens*
Ivan & Alyosha, Sadie Price - *Kilby*
Aimee Mann, Field Report - *State Room*
The Corin Tucker Band, Swedish-Ish Fish - *Urban*

Monday, October 8
DJ Godina - *Bar X*
Channel 801 - *Brewvies*
Film Buff Night - *Brewvies*
Other Whie Meat Improv - *Burt’s*
Morbid Angel, Dark Funeral, Grave, VadimVon - *Complex*
Seven Feathers Rainwater, Sawys and Careens, Karlie McKinnon - *Kilby*
Hop Along, Like Like - *Muse Music*
The Psychedelic Furs - *State Room*
Ash Reiter, Little Owl, Shadow Puppets,

Silver Antlers - *Urban*
Hold - *Why Sound*

Tuesday, October 9
Happy Birthday, Brad Barker!
Ewert & The Two Dragons, South of Ramona, The Lighthouse and the Whale, Sways & Careens - *Bar Deluxe*
Author & Punisher, Worst Friends, Cicadas, Men As Witches, Bone Dance - *Burt’s*
Kimbra, The Stepkids - *Depot*
The Abrams Brothers, Lyndy Butler - *Jazzy’s*
The Spring Standards, Cody Taylor - *Kilby*
Kingsfoil, Larusso - *Mojos*
Eternal Sunshine Of The Spotless Mind - *SLC Main Library*
Diego’s Umbrella, Vokab Kompany - *State Room*
Hulu - *The Underground*
Two Gallants, Papa, The Boom and The Blight - *Urban*

Wednesday, October 10
Clay Creations: Kindred Spirits Workshop - *Art Access*
White Water Ramble, Hema - *Bar Deluxe*
DJ Spike, Volt 44, The Creature From Jeckyll Island - *Burt’s*
The Jexabels, Yukon Blonde - *Kilby*
Boy Hits Car, My Stage Exit, Soledad’s Time Machine, ECS - *Liquid Joe’s*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Abandon All Ships, For All Those Sleeping, Skip The Foreplay, Upon This Dawning, Palisades - *Mojos*
Bloody Bloody Andrew Jackson - *Salt Lake Acting Company*
Will Roney - *Tin Angel*
Female Trouble - *Tower Theatre*
Wolf Gang, The Royal Concept, Frank + Derol - *Urban*

Thursday, October 11
David Williams - *Bar X*
DC Fallout, Swansea - *Burt’s*
Caveman Boulevard - *Green Pig*
Rockin’ Jukes - *Hog Wallow*
Lindsey String - *In The Venue*
Ron Rope, Jerad Finck - *Kilby*
Takacs Quartet - *Libby Gardner Concert Hall*
Mooninite - *Muse Music*
Celebrate the Bounty - Rico’s Warehouse
Crafternoon - *Springville Museum of Art*
Poetry Slam - *The Coffee Shop*
The Hood Internet, NastyNasty, Body Language, Kid Static, Oscilator Bug - *Urban*

Friday, October 12
Fat Apolo & The Celulites - *A Bar Named Sue*
Spirit Master, Empirates, Temples - *ABG’s*
One Way Life, MCKC, Commodore Azlalea - *Alchemy Coffee*
Yaktooth - *Bar Deluxe*
Double Helix - *Bayou*
Funk N’ Gonzo, Tribe Of I - *Brewskis*
The Utah County Swillers, Drunk & Hungry - *Burt’s*
2112 - *Downstairs*

Leon Redbone - *Egyptian Theatre*
Matt Codina & The Glyders, Rhythm Combo - *Garage*
Hell Caminos - *Green Pig*
The Velvetones - *Hog Wallow*
Crocodiles, Super ’78 - *Kilby*
Royal Bliss, Funk Fu, Parish Lane, When The Fight Started - *Liquid Joe’s*
Bath-Salt Lake: Zombies in Zion - *Metro*
Winters Run, 7eves, Paint A Picture For Me, Storm Asylum - *Muse Music*
Chris Bender - *Poplar*
Chris Aguilar - *Sand Trap*
Officer Jenny and Phil Forte - *The Barn*
David Williams - *Tin Angel*
The Helio Sequence, Slowdance - *Urban*
J. Wride, Caleb Blood, SwitchGear - *Velour*
The Cotton Ponies, The Uteriors, Change To Fire - *Why Sound*
Liquid Army - *Woodshed*

Saturday, October 13
Happy Birthday, Brent Rowland!

Juan Ghani, Hectic Hobo, Folk Hogan - *Bar Deluxe*
Mr. Lucky Blues - *Bayou*
The Breakfast Klub - *Brewskis*
The Goddamn Gallows, Thunderfist - *Burt’s*
Shpongile - *Club Sound*
New City Skyline, DJ BL3ND - *Complex*
LA Riots - *Depot*
Roller Derby Extravaganza 2 - *Derby Depot*
Miss DJ Lux - *Downstairs*
Leon Redbone - *Egyptian Theatre*
New York Rifles, Reno - *Garage*
Minx, Spork - *Green Pig*
The Word Alive, Born Of Osiris, Norma Jean, I The Breather, Crown The Empire - *In The Venue*
Green Leaf - *Johnny’s*
Jason Anderson, Bad Weather California, Mason Jones & The Get Togethers, Theta Naught - *Kilby*
Tom Butler - *Mo’s*
Becoming Everest, Our City Skyline, Madison Lights, SubVersa - *Muse Music*
Downtown Farmers Market - *Pioneer Park*
UanDi - *Poplar*
Anchor Ink 6 Year Anniversary - *Republican*
Utah Marathon & Fittest State Festival - *SLC Main Library*
College-Bound: Writing Scholarship Essays - *SLCC Community Writing Center*
Gluten Free Expo - *SouthTowne Expo*
Beth Orton - *State Room*
Gene Pool - *Tin Angel*
Big Top Winkle - *UMOCA*

SLUG Localized: Triggers & Slips, The Folka Dots, Bullets & Belles - Urban
Kopchovsky Alley Kat - *Velo City*
Book On Tape Worm - *Velour*
More Than A Remnant, Refuge - *Why Sound*
Moonshark - *Willie’s*
Lady Murasaki - *Woodshed*

Sunday, October 14
Joshua Payne Orchestra - *Bar X*
Jucifer - *Burt’s*
Yelawolf, Rittz, Trouble Andrew, DJ Vajra

- *In The Venue*
People’s Market - *International Peace Gardens*
Cheap Time, SLC Alps, Broken Spells - *Kilby*
Born To Ride Tour - *Liquid Joe’s*
Dinosaur Jr., Shearwater - *Urban*
Urban Flea Market - *Washington Square*

Monday, October 15
DJ Godina - *Bar X*
Film Buff Night - *Brewvies*
The Originalites, Newborn Slaves, The Frog’s Gone Fishin’ - *Burt’s*
Circa Survive, Touché Amoré, Balance and Composure, O’Brother - *In The Venue*
Kevin Seconds, Kepi Ghoulie, Matt Nanes - *Kilby*
loveDANCEmore presents: Mudson - *Masonic Temple*
Brother Ali, Blank Tape Beloved, Homeboy Sandman, DJ Sosa, The Reminders - *Urban*
Dirty Filthy Mugs, Yaktooth - *Willie’s*

Tuesday, October 16
Happy Birthday, Michael Schwartz!
Dark Castle, Witch Mountain, SubRosa, Yaktooth - *Bar Deluxe*
Sons Of Tonatiuh, Nevertanezra, Athena’s Score - *Burt’s*
The XX, John Talabot Live, 2:54 - *Complex*
Writing For Change - *Day Riverside Library*
Switchfoot, Paper Route - *Depot*
Scorpion Child, Red Dog Revival - *Garage*
Family - *Green Pig*
Salt City Indie Arts - Poetry Slam - *Grounds For Coffee*
Taking Back Sunday, Bayside, Man Overboard - *In The Venue*
Minor Birds, Gayle Skidmore - *Kilby*
Freaks - *SLC Main Library*
Steve Kimock, Bernie Worrell, Wally Ingram & Andy Hess, Zach Deputy - *State Room*
Dance Party (After The XX) - *Urban*

Wednesday, October 17
Capitol Steps - *Abraanel Hall*
Clay Creations: Kindred Spirits Workshop - *Art Access*
Rubedo, Beachmen, Koala Temple - *Bar Deluxe*
Hunter Valentine, Queen Caveat, Minx - *Burt’s*
A\$AP Rocky, A\$AP Mob, Schoolboy Q, Danny Brown - *Complex*
Talia Keys, Gemini Mind - *Hog Wallow*
Deftones, Scars On Broadway - *In The Venue*
The Koffin Kats, Silver Shine - *Jazzy’s*
Family Of The Year, New Cassettes, Creature Double Feature - *Kilby*
30 and Over, Old School Music, Leemont, DJ Juan Love - *Liquid Joe’s*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Falling In Reverse, I See Stars, Letlive, Matt Toka - *The Grand*
David Williams - *Tin Angel*
Friends, / /, SSION, Ladoshia - *Urban*
Sarah Olsen - *Why Sound*

Thursday, October 18

David Williams - *Bar X*
Inni - *Brewvies*
Rabbits, INVDRS, Oldtimer - *Burt’s*
Imperative Reaction, Everything Goes Cold, The Ludovico Technique, The Witch Was Right - *Club Sound*
Dark Star Orchestra - *Depot*
Jeckyll & Hyde: The Musical - *Egyptian Theatre*
Johnny Outlaw & The Johnson Creek Strangers - *Garage*
Oak Creek Band - *Green Pig*
Big Blue Ox - *Hog Wallow*
Crystal Castles, Health, Kontravoid - *In The Venue*
Neptune Starlight, Emerall Pool, Ryan Innes, The Lovecapapdes - *Kilby*
Singer/Songwriter Showdown - *Muse Music*
Zombie Apocalypse: Writing Zombie Survival Guides - *SLCC Community Writing Center*
Lost In The Trees - *State Room*
Buck 65 - *Urban*

Friday, October 19
Happy Birthday, Chad Kirkland!
The Brummies - *A Bar Named Sue*
Old Tire Swingers, Folk Hogan - *ABG’s*
Odium Totus, Blood Purge, Dethblo, Moon Of Delirium - *Bar Deluxe*

A.M. Bump - *Bayou*
Winged Foot Ent. - *Brewskis*
The Voodoo Organist, Old Man Markley - *Burt’s*
Anime Banzai 2012 - *Davis Conference Center*
Dangl, Miss DJ Lux - *Downstairs*
The Old World, Touchstone Coyote - *Garage*
Terence Hansen Trio - *Green Pig*
Marinade - *Hog Wallow*
Felix Martin Trio - *Jazzy’s*
Lord Huron, Night Moves - *Kilby*
Codi Jordan Band, The Green Leefs, Chris David Band, Grits Green - *Liquid Joe’s*
The Ghost In The Machine - *Mandate Press*
Sparks Fire - *Mojo’s*
Singer/Songwriter Showdown - *Muse Music*
UanDi - *Poplar*
Gaza, Eons, Fever Dreams - *Shred Shed*
I Have A Secret - *SLC Arts Hub*
Flying Lotus - *Urban*
Salt Lake Gallery Stroll - *Various Galleries*
Erika Goodwin, Taylor Chippers Halversen - *Why Sound*

Saturday, October 20
Happy Birthday, Sabrina Costello!
Red Desert Ramblers - *9th & 9th*
Float the Boat - *Bar Deluxe*
Tim Kidder Trio - *Bayou*
Bihlman Bros - *Brewskis*
Life In A Day - *Broadway Theatre*
Alesana, In Fear and Faith, Vampires Everywhere, Glamor Kill, All Human - *Complex*
Anime Banzai 2012 - *Davis Conference Center*
Kendrick Lamar, Ab Soul, Jay Rock - *Depot*
Mayson Lee & The Rock and Roll Space Studs - *Garage*
Candy’s River House - *Green Pig*
Back Wash - *Hog Wallow*
Windfall, Dig My Trip - *Jazzy’s*
Tony Holiday & The Velvetones - *Johnny’s*
Q&A, Emerall Pool, Emily Rottier & The House Guest - *Kilby*
An October Evening - *Masonic Temple*
Tom Butler - *Mo’s*
Singer/Songwriter Showdown - *Muse Music*
Downtown Farmers Market - *Pioneer Park*
Minx - *Poplar*
10 Year Anniversary Party - *Red Door*

Night of the Running Dead 5k - Sandy City Hall
Judast, Still Sea, Jesus Or Genome

- *Shred Shed*
Retro Dance-A-Thon - *SLC Arts Hub*
Utah Humanities Council Book Festival - *SLC Main Library*
College-Bound: Writing Scholarship Essays - *SLCC Community Writing Center*
Billy Joe Shaver - *State Room*
Galen Young - *Tin Angel*
Jog For Jill - University of Utah
Other Lives, Indians - *Urban*
Clue Cat - *Velo City Bags*
Riley Travekker Band - *Why Sound*
Big Blue Ox - *Woodshed*
Durdy Beatz presents: Wicked - *Zest*

Sunday, October 21
Joshua Payne Orchestra - *Bar X*
Judgement Day, Day Trader, Still Sea - *Burt’s*
Anime Banzai 2012 - *Davis Conference Center*
People’s Market - *International Peace Gardens*
Judgement Day, Day Trader, Cicadas - *Shred Shed*
Orpheus Winds - *Springville Museum of Art*
Day Trader - *The Underground*
Mark Mallman, The Rubes, The Watches - *Urban*

Monday, October 22
Ian Anderson - *Abraanel Hall*
DJ Godina - *Bar X*
Film Buff Night - *Brewvies*
Hospin, Dizzy Wright, SwizZz - *Club Sound*
Converge, Torche, Kvelertak - *In The Venue*
Army Navy, Yards - *Kilby*
Salt Lake Design Week - Various Venues
Jason Anderson, Baby Ghosts, Drew Danburry - *Velour*

Tuesday, October 23
Happy Birthday, JPI!
Red Bennies, Minx, Sayde Price - *Burt’s*
Freelance Whales, Geographer - *Kilby*
Ray & Charles Eames - *SLC Main Library*
Zion I, Minnesota - *Urban*
Corey Christiansen - *Why Sound*

Wednesday, October 24
Clay Creations: Kindred Spirits Workshop - *Art Access*
The Congress, The Weekenders - *Bar Deluxe*
InAeona, Day Hymns, Huldra - *Burt’s*
Emilie Autumn - *Complex*
Spindrift - *Garage*
Tim Wray - *Hog Wallow*
Bowerbirds, Strand Of Oaks, Prypyat - *Kilby*
Stalemate Flesh - *Liquid Joe’s*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
Dysrhythmia, SubRosa, Jim Fear - *Shred Shed*
Unbound: A Book Club for Art Lovers - *Springville Museum of Art*
Rhythm Combo - *Tin Angel*
Buxton, Boots To The Moon - *Urban*

Thursday, October 25
Innavision, Bamboe Station - *Bar Deluxe*
David Williams - *Bar X*
Greeney Leaf, Inebriation, Twisterella - *Burt’s*
Average White Band - *Egyptian Theatre*
Gigi Love - *Garage*
Marinade - *Green Pig*
Sofa Sly - *Hog Wallow*
Starfucker, Onuinu - *Kilby*
The Porch - *Muse Music*
Lady Day at Emerson’s Bar & Grill - *Rose Wagner*
Christian Coleman, Blue Zen Band - *Sand Trap*
Zombie Apocalypse: Writing Zombie Survival Guides

- *SLCC Community Writing Center*
Fall Harvest Festival - *Sugar Space*
Starfucker, Onuinu - *Urban*

Friday, October 26
Toni Holliday - *A Bar Named Sue*
Mortigi Tempo, ‘90s Television - *ABG’s*
Russian Masters - *Abraanel Hall*
Leikafekt - *Bar Deluxe*
Chalula - *Bayou*
Revolver - *A Beatles Tribute* - *Brewskis*
Waka Flocka Flame, Wooh Da Kid, Reema Major - *Complex*
Punk Rock Halloween - *Copper Palate Press*
Bell Witch, Nevertanezra, Ritual Of Terror - *Dawg Pound*
Needtobreathe, Good Old War, Matthew Mayfield - *Depot*
Cherry Royale - *Garage*
Fat Paw - *Hog Wallow*
The Dig, We Shared Milk, The Weekenders, Heaps & Heaps - *Kilby*
Nova Chamber Music Series - *Libby Gardner Concert Hall*
D9 - *Muse Music*
Heaps and Heaps, Candy’s River House, Rightstar, The Dine Krew, Gravy Dot Tron, Mr. Vandal - *Pickle Factory*
Matthew & The Hope - *Poplar*
Still Sea, Scalps, Travelers Cold - *Shred Shed*
Bonanza Town - *Spur Bar & Grill*
Kaki King - *State Room*
Fall Harvest Festival - *Sugar Space*
David Williams - *Tin Angel*
The Whigs, The Record Company, Soft White Sixties - *Urban*
Park City’s Last Friday Gallery Stroll - *Various Galleries*
Little Barefoot - *Why Sound*
Funk N’ Gonzo - *Woodshed*

Saturday, October 27
Happy Birthday, Andrew Schummer!
Russian Masters - *Abraanel Hall*
Fetish Ball: Halloween Costumes - *Area 51*
The Gala - *Ballet West*
Witches Ball - *Bar Deluxe*
The Number Ones - *Bayou*
Nigel & The Metal Dogs - *Brewskis*
Brotha Lynch Hung, Andre Nickatina, Kutt Calhoun, Liquid Assassin - *Complex*
JC RD: Trainwrecks vs. FoCo, Halloween Expo Bout - *Davis Conference Center*
Grace Potter and The Nocturnals - *Depot*
Miss DJ Lux, DJ Danny Boy - *Downstairs*
The Maldives, The Bully - *Garage*
Candy’s River House - *Hog Wallow*
Kung Fu Vampire - *In The Venue*
Marinade - *Johnny’s*
Dark Dark Dark, Emily Wells, Daisy & The Moonshines - *Kilby*
Tom Butler - *Mo’s*
Hardcore Halloween - *Muse Music*
The Pilgrims, Your Meteor, Bombshell Academy, Arash Tadjiki, Strode Stubeeee - *Pickle Factory*
Downtown Farmers Market - *Pioneer Park*
Jim Derrickson - *Poplar*
Journey Of The Universe - *SLC Main Library*
NaNoWriMo - *SLCC Community Writing Center*
Rev. Peyton’s Big Damn Band - *State Room*
Will Roney - *Tin Angel*
Iceburn, Worst Friends, Los Rojas - *Urban*
2 1/2 White Guys, Lo-Fi Riot - *Velour*
Tr3ason, Deicidal Carnage, Gravetown - *Why Sound*

Sunday, October 28
Joshua Payne Orchestra - *Bar X*
Geek Show Movie Night - *Brewvies*
Wasatch Roller Derby: Bonneville Bone Crushers vs. Foco Girls Gone Derby - *Derby Depot*
Local Acoustic Series - *Garage*

People’s Market - *International Peace Gardens*
Tamarynn, Young Prisms - *Kilby*
Mortigi Tempo, Muscle Hawk, Hot Noise - *Urban*

Monday, October 29
DJ Godina - *Bar X*
Film Buff Night - *Brewvies*
Japanese Game Show - *Burt’s*
Dan Deacon, Height With Friends, Chester Endersby Gwazda, Alan Resnick - *Kilby*
Put Your Mouth Where The Word Is - *Mo’s*
Sea Wolf, Hey Marseiles - *Urban*

Tuesday, October 30
Halloween Hi-Jinks - *Abraanel Hall*
Vattnet Viskar, Odium Totus - *Burt’s*
Allen Stone, Yuna, Tingsek - *Complex*
Paper Bird, The Poorwills - *Garage*
Show Me Island, 2-1/2 White Guys, The Anchorage, The Sinisters, Bombshell Academy - *Kilby*
Le Vendeur - *SLC Main Library*
Rusted Root - *State Room*
Black Out Dinner - *Tin Angel*
Stag Hare, Kaliska - *Urban*

Wednesday, October 31
Halloween Night Extravaganza - *Area 51*
mr. Gnome, Totem & Taboo, Amassing Massive Mass, Shadow Puppet - *Bar Deluxe*
Thunderfist - *Burt’s*
Blue October, A Silent Film, Barcelona - *Depot*
Pray For Snow Halloween - *Downstairs*
A Grimm Fairy Tale Halloween - Garage
Halloween Party! - *Green Pig*
Stonefed - *Hog Wallow*
Big Shiny Geek Show Pub Quiz - *Lucky 13*
I Call Fives, With The Punches, Madison Lights - *Mojos*
Illwinded Powers, Phill Maggio, Flesh of the Gods, Dumb Luck, Dusk Raps, GRIMBLEE - *Pickle Factory*
Black Out Dinner, David Williams - *Tin Angel*
Electric Guest, NO, Line & Circle - *Urban*

Thursdays, November 1
Happy Birthday, Philip Cannon!
David Williams - *Bar X*
The Salt Lake Whalefishdhrs, Red Bennies, Minx - *Burt’s*
Angelspit, Ctabotic - *Club Sound*
Junior Giant - *Hog Wallow*
Matt & Kim, Oberhofer - *In The Venue*
Speak For Yourself Poetry Night - *Muse Music*
Bone Dance, Dead Pilots - *Shred Shed*

Friday, November 2
Pick up the new issue of SLUG anyplace cool!
Happy Birthday Nancy Burkhart!
Rhapsody In Blue - *Abraanel Hall*
The Lottery - *Ballet West*
Lights, Arkells - *Complex*
Big Al Goodwin, Leif Skyying, Kathleen McCann - *Egyptian Theatre*
FICE Group Show: All Dead - *FICE*
Hell Caminos - *Green Pig*
Holy Water Buffalo - *Hog Wallow*
P Town Comedy Show - *Jazzy’s*
The Drowning Men, The Spring Standards - *Kilby*
Title Fight, Pianos Become The Teeth, Single Mothers - *Mojos*
Eidola, Sister Sky - *Muse Music*
Grantseeking: A Crash Course for Nonprofits - *SLCC Community Writing Center*
Poor Moon - *State Room*
Rylee McDonald - *Tin Angel*
David Bazan, Stagnant Pools - *Urban*
Alarmingly Charming - *Why Sound*

OCT 01: THE HELIGOATS, PICK POCKETS, BOOTS TO THE MOON
 OCT 03: MIKE WATT, LITE
 OCT 04: SAINT VITUS, WEEDEATER, SOURVEIN
 OCT 05: DUBWISE
 OCT 06: FOXY SHAZAM, SPIRIT MASTER
 OCT 07: THE CORIN TUCKER BAND (SLEATER-KINNEY FOUNDING MEMBER), SWED-ISH FISH
 OCT 08: ASH REITER, LITTLE OWL, SHADOW PUPPETS, SILVER ANTLERS
 OCT 09: TWO GALLANTS, PAPA
 OCT 10: WOLF GANG, THE ROYAL CONCEPT, FRANK + DEROL
 OCT 11: THE HOOD INTERNET & NASTYNASTY PRESENTED BY RE:UP, BODY LANGUAGE, KID STATIC, OSCILLATOR
 OCT 12: THE HELIO SEQUENCE, SLOWDANCE
 OCT 13: SLUG LOCALIZED: TRIGGERS & SLIPS, THE FOLKA DOTS, BULLETS & BELLES
 OCT 14: DINOSAUR JR. + SHEARWATER

OCT 15: BROTHER ALI, HOMEBOY SANDMAN WITH DJ SOSA, THE REMINDERS
 OCT 16: DANCE PARTY AFTER THE XX
 OCT 17: FRIENDS // SSION, LADOSHA
 OCT 18: BUCK 65
 OCT 19: FLYING LOTUS
 OCT 20: OTHER LIVES, INDIANS
 OCT 21: MARK MALLMAN, THE RUBES, THE WATCHES
 OCT 23: ZION I & MINNESOTA
 OCT 24: BUXTON, BOOTS TO THE MOON
 OCT 25: STARFUCKER, ONIUNU
 OCT 26: THE WHIGS, THE RECORD COMPANY, SOFT WHITE SIXTIES
 OCT 27: ICEBURN REUNION SHOW, WORST FRIENDS, LOS ROJOS
 OCT 28: MORTIGI TEMPO, MUSCLE HAWK, HOT NOISE
 OCT 29: SEA WOLF, HEY MARSEILLES
 OCT 30: STAG HARE, KALISKA
 OCT 31: ELECTRIC GUEST, NO, LINE & CIRCLE

COMING SOON:

NOV 02: DAVID BAZAN: PLAYS PEDRO THE LION'S CONTROL
 NOV 03: FATHER JOHN MISTY
 NOV 04: SERA CAHOONE
 NOV 05: SMOKING POPES
 NOV 07: GENERATIONALS
 NOV 08: A PLACE TO BURY STRANGERS
 NOV 09: DUBWISE
 NOV 13: EL TEN ELEVEN
 NOV 16: THE OCTOPUS PROJECT
 NOV 17: JAPANDROIDS
 NOV 20: RED FANG
 NOV 23: AFRO OMEGA
 NOV 24: THE FUTURE OF THE GHOST 5 YEAR ANNIVERSARY
 DEC 05: THE SWORD



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KILBY COURT

- 1 - Traveler's Cold, Sleeping Weather, The Family Gallows
- 2 - Andrew Mcguire Art Project
- 3 - Genre Zero, Spork, Rhubarb Jam
- 4 - North Country, The New Electric Sound, Maus Haus, Tom Brinton
- 5 - Wasatch Renaissance: O.K., Dope Fx, C-Crime, Learical Mindset, Phil-A, BPos
- 6 - Hospitality, TEEN, Bright Whistles
- 7 - Ivan & Alyosha, Sadie Price, TBA
- 8 - Sways and Careens, Seven Feathers Rainwater, Karlie Mckinnon
- 9 - The Spring Standards, Cody Taylor
- 10 - The Jezabels, Yukon Blonde
- 11 - Ron Pope, Jerad Finck
- 12 - Crocodiles, Super 78!
- 13 - Jason Anderson, Bad Weather California, Mason Jones & The Get Togethers Theta Naught (10 year Anniversary show)
- 14 - Cheap Time, Sic Alps, Broken Spells
- 15 - Kevin Seconds, Kepi Ghoulie, Matt Nanes
- 16 - Minor Birds, Gayle Skidmore, TBA
- 17 - Family of The Year, New Cassettes, Creature Double Feature
- 18 - Neptune Starlight, Emerall Pool, Ryan Innes, The Lovecapades
- 19 - Lord Huron, Night Moves
- 20 - Q&A, Emerall Pool, Emily Rottler and the House Guest



- 22 - Army Navy, Yards, TBA
 23 - Freelance Whales/Geographer (7:30 doors)
 24 - Bowerbirds, Strand of Oaks, Prypyat
 25 - Starfucker, Onuinu (6pm doors)
 26 - The Dig, We Shared Milk, The Weekenders, Heaps & Heaps
 27 - Dark Dark Dark, Emily Wells, Daisy & The Moonshines
 28 - Tamaryn, Young Prisms
 29 - Dan Deacon, Height With Friends, Chester Endersby Gwazda, Alan Resnick
 30 - Between Avenues, Evergreen, Moccasai
 31 - SKALLOWEEN!!! Show Me Island, 2-1/2 White Guys, The Anchorage, The Sinisters, Bombshell Academy

***OCTOBER**
 741 S. 330 W.
 Doors: 7pm (unless noted) - all ages

UPCOMING S&S SHOWS:

- 10/14 @ In The Venue: YELAWOLF/Prof - 7pm
 10/16 @ The Complex: The XX, John Talabot, 2:54 - 7pm
 10/18 @ In The Venue: Crystal Castles, HEALTH, Kontravoid - 7pm
 10/20 @ The Garage: Paper Birds - 9pm

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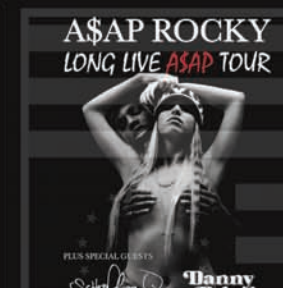
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 MONDAY OCT 8TH



THE XX
 TUESDAY OCT 16TH



A\$AP ROCKY
 WEDNESDAY OCT 17TH



FALLING IN REVERSE
 WEDNESDAY OCT 17TH



ALESANA
 SATURDAY OCT 20TH



WAKA FLOCKA FLAME
 FRIDAY OCT 26TH



ALLEN STONE
 TUESDAY OCT 30TH



LIGHTS
 FRIDAY NOV 2ND

COMING SOON

10/13 - DJ BL3ND
 10/13 - NEW CITY SKYLINE
 10/30 - ANDRE NICKATINA & BROTHA LYNCH
 11/08 - EPICA
 11/09 - D.R.I.

11/12 - DELTA SPIRIT
 11/28 - YELLOWCARD
 12/06 - DANCE GAVIN DANCE
 12/08 - NOFX
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