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About the Cover: We were so stoked and curious that **Relapse Records** signed shoegaze band **Nothing** to their roster, we hit them up for **Shawn Brackbill's** awesome flower shot. Get the scoop on page 36!

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Contributor Limelight: Robin Sessions
Marketing Coordinator/Photographer



Robin Sessions joined the SLUG family as a photographer back in January of 2013 and has quickly worked her way up. Robin was SLUG's official photographer for the 2013 *Twilight Concert Series*, and has shot many events for us around town. Robin became one of our faithful interns last spring and soon after that she was volunteering for events, which eventually led to her joining the Marketing Team. We quickly realized that she was here to stay and last month she became our official Marketing Coordinator/little sister. She is great at keeping us organized and it's hard to be sad when she's around. If we were one of those uber girly magazines we would probably go on and on about how talented and pretty and amazingly sweet Robin is, but we're fucking SLUG Mag. So instead we'll just say, Robin, you're pretty badass. If you happen to catch Robin out taking photos or hanging out at the SLUG Mag table, stop by and say hello. Your day will be 10 times better if you do.

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Dear Dickheads,
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Dear Fred,
Dude, that's crazy ... I haven't heard of this problem before. It's like celiac disease—what else have they been hiding from us? You should post on Facebook, and if you don't have one, get one! Do you think it has something to do with Subaru engines being constructed sideways? Damn, I didn't even really think about it, BUT IT SNOWS IN UTAH ... Weird. We need more people like you on city councils, bringing up the important issues. Like the Chevy you probably drive, you are like A ROCK, MAN. FUCK! Just kidding—you suck.
Namaste,
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-Snake Plissken

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salt 9: Jillian Mayer
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LEFT | Jillian Mayer (American, b. 1984), #PostModem, 2013. Video still, 14 minutes, 38 seconds. Edition of 5. Courtesy David Castillo Gallery.
RIGHT | Tacita Dean (British, b. 1965), JG, 2013. Courtesy Marian Goodman Gallery, New York and Paris, and Frith Street Gallery, London.

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BOMBHELL ACADEMY



(L-R) Rhett Malachowski, Rich Oliver, Ashlie Long, Erik Vorkink, Brian Mackay and Tyler Smith create the brass-infused ska punk of Bombshell Academy.

Localized
By CJ Morgan
c.j.morgan@utah.edu
Photos: John Barkiple

March *Localized* features an orgy of electric sound on March 15 at 9 p.m. The sultry, blues-rock sounds of **Merchant Royal** will massage things into action before we get a little horny (that's a trumpet joke) with energetic, brass-infused ska-punkers Bombshell Academy. Once we're hot and bothered, MiNX will hit the stage for an audio-visual mixtape that might leave your shorts a little moist—bring cigarettes for after. This \$5 show is 21+ at *Urban Lounge* and graciously sponsored by Salt Lake Community College, KRCL 90.9FM, Budweiser and Spilt Ink.

Ska punk really hit its stride in the '90s. The bright, energetic horns and party-ready guitars reverberated into the mainstream for quite a few years with acts like **Reel Big Fish**, **Less Than Jake**, **The Aquabats** and others trumpeting their way onto pop radio. The golden age of ska has ended, but the genre is anything but ready to peep out a swan-song. A handful of exceptional ska acts still thrive, playing to devoted fans who never want to see the trumpets permanently muted. Among them, you'll find Bombshell Academy.

Singer **Ashlie Long** explained that Bombshell came about when her previous band and *Localized* alumni **Radio Rhythm Makers** quietly dissolved. "I couldn't find anything I fit into around town, so I put out some KSL adds and some stuff on Facebook like, 'Yo, Universe, hook it up,'" she says.

Soon, she saw an email from another ska addict, guitarist **Brian Mackay**. The two had lived in California and both had an affinity for California punk and ska. Mackay shared some of his music with Long, tracks he had written and recorded by himself. "I clicked play and about shit my pants. I was like, 'Where have you been? Are you kidding me?'" Long says.

The two started practicing right away and began recruiting other members, like drummer **Tyler Smith**, to fill their sound, though they weren't certain what sort of sound to aim for. "We weren't sure if we wanted to go more ska or punk at the time, but once we got the horn section down, it was all over: We were ska," says Mackay. The band brought in new members, recently replaced their former bassist with **Rhett Malachowski**, and solidified the brass section with trumpeter **Erik Vorkink** and sax man **Rich Oliver**. "Rhett came in like a week before a show and saved our ass. We stole Erik from **The Anchorage**," says Long. With a now solid lineup, Long and Mackay will celebrate the two-year anniversary of starting the band this May.

A six-piece band certainly carries challenges smaller bands might not have, and although the group is larger, they find it surprisingly easy to rally the members and practice. "When we were looking for members, all we wanted were people who were competent on their instruments—they didn't have to be super awesome—and were dedicated," says

Mackay. Smith also noted the importance of finding new members who aren't douchebags. It's fair to say that they've found a dedicated group with members who show up when needed, regardless. "These guys will show up even when they're sick. Not a lot of other bands have that," Oliver says.

Not only are the band members dedicated, they also mesh well. Long mentioned that, although she doesn't play an instrument, Mackay understands her: "I know what sounds good and what doesn't. Brian gets me when I say, 'Play this thing,'" she says.

Song ideas themselves come from all over. "It's very organic. I had a conversation with a friend one night that didn't go well, and boom, a song was written," says Long, who also said it's important for band members to be open. "The only rule is you have to be flexible. If somebody plays something and it doesn't sound right, we all agree to be open and honest. Everybody has a favorite song and a song they hate, but if someone else loves it, I'll sing it. You have to compromise a little bit and everybody is good at not giving a shit—if it works, it works," she says.

Bombshell Academy play a no-nonsense brand of ska that bears resemblance to acts like **No Doubt**, **Save Ferris** and **Dance Hall Crashers**. While some bands scoff at comparisons to other bands, Bombshell embrace it. "It's funny because, for a long time, I was told we sound too much like [other ska bands]. But you know? We don't. We all grew up on something—we all had stupid posters in our rooms covering the walls. We all wanted to be somebody, so who cares if you kind of sound like somebody else. I think it's awesome—I'm glad we get compared to those people," says Long.

Ultimately, Bombshell are keeping ska alive in a world where ska fans can't always find the fresh music they crave. Luckily for fans of the genre, Bombshell's upcoming album, *Skaholics Anonymous*, is a love letter to those who need to scratch the ska itch. "Maybe ska was something you got addicted to back in the '90s, and now it's not so available, so you're addicted and can't find it," says Mackay. The golden age of ska might be over, but that's not to say it's dead. As Malachowski puts it, "Ska is alive. Is it alive and well at this point? I don't know. Maybe the fourth wave still hasn't come. I think we're just about due."

You can sate your ska craving by checking out Bombshell Academy's website at bombshellacademyband.com.

The bubbly, vivacious vocalist of MiNX, **Ischa B.**, greeted me outside a nondescript machining facility—an oddly appropriate meeting place, given MiNX's often dark, industrial visual style. We went inside to sit with the other half of the band, the comparatively soft-spoken guitarist **Raffi Shahinian**, who explained that Ischa and he had known each other since '97 and that MiNX grew from the political-sex-rock act, **Uncle Scam**. Ischa became involved in Uncle Scam after becoming weary of her day-to-day grind: "I was working retail, corporate America. I was like, 'Man, I gotta do some music. I gotta do some art,'" she says. Soon, she was enlisted as lead vocalist. Uncle Scam thrived for a while, earning positive album reviews and even playing a *Localized* show in 2010 before band members departed, leaving only Raffi and Ischa to tinker with their sound. "The other band members left and Raffi and I continued the Uncle Scam project, but we were starting our own project that was just us," says Ischa. In February 2012, MiNX jolted to life.

Since then, the band has been busy. "For the sake of honesty, I feel like we've been on a fucking train going 500 fucking miles an hour since 2011," says Raffi, who explained that last year, the band released two

full-length albums, *Golden* and *13*, as well as acoustic EP *Summertime Unplugged*. But as Ischa says, if they aren't busy, they get bored: "We've got to entertain ourselves! When we're working on an album, every moment is dedicated to the album. When we're not working on the must-dos like eating, working and sleeping, we're working on the album. We also just like to have fun and explore," she says.

Exploration has led MiNX to combine rock and electronic elements like sonic alchemists. Raffi brings hard rock, soul and funk to the mix, while Ischa stirs in components of the electronic spectrum, citing artists like **Eurythmics**, **Pet Shop Boys** and **Depeche Mode** as influences. "[Our sound] is experimental in that we're not telling ourselves no. If something comes up and we think, 'Oh, you should rap to this,' I say 'OK, I'll rap to this even though I'm a white girl who lives in Utah,'" says Ischa.

The product they've created is something that can be thought of as a mixtape. According to Ischa, "We leave it open-ended like that. If you listen to us, you'll find a hodgepodge. You can't make an assumption off of one song because you'll find something else very different." As Raffi notes, a sonic pastiche is a good way to connect with a variety of people. "We want people's ears to connect with what they've seen and what they know," he says.

Of course, for MiNX, music is just one half of the show. The band's magic extends past your ears and into your eyes with elaborate stage props, costumes and visceral online videos. "We pretty much just have fun. Ischa takes care of the costumes and I just get to go in my hole and make music. We work to each other's benefits," says Raffi, who noted that the big push into the theatrical landscape comes from Ischa. With a diverse artistic background that includes everything from working in costumes at the Utah Opera to prepping for photo shoots and doing

makeup and hair, she's certainly the woman for the job. Together, the two have chemistry that results in a full-body experience combining Raffi's passion for guitar with Ischa's passion for everything comprising their visual aesthetic.

Where visuals are concerned, inspiration comes from dozens of places. "I like to snoop online at all the inspirations you'd imagine, like **Madonna** and **Britney Spears** and **Annie Lennox**—all of the trite assumable stuff—yes, it's all inspirational," says Ischa, who also explained that a big part of creating art is collaboration. "It always starts with someone actually doing it for themselves and finding other people who want to play with them, which is how I feel about the people helping us make our music videos—they want to make art and we want to make art," she says.

Their amalgam of visual and aural elements pours out in live performances, giving audiences a shape-shifting experience where Ischa's costumes change with songs and setlists change for various venues. "We play acoustic shows and I love the moodiness," says Ischa, "but we generally play at bars, and since people at bars are trying to have a good time, we try to make our set applicable; we encourage people to come out and have the good time that they came out to have." Raffi adds that the benefit of having such a wide array of songs is that you can adjust them to fit any audience. "Since we have a large amount of songs, we get to do a MiNX's greatest hits so we can pick out the most fun, bouncy songs and the ones the audience responds to."

In the world of music, you can find countless examples of experimental art, though you'll be hard-pressed to find a group as compelling and stimulating as this inventive duo. Check out MiNX's extensive catalog of songs and videos at minxband.com, and keep an eye out for exciting news on their upcoming music video project.

Get ready for a shape-shifting visual performance when Raffi Shahinian and Ischa B. of MiNX bring their hodgepodge of fun to *Localized*.

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March 12	Protest The Hero, Battlecross, Intervals, Night Versus, The Safety Fire @ Urban Lounge
March 13	The Sword, Big Business, O Brother @ Urban Lounge
March 14	The Ataris (Reunion Tour), Authority Zero, Drag The River @ In The Venue
March 19	Animals As Leaders, After The Burial, Navene-K, Chon @ In The Venue
March 24	Emmure, Thy Art Is Murder, Volumes, Gideon, Sworn In @ In The Venue
March 25	Alesana, Get Scared, Hearts & Hands, Farewell My Love, Megosh @ In The Venue
March 29	ZZ Ward @ In The Venue
March 31	From Indian Lakes, The AMERICAN Scene, Naive Thieves @ In The Venue
April 1	Crash Kings, King Washington @ In The Venue
April 6	For The Fallen Dreams, Obey The Brave, I The Breather, Reflections, Sylar @ In The Venue
April 8	ABK & Big Hoodoo @ In The Venue
April 10	Tyler Farr & Charlie Worsham @ In The Venue
April 17	Hyper Crush, Jayekay, TYR and SirensCeol @ In The Venue
April 18	The Goddamn Gallows, Resistor Radio, Life Has A Way @ In The Venue
April 19	Combichrist, William Control, New Years Day @ In The Venue
April 22	Graveyard, Bombus @ Urban Lounge
May 1	Cellador, Diamond Plate, Hatchet @ Burts Tiki Lounge
May 5	Kadavar @ Burts Tiki Lounge
May 6	Fu Manchu @ In The Venue
May 7	Blessthefall, Silverstein, Secrets, The Amity Affliction, Heartist @ In The Venue
May 14	Upon This Dawning, The Browning, Adestria, Phineas, Dayseeker @ In The Venue
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After living in the heart of Downtown for over a decade, recent circumstances allowed me to buy a house in the northwestern Salt Lake neighborhood of Rose Park. It's an older neighborhood with deep roots, and with the arrival of the light rail along the North Temple corridor, rumors of a renaissance for the Rose Park and Fair Park neighborhoods have begun to stir. If nothing else, with the dust of construction finally settled, it is now easier to explore the great expanse of North Temple in search of new food haunts.

A recent trip to the Rancho Market plaza on 900 West led me to the unassuming façade of Pipa. From the outside, it isn't much to look at—another nondescript door in a row of small shops to the right of the market. Stepping inside was an experience in itself. Gone was the supermarket parking lot in a blue-collar neighborhood. My new reality was filled with color-changing neon mood lights and minimalist, black restaurant furniture. The night-club vibe continued with multiple television screens streaming big-titted anime girls and football, a back-lit sake bar and techno remixes of songs made famous by last year's YouTube pop sensations. This was not at all what I was expecting, but it was the perfect mix of elements for an establishment drawing inspiration from the Tokyo bar scene.

At its heart, Pipa is a tapas restaurant. This can be a strange concept in a place like Utah, where portion size seems inextricably linked to value. For indecisive restaurant goers, though, having the option of ordering multiple dishes to sample and share can be liberating. The first plate to grace our table was the Grilled Asparagus (\$5.25). The preparation was spot-on. The asparagus came in bite-size bits, char-grilled to firm

perfection. It was served on an oblong plate with a scoop of jasmine rice. The understated preparation allowed the natural flavors to shine. We added stir fried beef to ours for an extra \$1.50, and the tender meat paired well with the flavorful vegetable. If beef isn't your thing, you also have the option of adding chicken, tofu or shrimp. I imagine they would all work fairly well and are worth the extra charge.

We were next treated to plates of Potstickers (\$5.95) and Cantonese Fried Rice (\$7). The potstickers are available in two different varieties—vegetable or pork. They were served on a bed of greens with a traditional gyoza dipping sauce. Potstickers are fairly standard Asian-American fare, and these were exactly as expected—crispy on the outside with a firm meat and ginger filling. There were more than half a dozen on the plate, making it easy to share and feel satisfied. The fried rice was also exceptional. Pipa offers the rice as a straight vegetarian dish or with assorted meat mix-ins. We ordered ours combo style with bits of chopped pork, chicken and whole shrimp. The rice was perfectly tender, the vegetables were crisp and hearty, and the bits of meat were expertly seasoned and appropriately sized for chopsticks. The strength of an Asian restaurant's fried rice has always been an indicator of whether or not I'll want to come back. I'll be back.

The last plate to arrive was our order of Crispy Summer Rolls (\$5.50). The two rather large rolls were cut into bite-sized pieces and served on a long, rectangular plate. The danger when ordering Vietnamese-style summer rolls is that they're often treated as the healthier alternative to deep-fried egg rolls. As such, you sometimes end up with bland vegetables and noodles wrapped in thin rice paper. What intrigued

me about Pipa's take on the classic side was the word "crispy." We ordered these on the recommendation of our server, and we could not have been happier with what we got. The savory mix of pork, vegetables and rice noodles were wrapped in authentic rice paper and then char-grilled to give them a crunch. They were definitely crispy, bursting with flavor and beyond our expectation. These were easily the best taste and value of the dishes we ordered.

My experience with the menu was limited to a few favorites, but this doesn't mean that there aren't more exotic options. They also offer a boneless Siamese Shark Filet (\$7.95) steamed in a ginger-soy broth and topped with cucumbers, green onions, cilantro and red bell pepper. The fragrance alone, wafting from an adjoining table, made my mouth water. Another noteworthy dish is the XOXO Noodles (\$4.50)—a mixture of fried chow mein and chunky rice noodles served with a spicy garlic XO dipping sauce. I wish I'd had room in my belly to try everything, but the generously-sized small plates took their toll on me rather quickly.

Alongside the great food, there's also an abundant selection of drinks. If beer is your thing, they've got it—from local Utah brews to pan-Asian varieties. They also have a decent wine selection, by the glass or by the bottle. And of course, sake is their strongpoint. Sake and sake-based cocktails make up over half of their drink menu. I cannot imagine a restaurant-goer not enjoying their visit. From an unassuming façade to one of the warmest and trendiest restaurant interiors in the valley, Pipa was full of pleasant surprises for me. We are fortunate to have this incredible Asian gem in the heart of the River District.



Pipa's Crispy Summer Rolls are char-grilled to give them an extra crunch, bursting with flavor.

Photos: Garrett Allen

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Dead, Wrapped in Plastic:

A KAT MARTIN ORIGINAL

By Princess Kennedy

theprincesskennedy@yahoo.com

This last holiday season, I went to what was probably the most fun holiday party I've ever been to. It was the SLUG staff Christmas party at Totem's, and the theme was *Twin Peaks*. For those of you who haven't heard of *Twin Peaks*, it was a short-lived TV show from the early '90s created by the amazingly talented and dark **David Lynch**. The story starts out in *Twin Peaks*, a made-up town in Washington, where main character Laura Palmer is found dead and wrapped in plastic on the shore of the town lake. The "A"-list-of-the-day cast spends the rest of the show (there were only two seasons) attempting to solve and/or being suspected of the murder. It's brilliant and weird and, toward the end, gets seriously fucked up. I showed up to the SLUG party dressed as "Dead Laura Palmer."



THE LATEST ADDITION TO LE GALLERY DU KENNEDY: DEAD, WRAPPED IN PLASTIC BY KAT MARTIN.

Becoming re-obsessed with *Twin Peaks*, posting nonstop about it on my various social medias, my fabulous artist friend, **Kat Martin**, suggested immortalizing myself as "dead, wrapped in plastic" in a piece of art. Kat Martin is an artist who, even though you may not realize, you're most likely familiar with—because she's part of every arts festival, craft fair and farmer's market. "Brilliant" is the word I use to describe her craft—it's simple yet effective, and she has cornered the market with her genre of art. It's recycling at its finest form: Martin will seek out hand-painted items from a thrift store, oftentimes a landscape scene, and then modify the piece of art, copying the brush stroke and the technique of the original artist as close as she can, adding a myriad of—well, whatever the hell tickles her fancy, or that of her customers. Mrs. Martin goes way outside the box in her subject choices: *Zombies*, *Doctor Who*, *Muppets*, *Sharktopus*, *Star Wars* and her latest, a *Breaking Bad* series.

I first became obsessed with Kat's art when my friend **Joey** turned me on to her at *Craft Sabbath*, and I was truly amazed at the scale she worked on—some of her paintings are quite large—but what's more was that Joey was commissioning a piece from her. He had her customize one of her recycled beauties to depict the Creature from the

Black Lagoon carrying a boy from the swamp. Well, that was it—I needed one, too. I immediately booked Martin at *Ulysses Salon*, where I had started curating art shows with the sole intent of acquiring one.

I've written before about my "art of me" collection. To date, I have around 20 pieces from various friends and artists. Kat delivered not only my favorite out of the nearly two dozen I have, but easily the general public's fave in my "Me" gallery. It's me in an autumnal setting by a creek as a tattered and disheveled zombie fairy. The best part is my black unicorn springing from the trees in the background.

Over the past couple years of watching Martin, I've seen her art not only flourish, but I've watched this business woman's empire grow. Her booths are always packed with curious buyers and passersby. What's more is that she's taken it one step further to include posters, cards and magnets of her art, making her quite possibly one of the most successful artists I know in SLC.

Kat's talents aren't just that of this kitschy nature—she is a real, honest-to-god artist who has some amazing talent. Last fall, I moved into a new and much brighter top-floor apartment. My art had been living in a darker residence and, when I got it hung in my new place, I was able to see how dirty and neglected it was actually looking. I have a really great print of **Van Gogh's** "Soldier" that was looking fairly sad, so I took a damp cloth over what I thought was a print. To my horror, I was the owner of a much more delicate painted replica of the masterpiece that now had a huge blurry spot wiped out of it.

After I had wept and sufficiently beaten myself up for the mistake, I gave Kat a call to see if she felt secure enough to fix my wretched boner. "Totally," she responded, as if I had asked her to pour me a drink. One month later, she showed up with a restored painting that looked like it had just come off the original easel.

Back to being "Dead, Wrapped in Plastic." I already had a giant-sized portrait from the lovely and talented Kat Martin and, quite frankly, I'm running out of wall space in *Le Gallery du Kennedy*—what was I to do? While on a shopping expedition at a random flea market in Central Coast, Calif., I came across a delicate, bone china dish with a hand-painted lake on it. It was perfect, but could Kat rise to the challenge of the small scale? She did, and it took her all of one day—what can't she do?!

It's evident that Kat loves what she does, which is not her day job, by the way. Kat's not making millions off her art, but she makes time to do what she loves, and that's what I love most about her! As you go in and out of your soul-sucking job, remember that there is a Kat Martin in all of us—it only takes an idea to spark an empire and make hundreds of people smile, and most importantly, yourself. Kudos, Kat. You did it again.

For a more detailed scope into the artist that is Kat Martin (and to commission your own zombie family portrait), head to artistkat.com.

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Harrison Gordon—50/50 to nose tap over closeout—SLC, Utah

By Andy Wright / andywrightphoto.com

PHOTO
 FEATURE

Now that **Shaun White** has finally been dethroned as the face of snowboarding to the outside world, there is much speculation that he may retire and finally go away for good. Don't worry, I'm sure Target will continue to sell all his signature products, including the three models of Razor scooters that all bear his name. While few would actually miss the flying tomato's participation in snowboarding, there could be a sense of yearning for a new

long-locked ginger king. **Pat Moore** would seem an obvious replacement, as he is the undisputed wizard among his melanin-depleted brethren, but the only full locks left on his head grow from his face. The red, fiery flame of the ginger torch burns bright, and it is my not-so-humble opinion that we should place it in the hands of one **Harrison James Gordon**. Mark my words, and sleep well knowing a new king will soon be crowned.

SKIVENGE

By Alexander Ortega

alexander@slugmag.com



Photos by Jake Vivoni

My dad tried teaching me how to ski a couple times in elementary school and in seventh grade, and it didn't take. Being in junior high in 2001, snowboarding naturally appealed to me as the cool alternative, and I was off hitting rails with my homies up through when I graduated high school. Once I hit college, though, it got a bit out of my price range. Also, I just couldn't hang with the hippie/\$wag feel of it all—**Bob Marley's** alright, but not in excess.

Ironically (yet antithetical to the snowbro endemic), I became inspired to pick up skiing by my dentist. Between making fun of his assistants, he'd grace me with stories of his days on the hill as an early-20s ski bum who, on his free time, rocked out to **Angry Samoans** and **Social Distortion**. This mentality spurred me to switch gears and take back skiing as a retro-fitted sport for a dude who wants to experience the snowy mountainside in a way as close to an **Immortal** music video as possible—a rocker on the ridges. I felt compelled to defy the disingenuous liberal attitude that snowboarding connotes for me, but also to redefine skiing as something other than being for older folks, faux, white thugs with saggy ski pants and trust-fund frat babies. Though I know it's an expensive hobby, I romanticized the days when "ski bums" lived up to their name, and wanted to re-appropriate skis and poles from privileged means for entertainment to weapons of carnage to pillage the ice amid mountainous splendor.

I went to pick up my skis directly from the **RAMP Sports** factory in Park City, Utah, and RAMP Communications Director **Vanessa Pierce** was nice enough to let me peek inside. Amid the mind-blowing machines and technology, I saw

all the materials used to make RAMP skis and snowboards—most notably, their bamboo cores. Vanessa noted that RAMP is proud to create their gear in the USA to the fullest extent possible, and elucidated the benefits of using skis made with bamboo at their coraes—it pops you back and forth from turn to turn! It was love at first sight when I laid eyes on my Woodpecker 159s featuring the eponymous bird at a tip, red clouds and a dark, heavy metal forest. It took every ounce of me not to head up the mountain as I carried them outside.

Once I got these bad boys mounted, I was ready. I had initially learned to snowboard from lessons at **Snowbasin**, and it took only one of their lessons to send me on my way. I knew that this northern resort was where I wanted to learn to ski, and I enrolled in a couple lessons and headed up to the resort one Sunday. (Note: I have confirmed that **Skeletonwitch's Beyond the Permafrost** is the perfect pre-game album to get stoked for winter sports.)

Once I got in line for the adult classes, I met **Roy Stam**. Roy's the type of guy who enjoys a beer or two after carving down the slopes and has a grandfatherly charm, and we hit it off immediately. Coming onto the Little Cat run, he showed me the art of stopping by using the wedge technique, and he demonstrated going from big wedge to little wedge (as he called them for me in "adult" lessons). I kept sticking my butt out, and Roy corrected me by saying that "It's like sex!" to get me to straighten out a bit. I still don't know what he meant, but it worked.

The day of my first lesson was fairly blustery—the wind was kicking up the snow in satanic fury. Roy,

however, did not relent. He showed me the fluidity of big turns of connecting Cs into a continuous, repeating S shape and into tighter turns. I knew that I was making progress after a few runs when Roy started throwing big words at me like "angulation" wherein I'd dig in the inside edge of my down-facing ski in a turn. Hell, he even began a tutorial on "flexion" and "extension" for me, a beginner.

For my second lesson, instructor **Ann Gavin** demonstrated how to put flexion and extension into practice while turning. I followed her lead as she rhythmically bobbed up and down, and I felt myself gaining momentum as I carved. It wasn't long before she took me up the Becker chair. Though the runs were a bit icy that day, her calm demeanor helped me navigate some of the more spooky bends around the mountain effectively.

As I was learning a few times, the wind whipped up in the storm and flurried sharp daggers of snow upon my face. I peered to the mountain within the borders of **Snowbasin** as a beacon of the wild, where the runs were the liminal pathways to a winter outdoor experience, and I yearned to climb higher; I looked to my RAMP skis, dual blades whetted for excursion and headed for the lift, eager to keep learning.

I've always sensed that skiing is the more effective way to traverse 'tween the trees, and I now feel like I can get my fix of being outside and exercising in the mountains without acquiescing the stock personalities of the typical conception of skiers. Once I get my ski legs, I hope they don't mind (too much) me rehearsing for the **Heavy Metal**-style ski movie I want to make as I slash my poles around like swords.



Snowbasin ski school instructor Ann Gavin helped Ortega integrate flexion and extension into his turns.



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Finally: Mike Brown got to talk to a championship winner from a Utah sports team.

Soccer, Beer and Piss Bombs: Kickin' It with Nick Rimando

By Mike Brown • Instagram: @Fagatron

According to Wikipedia, Nick Rimando is a professional soccer player who plays goalkeeper for **Real Salt Lake** and the US national team. According to my drunk friend, **Danny**, who is an RSL season ticket holder and sometimes takes me to games, Nick is "like, the best dude ever!" So I figured I'd better interview him.

I told Nick up front how I know little about the sport because it's not basketball. I did know that there are soccer riots because my friends, **Dave** and **Quimby**, saw one firsthand when they went to Spain, and I know that soccer fans like to drink constantly. Nick was cool enough to have a beer with me and explain some things about soccer.

MB: I went on a date with this girl a few years ago, and she left the bar with a Real Player, so I made a joke to my friends that "I got cock-blocked by a soccer player—must have been the goalie." I know it wasn't you, but is there another goalie on the team that possibly cock-blocked me?

Nick: He's not with the team anymore, but it may have been this guy **Kyle Williams**. That's a good story, though.

MB: Do you know the REAL fight song?

Nick: Yeah, by **Branden Steinecker**. Now he's the drummer for **Rancid** ... Not a lot of MLS clubs have them, but in Europe and South America, where the franchises have been there so long and have a lot of history, they have them.

MB: Well, RSL hasn't been around that long, and you already have more championships than the **Utah Jazz**, so I'll give you that. But at the last **Jazz/Lakers** game, you were there, in a Lakers jersey. Please explain yourself.

Nick: Well I am from the LA area and grew up watching and supporting them. If you moved to Wyoming I'm sure you would still be a Jazz fan.

MB: My friend Danny has season tickets and takes me to games sometimes, and I've seen things there that would get a fan kicked out of a Jazz game so fast. Even though I don't know a lot about soccer as a sports fan, I love it.

Nick: Yeah, I think it's great for our fans to support us how they want to, because we get the abuse when we go on the road. I think the MLS is slowly cracking down on it, though, probably to make it more kid-friendly. But I think it's good—it brings character and passion to the game. I've gotten my fair share of slack from fans.

MB: What about throwing stuff on the field? What's the craziest thing you've ever seen thrown?

Nick: I've seen coins thrown at me. Batteries have been thrown

at me [and] bags full of piss.

MB: Whoa, like the Boston piss bomb? I thought that only happened at **Red Sox** games.

Nick: Nope, it happened to me before in Mexico. But in MLS, nothing too crazy has been thrown at me, maybe a cup of beer. I think the streamers are OK. Sometimes they get in my way a little bit, but I like it—it shows how passionate our fans are.

MB: Do you ever think that Salt Lake could have the same caliber of soccer riots that Europe has?

Nick: No, I don't think so. I don't think it would ever get that crazy over here. It's a different culture over there, and a lot of times, when that happens, it's in a really bad area of Europe. I'm not saying it's a good thing, but it kind of brings soccer alive over there.

MB: Does the rest of the team make you sit by yourself on the team bus because you are the goalie?

Nick: Never. Soccer is definitely a very tight-knit sort of group sport. No one is really abandoned or away from the team.

MB: Is there such a thing as a goalie groupie? Like a girl who's just into goalies?

Nick: I'm not really sure ... I've never come across one, but there are definitely jersey chasers. It's weird, though, because I think that they think that soccer players make way more money than they do.

MB: You got your own beer, right? How did that come about?

Nick: Yeah, it's with **Epic Brewing**. I've always liked their beers and I was doing some promoting for them. This has been a great way for us to reach out to each other and help each other out ... It's a wit beer—it's great for the summer. My idea behind it was a great beer to have for tailgating and when it's hot outside.

MB: What's up with your headphones?

Nick: I'm sponsored by **Jaybird Sport**. They are a local company and they make wireless, Bluetooth-compatible headphones. So they are super great for me when I'm training.

All in all, I learned a lot from Nick about soccer. One thing that you need to know about this guy is how much he cares about the RSL fans. It's refreshing to me, especially since my sports idol, **John Stockton**, had a notorious reputation for treating fans like shit in public. Now I gotta go learn a fight song.



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CREATURE FEATURE

JEZEBEL JET'S BAD KID ORIGINS

By Christian Schultz • christiankarlschultz@gmail.com
Photos: Chad Kirkland • chadkphoto.com

Salt Lake's **Bad Kids Collective**, born from Club-Kid/Gaga fever dreams, Internet embellished lifestyles and queer performance attitudes, has galvanized Utah drag culture since its formation nearly two years ago. The Bad Kids, part autonomous happenings of human bodies, part multi-media selfie-installations, are cultivating a culture of drag performance in Salt Lake where diverse gender expression reigns, where talent refers not to exclusive abilities, but rather the courage to get onstage and perform one's artistic vision to completion. Rather than focusing on feminine expression, the Bad Kids use performance as an artistic tool to widen the conversation between our queer communities to include all of us, too often divided by cliques of gender and sexuality. For them, every day is a drag, every body a context to apply with costume, cosmetics and ontological anarchy.

SLUG's bi-monthly online column, *Creature Feature*, has followed the Bad Kids from their raw, youthful days to the brilliant, thriving queer constellation it continues to be. They are a vital force for queer voices in the face of today's hesitancy toward all things goofy and sexy and weird and fun. Past interviews have included the scene makers **Cartel Chameleon Fenice** and **Klaus von Austerlitz**, Gender Integrated Performance Artist (now-SF resident) **Willard**, femme-male fatale **Sophia Scott** and camp queen **Mae Daye**. You can find these interviews, as well as photo galleries and show reviews online at slugmag.com/columns/creature.

feature. For its sixth installment, *SLUG* spoke with Jezebel Jet about becoming her comic book alter ego and being the Bad Kids' first female performer.

Jezebel first encountered the Bad Kids last year, after having been a regular club kid at *Metro Bar*, Bad Kids HQ. "I would go out every Thursday and every Tuesday," says Jezebel. "I would always look forward to the drag shows." Cartel and Klaus (*Creature Features* No. 1 and 4) recognized potential in her tall, bubbly, wig-wearing personality. "Cartel approached me about performing initially," Jezebel says. "It was my birthday celebration at *Metro*, and I was all dressed up. She came up to me out of drag, as Scotty, and said, 'Hey, I thought you were Klaus.'" They ended up hanging out all night, becoming fast friends. "Cartel asked if I wanted to perform with them," Jezebel says. "I was really excited about it because going to shows was one of my favorite things about going to *Metro* anyway."

Jezebel expresses that in her younger years, she wasn't one to stick to things. "In high school, I did theater makeup, so I was always backstage, but I never had any hobbies or extracurriculars. [Performing] gave me a chance to break out of my shell just a little bit," she says. Jezebel's first performance was with Cartel and Klaus at the *Sorority Cemetery Show* last March, where, coincidentally, *Creature Feature*

No. 5—**Mae Daye**—also made her Bad Kids/*Metro* debut. The performance: Jezebel, in a black gown and a Coca-Cola red wig, alongside Cartel, seduces Klaus' frat-bro character, knocking him out and rubbing fake blood into his exposed body. The song: "Tear You Apart" by **She Wants Revenge**. It was her first performance, the Bad Kids' first from a biological female.

"You put so much into this visual glamour," Cartel told Jezebel during the pre-show pow-wow. "I was like 'I want you in a show.' One of our goals from Day One was to not have it be a drag show, to have biological males and females and kings and queens—basically whatever identity—if somebody has a vision and wants to be onstage, we want them to be onstage," says Cartel.

For all its focus on femininity and untethered gender expression, many of cis, trans and FAAB (Female Assigned at Birth) girls feel that drag is still a boy's game. In the wake of this initial nudge, a number of "femme queens" (cis/FAAB women)—most notably **Arousalind** and **Chartreuse**—joined the performance ranks. "I didn't know that what Cartel was building with the Bad Kids would allow me to perform, being a biological female," Jezebel says. That label, as with the collective, isn't prescriptive or exclusive—"I think it's pretty cool that we're welcoming to anyone who wants to perform, because it's not just drag," Jezebel says. "It's performance art."

Since moving from Maryland to Utah almost two years ago, Jezebel has been fascinated with the thriving alternative subculture in Salt Lake. "Before I moved here, a lot of people would joke around with me," she says, mostly regarding stereotypes of LDS culture. "It's interesting to see how strong the counterculture is Downtown. I've never been accosted by anyone who is Mormon, but the conservative politics here are just a bit much. It's harming people." The alternative scene here has been positive for Jezebel. "There's something strange about Salt Lake," she says. "It's a well-known city, but it still has a small-town vibe. A lot of my social circles overlap a lot. I feel like I've grown into a better person since being here, too."

"I think it's pretty cool that we're welcoming to anyone who wants to perform, because it's not just drag." Jezebel says. "It's performance art."

Jezebel explains that moving to Salt Lake allowed her to reinvent herself. "I like to say that when I moved here, I turned into my alter ego," she says. When Jezebel, who goes by Nicole during the "daytime," talks alter-ego, it isn't cliché—she's a keen comic book reader and, having worked at *Night Flight Comics* in the Library Square and Murray locations, she's tuned into Utah's thriving comic culture. She often extends the aesthetic into day-to-day outfits, including faithful recreations of classic costumes: "Rule 63" Nightwing during last



As an avid comic book reader and Bad Kids performance artist, Jezebel extends her artistry and hobbies into everyday life.

year's *Comic Con*, Miss Martian for a free comic day, Black Cat, Catwoman. "Batgirl will always be one of my favorites," she declares.

Though she says the superhero aesthetic doesn't influence her performance, *per se*, Nicole found her stage name in a kindred character—Batman seductress/villain Jezebel Jet (from **Grant Morrison**-penned *Batman: The Black Glove* and *Batman: RIP*). "She's a redheaded supermodel/villain," she says. "She's super confident, seduced Bruce Wayne and tried to take down Batman—that's a pretty big thing to do." Acknowledging that male-dominated representation of females in comics (scantily clad and too-perfectly proportioned) is problematic, Jezebel's approach is akin to a "lipstick" feminist's: "I like being scantily-clad—I think it's empowering," she says.

Often Jezebel collaborates with other Bad Kids for performances. "I've been fortunate enough to do a lot of group performances with people like Klaus and **The Bearded Femme**, who are great at making their own mixes," she says. Jezebel is grateful for the Bad Kids: "It's such a community where everyone is open to sharing what they have, sharing their advice and their tips and also teaching you things," she says. About her own performance style, Jezebel is modest: "I'm a Mall Queen," she says, as opposed to a DIY

Queen. "I've been working retail for seven years. I spend most of my waking hours at the mall—I am always shopping—it's my downfall."

Perhaps Jezebel's favorite performance, she tells me, was a tribute to AIDS victims and those that cared for them, during a Bad Kids revue at the 2013 *Utah Pride Festival*, where she joined Klaus in a ritualistic "cleansing" of fellow performer, **Odge**. "A lot of people weren't sure if was going to work out," she explains. "It ended up being highly successful—it was a really powerful performance. I'm really really glad that I got to be a part of that. It was moving, even to be onstage." A balance between risk and crowd-pleasing is always key during such performances. "You have to keep in mind things like that—who you're performing for," she concludes.

Jezebel welcomes anyone interested in or curious about the Bad Kids to approach them. She says, "Cartel is a really sweet person and is open to talking to people and taking them under our wing and showing them how we do what we do—your own creativity can take over from there. We're not intimidating if we look intimidating—come say hi."

As for Jezebel Jet, she'll continue counting herself among the constellation of Salt Lake's performance culture. "I really like this place, so I'm gonna stick around a bit," she says.

The Bad Kids are hosting preliminaries for their second annual pageant, themed "Ghouls and Dolls" on Thursday, March 13 at *Metro*—an event you don't want to miss. Follow the Bad Kids on Facebook at facebook.com/badkidsslc.



(L-R) John Comprix, Dan Zink, Human Furnace, Ed Stephens and Matt Sorg will unleash Ringworm's 16th release on March 18 on Relapse.

RINGWORM RETURN TO SLC

By Dylan Chadwick
dylanchadwick@gmail.com

I've been chatting with James "The Human Furnace" Bulloch for just a few minutes. We've touched on Cleveland, the '90s hardcore scene and his band Ringworm's place within it. Right now, though, all I can focus on is the fact that King Diamond's already been brought up twice. "I really had nothing in common with my peers at the time," says Bulloch, reflecting on the band's genesis and the hardcore scene of the time. "I never felt like singing about 'the scene' or 'my friend stabbed me in the back.'"

That's always been Ringworm's deal, though. A little bit o' hardcore and a whole heaping of metal, it's a style that came from Bulloch's upbringing as the youngest of four music-obsessed kids. The divergent household sounds of Conway Twitty, Deep Purple, Alice Cooper and '80s hardcore all seeped into the formula, a writhing cuisinart of noise, power and expressive aural art that's been perpetuating the distinctive Ringworm sound since Day One.

When hardcore started to take hold in the early 1990s, many bands of the ilk shed the free-form expressiveness of their '80s torchbearers, opting for a more codified and militant strain of punk that incorporated animal rights, straight edge and even Eastern religion into the casserole. Breakdowns got heavier, album art more sparse, scenes more stratified and lyrics a lot more topical. Still, Ringworm stayed immune. "I was more enamored with the King Diamond, Slayer or Venom style of imagery," Bulloch says. "Stuff where you could paint a picture with your words."

The damning madness of war, the psychological torment of drug addiction and the seething hypocrisy of organized religion became viable Ringworm song

themes, as the group of self-described "freaks" began co-opting their acrid blend of early Earache Records and thrash riffs with the nascent sound of the rapidly developing Cleveland hardcore scene. Owed in no small part to early guitarist Frank "3 Gun" Novinec's love of teutonic thrash riffs, and Bulloch's metaphor-laden lyrics (and an unholy voice that could ice blood straight over), Ringworm rose to prominence in a scene that had already earned its own acclaim with bands like Confront, Face Value and, of course, Integrity, releasing triumphant and genre-defining records like *Birth is Pain*, *The Promise* and *Justice Replaced by Revenge*, and collecting a rabid, worldwide audience.

In that regard, the city of Cleveland is just as vital to Ringworm's legacy as their unique musical flavorings. An industrial Midwest city, far from the cultural art centers of Los Angeles, San Francisco, New York and the ritzy college establishments of New England, Cleveland could incubate its own brand of left-of-center chicanery, allowing unfettered access to punks, skins, longhairs, jocks and general lunatics alike. "It's cold and shitty here—the sports teams suck," says Bulloch. "It's easy for it all to rub off on you and feel like a loser." This kind of access to an unrestricted stream of mutant art gave Bulloch and his peers a platform from which to spread their gospel, a vehicle to access a world far greater than their own.

And they just never stopped. Since 1998, the band's been steadily releasing records and charting tours, playing fests and one-offs to the die-hards that support them. Maybe it's cliché to speak in terms of "longevity" here, but in a time where virtually every 'core band with four songs to rub together has been re-engaging the "reunion" shtick to get a quick run at nostalgic pop, Ringworm's been honing their craft, evolving in their own right, without all the fanfare. It doesn't bother Bulloch, though. "We're too dumb to quit, and we love

what we're doing," he says with a laugh.

Hammer of the Witch is the band's newest offering, which releases March 18 on Relapse. The title and much of the lyrical output is based on a painting that Bulloch curated for a Cleveland-based art show, and one that will surely expose them to a new subset of fans, having spent much of their career on labels like Victory, Deathwish and A389. The new record will take them to the Metal Sucks showcase at SXSW, putting Ringworm on a bill and stage outside their element. "We're up for it, though. I like not knowing what to expect," says Bulloch. "Sometimes the shows are so personal and intense that I go overboard and freak people out. I enjoy that."

If there's one place Ringworm's always found acceptance, it's right here in Salt Lake City. "The first time we were there, it was a chaotic madhouse. The crowd was going bananas, as if someone had left open the doors to the asylum," says Bulloch. "It was awesome." Even in the thickened midst of this city's infamous (and somewhat media fabricated) militant straight edge obsession, the band (self-described party-ers and occasional indulgers) took immediate hold, appealing to fringe core-creeps and dyed-in-the-wool heshers, and it's this reason that the band re-routed their trip for a 10-hour detour just to play here.

Yes, we love hardcore. We love its starkness and its realism and its dismissal of pomp and everything else that is vile and bloated about "rock culture," but can we just admit that we dig a good spectacle? Maybe a little mystery? A little bit of "Will they? Won't they?" Sure we do. We all do. That's why we love Ringworm, and that's why we can't wait for them to come back.

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THE DEMONSTRABLY M O D E S T ISAIAH RASHAD

"If I do it exactly how I want to," says Isiah Rashad, "I'll get the place in history that I want."

By Dan Vesper • dannyvesper@gmail.com

I was gushing to Isiah Rashad about his excellent new album, *Civilia Demo*. A gauche, fanboy move I admit, but I couldn't help myself. I went on about how there's no filler, how it's a "fully realized artistic statement" and so on. With all of that in mind, I wondered why he decided to call it an EP?

"Can I ask you a counter-question real quick?" he asked. "Of course," I said. "What's filler?"

Here's the thing: He wasn't being coy. Coming from a guy who just dropped a record this solid, Rashad doesn't need to know the meaning of the word "filler." "It's a bad song," I said. "I don't think your record has any." He considered my response and there was an awkward silence. For a moment I thought I'd fucked up. I worried that maybe I had offended him, or worse, planted the seed that it's OK to record shitty songs. Either way, it didn't phase him, he didn't even address it. "It's not an EP," he said. "It's a demonstration."

If you've never heard of Isiah Rashad, don't make the mistake of thinking that "demonstration" is really just the long way of calling his album a demo. The record is a bit more than that—even though he insists otherwise. In fact, this is a young man with some shenanigans up his sleeve. On his song "Modest," he boasts about how in interviews he, "play[s] it like I no have no clue that I'm the greatest." I'm on to his game. He's a man with something to prove, and what he's demonstrating is that he's got the chops to share a label with **Kendrick Lamar**.

Rashad grew up in Chattanooga, Tenn. inspired by everything from the comic book stylings of **Stan Lee** and **MF Doom** to **Modest Mouse**. After winning a

freestyle battle, he gained confidence as an MC. His mom was skeptical when he told her, at about 14, that he was going to make it as a rapper. "You think you got what it takes?" she would ask him.

Yes, he did. In fact, he spent the better part of a decade working dead-end jobs honing his craft. Rashad's life-style of recording until 4 a.m. wasn't exactly copacetic with trying to hold down jobs at Forever 21 and Hardees. Cashflow was a problem. "The whole struggle was just trying to have a regular job so I could ... still pay for studio time to convince the niggas that I was cold enough to let me record for free—and after the first time, they usually would," says Rashad.

Listening to his early recordings, you can hear the hunger in his voice. On "Part III," a highlight from his mix-tape, Rashad sounds inspired even on wily, irreverent lines like, "Lord forgive me for all my bad decisions, my pot of gold was never hidden underground, it was packed in a bowl."

He makes shit like that rhyme.

It all paid off last spring when he inked a prestigious deal with **Top Dawg Entertainment** (TDE). Since the moment Rashad got signed, he's been in the studio: In January, he dropped *Civilia Demo* and he's been working on new music ever since.

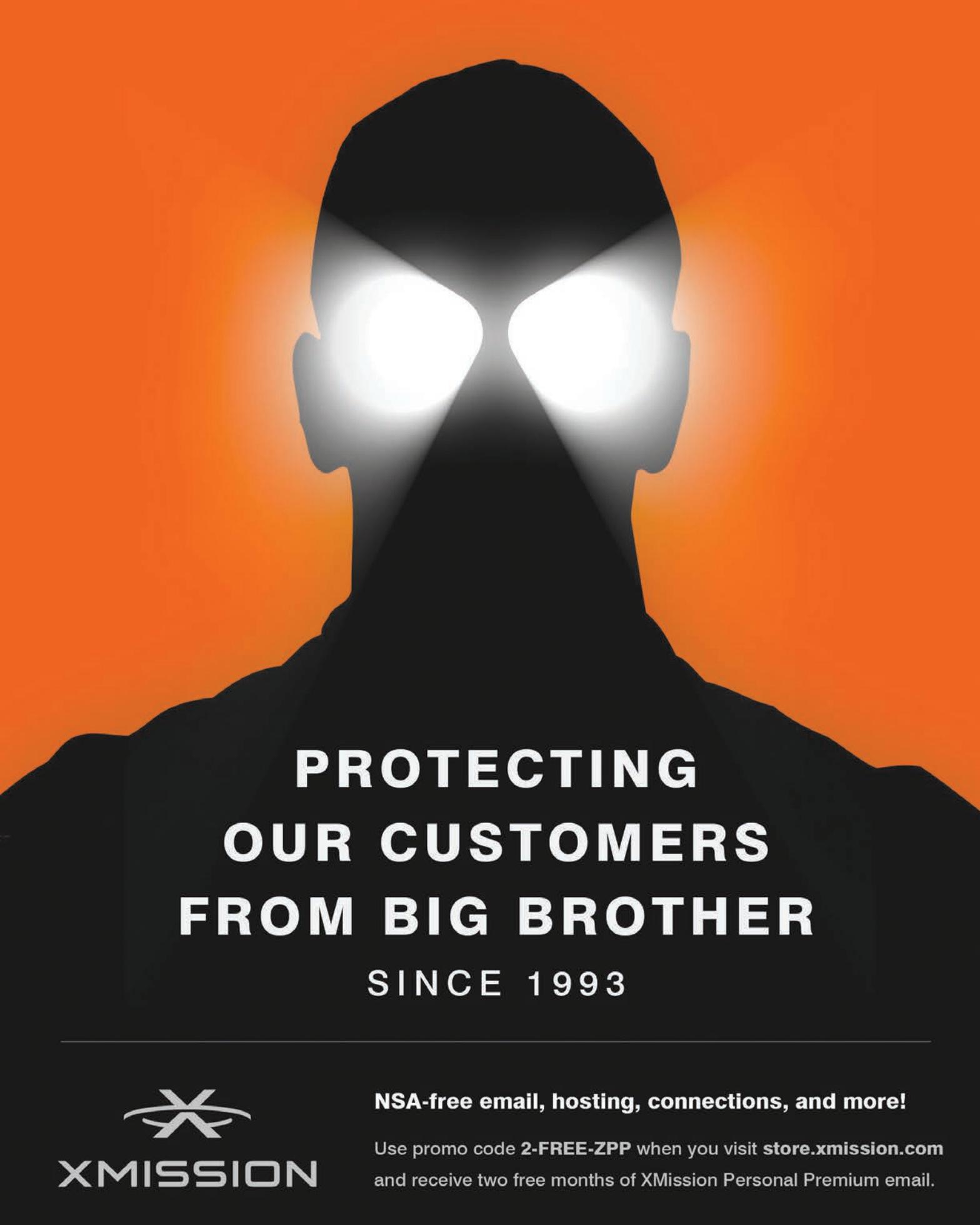
Civilia Demo is an unsettling but fun record that you can't wrap your head around in one sitting. It's not irreproachable, but it's not meant to be, either. "The best is not perfect, the rest is not worth it," Rashad raps on "R.I.P. Kevin Miller," and it seems to be a statement of purpose for him. The production is hot, but never sounds over-

cooked. His rhymes are thoughtful, but still feel spontaneous. Like all good hip-hop, it references the great rap that came before it. Whether he's quoting **Master P** or referencing **Souls of Mischief** and **Emmett Till** in the same breath, his nods are done with love. This is a serious album. Yet, there are moments, like one on "Soliloquy," where he raps, "I got four white girls, all aryan, I wonder what their daddy thinks, fuck 'em, it's a revolution," where it's clear this is also the work of a smartass. That's no dig, either—his penchant for unblushing narratives is part of what makes him special.

This month, Rashad embarks on a three-month-long tour of the US and Europe where he'll be supporting **Schoolboy Q**, who just dropped the much anticipated *Oxymoron*. There's a lot for Rashad to look forward to on the road. He'll have the opportunity to see much of the country for the first time. One of the places he's never been is Austin, where he's slated to play an official showcase at *SXSW*, but he's most excited about the food.

Rashad says the tour will be a welcome holiday from many months in the studio. He admits to working so much that he's been sleeping in the recording booth lately. It isn't so bad, though: "It's cool—it's real air conditioned," Rashad jokes. Still, long hours making music requires a lot of sacrifice and time away from his family (he's recently become a father), but he's confident it will be worth it in the end. "If I do it exactly how I want to," says Rashad, "I'll get the place in history that I want."

If that sounds like Rashad's ego might be getting the best of him, I suggest you listen to his record. I, for one, am willing to forgive him for this small lapse in modesty, so long as he keeps coming through with the goods.



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(L-R) Rusty, Minnie and Crook Kid Coathanger will bring a tequila-soaked party to *Urban Lounge* on March 31.

"Sometimes I wish I could play drums way more technically better from a drummer's standpoint, but I don't think that would help me in The Coathangers. We have our own styles because we kind of just winged it—we just made it up,"

says **Rusty Coathanger (Stephanie Luke)**, drummer and vocalist for The Coathangers. "I think that's what rock n' roll is all about: It's not necessarily conforming to this idea of rock n' roll—it's actually just who you are, presented in a musical fashion."

This sentiment is spot-on what makes the Atlanta-based, post-punk, garage-tinged Coathangers so attractive. I came across them on accident at a *SXSW Suicide Squeeze* showcase a couple years ago, bouncing and yelping on a makeshift stage in a bar that looked like an **Al Hirschfeld** illustration come to life. Their no-shits-given attitude, paired with DIY style, infectious melodies and fun-poking lyrics led me to their merch table after the set, where I was presented with an armful of 7" singles decorated in equally amiable art. I followed them around SX that year like a puppy looking for a best friend until I got an interview, which only proved further that these are the kind of people you wanna be friends with on the weekends.

The trio's comprised of the fierce Rusty Coathanger, usually found behind the drums, whipping around her whatever-colored hair and singing in a voice that sounds like she's been taking shots of Drano; **Crook Kid Coathanger (Julia Kugel)** picks up the guitar with simple but effective hooks, smoothing out the harshness of Rusty's vocals with her own sugar-sweet melodies and perfectly placed yips à la **Kathleen Hanna**; **Minnie Coathanger (Meredith Franco)** rounds out the group, playing it super cool on the bass with a stage persona that screams "Rizzo"—but loveable. The day I was mistaken for a Coathangers band member while wearing their shirt was just about the best day of my life.

This year, The Coathangers are dropping by SX for the "sixth or seventh" time, en route to an opening slot on the **Black Lips** tour, toting a brand new album released on their longtime label, *Suicide Squeeze*, on March 18. *Suck My Shirt* is everything you want from The Coathangers: poppy goodness that sticks in your ears like a broken Q-Tip with just enough punk to keep 'em dirty and wanting more—but it's a lot more refined than their previous full-lengths. "That was kind of the goal on each album: to get tighter and tighter and better at what we're doing. I think this album was a lot more straightforward as far as making it still us, but it's still rock," says



Photo: Ryan Russell

THE COATHANGERS

Suck My Shirt!

By Esther Meroño • esther@slugmag.com

Rusty. Even the title, *Suck My Shirt*, is reflective of their personality, stemming from some spilled tequila at a recording session.

Some of the tunes on the album will sound familiar—"Merry Go Round," "Adderall," "Smoother" and "Derek's Song" were all featured on 7" splits with **Heavy Cream**, **Audacity**, **Davila 666** and **Nü Sensae**, respectively, featuring artwork by **The Thermals' Westin Glass**. The format is a *Suicide Squeeze* favorite, and Rusty says that, along with vinyl being preferred by the band, splits give them a chance to work with friends. "Everyone's out for themselves; everyone's out to make that one hit song—people forget the point of making music ... more important than this immediate 'idea of success' in the music industry," says Rusty. "We're all in this together—all the bands that we chose are just as hardworking and talented as we are ... It's about keeping the community going and supporting each other."

The spirit of camaraderie has carried on into every creative outlet The Coathangers indulge in, including their music videos, which Rusty says have been made in collaboration with more friends. The videos are as eclectic as the band members, from the dark and weird to more gritty and lo-fi. "What you see is what you get in those videos ... It's just capturing a little moment in

time and how we're feeling," says Rusty. "We try to be as creative as possible, and try not to be too corny."

Their latest video for "Follow Me" is reflective of The Coathangers' fun-loving sense of humor, featuring fellow Atlanta band **Mastodon** in ... Well, just go look it up on YouTube. "It's hilarious and it's awesome ... We're always trying to reinvent the wheel, but basically, it goes back to friends helping us out and trying to keep that community alive," says Rusty.

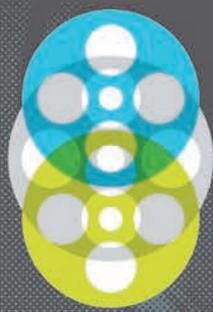
The band's super stoked to set out on tour with the **Black Lips**, who are also part of the Atlanta music scene and were crucial in The Coathangers' early days in the mid-aughts, helping them get on bills "we should not have been on at all," says Rusty. "I think it's gonna go together really well, a full-circle kind of idea ... They are nuts, but in a good way—those motherfuckers go hard."

Right back atcha, Coathangers. Pick up their new album (maybe they'll have one of the 100 custom mint green records still available) at their show on March 31 at *Urban Lounge*, opening for the **Black Lips**, or pre-order it right now at suicidesqueeze.bigcartel.com. Oh yeah, and don't forget to follow them around SX if you happen to be in Austin.



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TUESDAY /// MARCH 4 @ 7PM
EXPOSE USA

INFORMANT

A fascinating portrait of Brandon Darby, a radical left-wing activist turned FBI informant. Since his public confession, *Informant* meticulously constructs a picture of his life—before and after the many death threats he has received.

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SATURDAY /// MARCH 8 @ 11AM
TUMBLEWEEDS YEAR-ROUND

NOCTURNA

Visually stunning and wildly inventive, this film explores the mystery of the night in a sweeping nocturnal adventure full of *Alice in Wonderland*-like characters and moody, dream-inspired landscapes.

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TUESDAY /// MARCH 11 @ 7PM
NHMU SCIENCE MOVIE NIGHT

PLAYING GOD

Meet a new creature created by American scientists—the spider-goat. It is part goat, part spider, and its milk can be used to create artificial spider's web. It is part of a new field of research, synthetic biology, with a radical aim.

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WEDNESDAY /// MARCH 12 @ 7PM
FILMS WITHOUT BORDERS

THE LIGHT IN HER EYES

Shot right before the uprising in Syria erupted, *The Light in Her Eyes* offers an extraordinary portrait of a leader who challenges the women of her community to live according to Islam, without giving up their dreams.

THE LEONARDO
209 E. 500 S.



TUESDAY /// MARCH 18 @ 7PM
LIFE IMITATING ART

SMASH & GRAB

Playing out like a noir thriller spiced with cutting-edge animation and shocking real surveillance footage, Havana Marking's *Smash & Grab* is an exclusive all-access pass into the mysterious world of international jewel thieves.

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THURSDAY /// MARCH 20 @ 7PM
DAMN THESE HEELS YEAR-ROUND

HEDWIG AND THE ANGRY INCH

After a botched sex-change operation, East German glam rocker Hansel becomes Hedwig and travels across the USA with a stage show, following her ex-boyfriend (and former band mate) and telling her life story.

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TUESDAY /// MARCH 25 @ 6PM
SILK & SPICES FESTIVAL

FAREWELL MY CONCUBINE

A seemingly unshakable friendship between two Chinese opera stars gets put to the test in the face of war, a communist takeover, the Cultural Revolution, and the intrusion of a woman who tempts both of them.

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WEDNESDAY /// MARCH 26 @ 7PM
CREATIVITY IN FOCUS

EVERYBODY STREET

This doc pays tribute to the spirit of street photography through a cinematic exploration of New York City, and captures the visceral rush, singular perseverance, and at times, immediate danger customary to these artists.

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SXSW

The SXSW Music Festival in Austin, Texas is the largest of its kind in the world—and one of the best opportunities for up-and-coming bands to promote their music, expose themselves to potential labels and maybe even get a little press. Though it sounds like a good time—and it is—it takes a motivated, hardworking band to make the trip and play a week of shows against thousands of other bands. Utah has a handful of talented acts making the trek this year under the Texas sun for a piece of the action. Follow them on the web to find out where and when they'll be rockin' in Austin.

Desert Noises

desertnoisemusic.com

Brennan Allen - Drums
Kyle Henderson - Vocals/Guitar
Pat Boyers - Guitar
Tyler Osmond - Bass

SLUG: This is your second time going to SXSW—why keep going back?

DN: It's where you can make a lot of connections and meet people. It's also fun and great to play a lot of music in a short amount of time.

SLUG: How has the festival benefitted the band?

DN: We have had some great live reviews come out of there—it's a great way to get good press.

SLUG: Any standout shows or experiences from the past years?

DN: Our friends from Audiotree rented a massive cabin outside of Austin. They invited us to stay out there and it was beautiful. We swam in the river and BBQ-ed all day. It was great to get out of the hectic streets.

SLUG: What advice can you give to the other locals headed there for the first time?

DN: Be safe. Have fun.

SLUG: Are you compiling a special SXSW setlist? What are you going to play?

DN: We usually just take it show by show—try to play different things every time to keep things fresh.

SLUG: Any bands playing that you're hoping to catch while you're there?

DN: Usually, the best ones are a last-minute announcement, so I think it's more about keeping an ear out for that.

SLUG: How are you getting to Austin?

DN: Driving our trusty Chevy named Bev.

SLUG: Top 5 songs on your road trip playlist?

DN: Right now: "Silver Timothy" by **Damien Jurado**; "Keep It Healthy" by **Warpaint**; "Castles In The Air" by **Don McLean**; "I've Always Been Crazy" by **Waylon Jennings**; "The Ocean" by **Led Zeppelin**.



Max Pain and the Groovies

reverbNation.com/maxpainandthegroovies

Dallin Smith - Guitar
Kallan Campbell - Bass
David Johnson - Vocals/Keys
Troy Coughlin - Drums
Shane Preece - Guitar

SLUG: Is this your first time going to SXSW as a band?

MPG: No, we went last year. It was way rad.

SLUG: You're playing unofficial shows—is it difficult finding places to play?

MPG: The past year, and this year, we've been lucky enough to meet people through touring who ask us to play their events at SXSW.

SLUG: What are the perks and challenges of going unofficially?

MPG: There really are no challenges. Either way, it's a party in Austin.

SLUG: What are your expectations for the festival?

MPG: We expect to see a lot of good shows, meet awesome people and soak up some rays.

SLUG: Are you compiling a special SXSW set list? What are you going to play?

MPG: We've been writing a lot of new songs, so it's gonna be an all-around new setlist.

SLUG: There are thousands of bands playing the festival—how do you plan to stand out?

MPG: "When the going gets weird, the weird turn pro." [**-Hunter S. Thompson**]

SLUG: Are you taking any special merch, or any merch at all? If so, what?

MPG: We plan on taking some shirts, tank tops (for the hot Austin sun) and our most recent EP.

SLUG: Any bands playing that you're hoping to catch while you're there?

MPG: Fuck ... so many. We are excited to see the **Burger Records'** and **Lollipop Records'** showcases.

SLUG: Are you touring into/after SXSW, or are you heading straight there and back?

MPG: We're playing a handful of dates on the way to and from SXSW. Then we embark on our two-month-long U.S. tour, starting from the **Treefort Music Festival** in Boise.

SLUG: How are you getting to SXSW?

MPG: The Delta Limousine, baby.

SLUG: What's a must-have road trip item for the band?

MPG: Skateboards, some fresh socks and undies, and hooch.

SLUG: Top 5 songs on your road trip playlist?

MPG: Unfortunately, our CD player is broken so we tune into whatever radio waves come our way.

UTAH

HITS

SXSW



Photo: Jaclyn Campanaro



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Spencer J. Harrison - Synth/Effects
Libbie Linton - Vocals/ Guitar
SXSW Additions:
Luke Williams - Bass/Keys
Jesse Quebbeman-Turley - Drums

SLUG: This is your first time going to SXSW as a band—how did it feel when you received the invite?
M: SXSW is a crazy event, and we are extremely excited that we get to be a part of it. We love playing live, [and] we love meeting and listening to other bands. We will get to do plenty of both at SXSW this year. It's a great opportunity.

SLUG: Ultimately, what do you hope to get out of SXSW?
M: We know that SXSW is a big event with tons of talented bands who are all trying to capture the attention of labels, publicists, bloggers and fans. More than anything, our goal is to put on an entertaining and successful showcase. On top of that, we want to hear and meet other bands, and get to know some new people in the music industry.

SLUG: There are thousands of bands playing the festival—how do you plan to stand out?
M: With so many shows and bands in one place, and with some of those shows being HUGE acts (for example, in 2013, Justin Timberlake played a secret SXSW show in some ultra-hip warehouse),

UTAH
HITS
SXSW

it can be extremely difficult to catch attention. We're working on making people aware of the show beforehand to get people excited to go to our showcase. Getting people up front to attend your show over one of the other many events happening at the same time is an important first step to getting some attention.

SLUG: Are you taking any merch?
M: We will definitely be hauling some of our T-shirts with us. We will have some handmade Mideau leather keychains that we'll take, too.

SLUG: Any bands playing that you're hoping to catch while you're there?
M: We definitely want to catch our Utah friends, Polytype and Desert Noises. There are loads of other bands that we hope to catch too, like London Grammar, Other Lives, The Autumn Defense and Wye Oak.

SLUG: How are you getting there?
M: Most of the band will be making the 20-hour drive from Salt Lake City to Austin in a station wagon brimming with gear.
SLUG: Top 5 songs on your road trip playlist?
M: Off the top of our heads, we will listen to "Nights in White Satin," "Graceland," "In the Air Tonight," "Heart of Glass" and "212" exclusively for 20 hours straight.



Photo: Arash Armin

Polytype

polytypemusic.com

Jared Price - Bass/ Synths
Mason Porter - Vocals/ Samples
SXSW Additions:
TJ Nokleby - Guitar
Aaron Anderson - Drums

SLUG: This is your first time going to SXSW—how did it feel when you received the invite?
P: It was exciting. The last few years during SX, I'd be at home and see all these pictures coming up on my Twitter feed from friends and other bands who were there, and I remember thinking, "One day ..." So it has definitely been a goal for us to experience SX. And now, to be able to play an official showcase, that makes us happy.

SLUG: Ultimately, what do you hope to get out of SXSW?
P: We want our performances to have an impact on listeners. We want to make people curious, make them wonder why they haven't heard of Polytype before. We've been so lucky to have a warm response from people here at home, and we definitely want to start spreading that outside of Utah.

SLUG: There are thousands of bands playing the festival—how do you plan to stand out?
P: We always try to have some visual element to our performances. We've done projections, videos on

screens, synchronized lights, etc. SX is a bit different since you have to get on and off the stage so quickly, so we're not sure exactly what we're going to do this time. We won't have the luxury of setting things up beforehand or taking time between bands. Projections and/or lights aside, however, we just have to deliver high-energy performances and get people into the music.

SLUG: Any bands playing that you're hoping to catch while you're there?
P: I (Mason) want to see Gary Numan, Machinedrum, SOHN, London Grammar, and, of course, all of our Utah buddies who will be out there.

SLUG: What's a must-have road trip item for the band?
P: Peanut M&Ms—for me, at least. We also like to take some board games. We were playing a game called Wiz-War last time we went on tour. It gets pretty intense. Just a bunch of wizards chasing each other around the board, casting spells and stealing treasure!

SLUG: Top 5 songs on your road trip playlist?
P: Oh geez. I don't know if I can pick five songs. We'll probably all take turns being the DJ on the drive. I bet we'll probably listen to that new Beck album a bunch, though.

UTAH
HITS
SXSW



Photo: b3njamin photography

Money Penny

wearemoneypenny.com

Steve Holmes - Guitar/Vocals
Isaac Ellsworth - Guitar/Vocals
Nic Battad - Drums
Ryan Pasty - Bass/Vocals

SLUG: You guys have been to SXSW a few times now—why keep going back?
MP: We love SXSW. It is a crazy, chaotic week with always something to do. Between the parties, shows, fans and food, you get addicted to this festival.

SLUG: How has SXSW benefitted the band?
MP: We have received so much press from SXSW. We were just posted up on a Times Square billboard, and it was from a public relations company we met last year down there. We have also obtained some really rad endorsements like Paul Reed Smith Guitars, D'Addario Strings and Mesa Amps from SXSW 2013.

SLUG: Any standout shows or experiences from the past years?
MP: We have met so many wonderful people down there and see some pretty messed up things in the streets. I don't even know if the best stories can be told without 90 percent of it being censored.

SLUG: What advice can you give to the other locals headed there for the first time?
MP: Do not get frustrated when things don't happen exactly how you planned. Make as many mistakes as possible, but just don't make the

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same one twice. Also, remember that band friendship is the most important thing.

SLUG: What are your expectations for the festival this year?
MP: We are pretty stoked to have some great interviews and meetings with A&R reps, publishing companies and a handful of different companies who are interested in endorsing us. Playing shows is dope, but interviews, meetings and signings are things that happen less often outside of festivals.

SLUG: There are thousands of bands playing the festival—how do you plan to stand out?
MP: We have no idea—we just have fun and work hard and it pays off eventually. It takes time, but so does anything that is truly rewarding.

SLUG: How are you getting there?
MP: We take an RV pulling our big trailer. Some of us are lazy and too old to do the bus tours anymore, plus Steve has to have the big screen TV, so we can watch *The Mighty Ducks* and play Xbox.

SLUG: Top 5 songs on your road trip playlist?
MP: We usually play a band that someone in the band doesn't like just to get under their skin for being a weenie about life. We played a lot of Rush last year, and it was awesome.



Photo: Devin Jordan Photography

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THE CHORDS ARE CRUSHING A RELAPSE

TO

NOTHING

By Alexander Ortega • alexander@slugmag.com

On March 4, a band called Nothing released *Guilty of Everything* on **Relapse Records**. In passing, mention of the label renders associations with brutal extreme metal, but by and large, Nothing are a shoegaze band whose sole sonic metal credentials are, arguably, the sludgy characteristics of some of their riffs on *Guilty of Everything*. Other than that, frontman **Dominic “Nicky” Palermo**’s soft, whispery vocals float like clouds over celestially intoned guitar chord progressions and even-keeled beats. “I don’t think it fits at all,” says Palermo. He maintains, however, that, “it doesn’t matter these days.”

Whether it’s the characteristics of the sound or a record’s emotive feel, Relapse Vice President and Label Manager **Rennie Jaffe** suggests that the label’s strategy has consistently, “been about putting out records that are either dark or heavy—or both,” he says. “That can take many different shapes.” Presenting the diversity of Relapse will be their *SXSW* showcase on March 12 at the *Dirty Dog Bar* in Austin, Texas, which will include **Pyrrhon**, **Primitive Man**, **Obliteration**, **Windhand**, **Christian Mistress** and Nothing, who all (predicated by recent or upcoming releases) “represent the current roster of the label,” says Jaffe. Among acts who play death, doom, thrash, stoner and classic heavy metal, Nothing “prove the rule” of the stylistic qualities that constitute a Relapse band.

Truly, *Guilty of Everything* initially seems out of left field for a Relapse release. Opener “Hymn To The Pillory” eases into the shoegaze malaise with a sparkly chord progression as Palermo begins his vocalic despondency—and then bursts into a musical Rorschach of the catharsis of guilt. This record hearkens to the airy singing of **my bloody valentine**’s **Kevin Shields**, but the instrumentation plays out less chunky and is more depressive. *Guilty of Everything*, even during its upbeat and poppy moments, such as with “Bent Nail,” effectively underlines the “bitter” more than the “sweet.” “Get Well,”

for instance, clocks in at about 135 BPM with catchy, major-key hooks—yet the piece spirals to gloom as the lyrics read, “It’s easier to miss/On nights as dark as this/But the black clouds/Still follow us around/There’s gotta be a way/To escape from the rain/But I/Can’t find it.” That’s the whole song—the last two stanzas repeat to surmount the song’s pep with melancholy. Dark themes abound on this record—one of Jaffe’s Relapse-band criteria.

One factor that may have primordially qualified Nothing as a Relapse group could be Palermo’s history. He fronted the hardcore band **Horror Show**, who released *The Holiday EP* on **Deathwish Inc.** in 2004—a band that, *Deathwish* says on their site, dealt with their themes of violence in real life. Palermo surely did. He was incarcerated for a stabbing incident (from when he was about 18) in 2002, serving two years of a sentence that was originally slated for seven. That’s not to say that Nothing’s position on the Relapse roster is based on violence—in fact, Palermo founded Nothing to propagate peace. Since Palermo’s history roots in the subculture of punk and hardcore and, tangentially, metal, Nothing “come from our world,” Jaffe says. Palermo’s background in a *Deathwish* band undoubtedly seasoned him for the extra-musical expectations of a prominent underground label, and the strife he faced during his incarceration likely primed him for the “dark” attributes of Nothing that Relapse found attractive. Palermo says, “A lot of the [lyrics] that I used [were] written from the time when I was [incarcerated].”

Atonement is a chief motif in *Guilty of Everything*. “Beat Around The Bush” ensues with almost sludgy power chords that ride onto a rickety beat. The song’s “got a religious undertone to it, obviously,” Palermo says. A crash cymbal propels the song’s language to climax with “GOD IN MEN/OUR SOULS ARE SPENT/CAN’T BE SAVED/CAN’T REPENT,” transforming a previous mention of “A Thousand Faces In The Dark [...] Across The

Sea” from peaceful, possibly divine silhouettes on the Other Side to figures akin to criminals. Palermo addresses the theme of the album: “It’s not just speaking on my behalf. It’s almost like the record’s dedicated to human beings being what they are, and everyone is just guilty of being what we are,” he says. The title-track closer finds the speaker “Chasing Sundays” where “In Divinity there’s ecstasy,” but as the, “Stars are pleading/Will you catch us falling down?” he pushes away to say, “I’ve given up/But you shoot anyway/I’m guilty of/Everything/My hands are up/I’m on my knees/I don’t have a gun/You can search me please.” Given that Palermo wrote these lyrics while incarcerated for a violent crime, the image of an arrest and confession flip the switch on the typical, “heavy” violence found in much metal to reflect other emotions and dynamics affixed to that violence. “The record’s all about surrendering, in a way,” says Palermo. As a massacre in a film breeds remorse among the victims, *Guilty of Everything* humanizes suffering intrinsic in discord and redefines sadness as a palpable and “heavy” extension of carnage (2/2 for a Relapse album), and guilt operates as its contour.

During his tenure with Horror Show, Palermo’s aesthetic/musical palate was transitioning to different tastes. “I was barely even listening to any hardcore at that point,” he says. “I’d already progressed into different things, just getting into a lot of the shoegaze stuff. I wanted to do it, and at that point in time, didn’t necessarily have the tools [or] the patience to try to sort it out.” Around 2010, friends pressured Palermo to realize the project, and Nothing released “a demo, and ... it [was] received well,” says Palermo. “I just decided to try to do something else with it—that’s when I met [guitarist and *Guilty of Everything* co-writer] **Brandon [Setta]**, and we recorded the *Suns and Lovers EP* together. That’s when I knew we were doing something kind of special.”

Nothing released *Downward Years to Come* on **A389** in 2012 and played *SXSW* at a friend’s house show in 2012. Last year saw their first official shows with *SX* in conjunction with their tour with **Whirr**. With some experience playing in Nothing under their belts, Palermo praises Setta as being crucial to the band’s momentum. “We share the responsibility pretty evenly,” says Palermo. “Brandon did write a lot of the riffs for the record. I think I help a lot with song structure ... We’re a good combination, I think, for making some really fucking depressing music.” The two went into writing *Guilty of Everything* knowing that they wanted it to be a “sad record”—a goal they have always strived for in this proj-



Photo: Shawn Brackbill

(L–R) Dominic Palermo, Brandon Setta, Nick Bassett and Kyle Kimball of Nothing demonstrate Relapse Records’ penchant for releasing quality records with *Guilty of Everything*.



ect. The two locked themselves in a practice space, bent on creating nine songs for an LP, and just played riffs, sitting in opposite corners of the room without talking to each other until they found material they liked. Palermo says, “We know that there’s always beauty in melancholy. We try to bring that same thing to the music. We want things to be heavy and have an undertone of hope and try to mix that in to where it eventually hits that point in the song where that hope is this crushing chord progression.”

The band took what would be *Guilty of Everything* to be recorded and produced by **Jeff Zeigler (Kurt Vile, The War on Drugs, Swirlies)**. *Downward Years to Come* exhibits its similar songwriting to *Guilty of Everything*,

but the production of the former is more jagged. “We’re pretty good at finding tones, but we lack a lot of the information of the actual gear stuff, so it was really good to work with a ‘gear guy,’” says Palermo of Zeigler. “We learned a little bit more about exactly what we needed rather than us ‘making due.’ He’s really good friends with one of the owners at Relapse and was sending the record as we were playing. We kind of just laughed it off.”

The “who you know” axiom rang true in this case: Nothing are from Philadelphia, which is where Relapse’s headquarters are based. Jaffe says, “[Zeigler] sent it to me when it was almost done ... I’m not sure that he was necessarily thinking of it as a Relapse title as much as he just thought that I was gonna like it, and I thought it was awesome and listened to it like 20 times straight after I got it.” Jaffe brought the record to Relapse president **Matthew Jacobson**’s attention, and

the two decided to approach Nothing to sign onto Relapse. Palermo says, “They were really detailed about knowing the material on the LP ... the lyrics, music—brought specific things up. To me, that was really cool: We put a lot of emotion in—a lot of hard work into that LP. It seemed only right that the label putting it out would be behind it as much as we are.”

Jacobson says of Nothing and *Guilty*’s release on Relapse, “They’re just awesome. It’s as simple as that. One of the things I’m most proud of with Relapse is that we have a reputation for taking the left-hand path or following our own path.” In 1990, Jacobson, a tape trader who made fanzines, started Relapse. He says, “I just got a buzz off of turning people on to music that I loved and that they ended up loving as well. Really, in a lot of ways, Relapse became a vehicle to do that on a larger scale.” As a curator of not only the label’s sound(s), but of a team working for the label, Jacobson says, “We, as a collective of people, have always had [a] broad interest in lots of forms of music in the underground and in sides of the underground.” He cites **Terminal Sound System** and **Malformed Earthborn** as artists who exemplify a similar non-metal allure as Nothing; Jaffe cites **Zombie**, and they both recall **27**.

It seems that Relapse’s and Palermo’s ideologies align regarding the non-specificity of quality music. “We’re music first,” says Jacobson. “We didn’t start this business to make money—we started this business to put out cool records. That’s what’s always guided us.” Relapse certainly pick up where Nothing leaves off in terms of their attitude in making music—Palermo says, “You’re never gonna make everyone happy. Honestly, I’d rather make people bummed out than happy. We write what we write. That’s it.”

Nothing don’t currently have plans to hit Utah, but be sure to check them out at wearenothing.bandcamp.com and at relapse.com, and catch the Relapse showcase at *SXSW* if you’re in Austin.

As far as the future of Nothing goes, Palermo would love to “ride this thing until the wheels fall off,” he says. “The band, for me, is an outlet. It’s a way for me to cloud the vision a bit so I’m able to wake up every day and climb out of bed.” It’s crushing.

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ON THE STEPS OF THE TEMPLE

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SLUG magazine **GRAYWHALE ENTERTAINMENT**

LOOK FOR THE ON SALE DISPLAY AT YOUR LOCALLY OWNED GRAYWHALE

Photo: Panzer Photography

SLUG GAMES GOES POSTAL: PRESENTED BY SCION
By Jamie Stott • jamie@jamiestott.com

On Saturday, Feb. 15, folks flocked by the dozens to the wintry slopes of Brighton Resort for the 2014 *SLUG Games Goes Postal Presented by Scion*. Held at the base of the Milly lift, colorful sponsor tents flapped in the morning breeze as *SLUG* staffers and the Brighton Park Crew put the finishing touches on the course. Designed as an open jam session, contestants had the choice of hitting a massive tube, down box, donkey dick, close-out mailboxes to a dumpster, wall ride and a quarter-pipe with a mailbox—all of which were overseen by the bright orange *SLUG* sign that was lovingly crammed at the top of the course. To read details on what went down that epic day on the slopes, see a full photo gallery and watch the video recap, head to slugmag.com.



Chris Dakoulas, ready to spin 450 off the top of the wallride.

By the time everyone was processed, 131 shredders had signed up for the contest.



The sponsor village tents surrounded the course at Brighton Resort.



Alex Lockwood, backside 360 onto the tube.

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Isabella Borriello, 5-0.



Tyler Shores, one foot slide.



Kelly Underwood, 50-50 on a wall.



Photo: Paul Johns

Best Trick winner Dillon Guenther, gap to backflip.



Photo: Cezaryna

DJ Matty Mo lays down the beats behind some impressive riding in the Barebones tent.

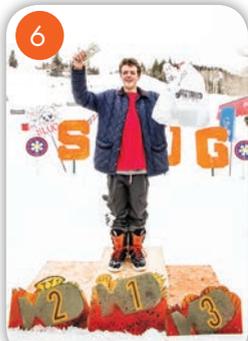


Photo: Paul Johns

Christian Hobush, backside tailslide into wall ride.



4. Men's Open Snowboard: 1st Alex Lockwood, 2nd Christian Hobush, 3rd Jeff Hopkins
 5. Women's Open Snowboard: 1st Isabella Borriello, 2nd Hailee Mattingley, 3rd Kelly Underwood
 6. Best Trick Snowboard: Dillon Guenther
 7. 17 & Under Ski: 1st Quinn Wolferman, 2nd Jake Lewis, 3rd Sasha Johnstone
 8. 17 & Under Snowboard: 1st Jack Stevens, 2nd Cyrus Mogensen, 3rd Nickolas Slade



Photos: Panzer Photography

"This competition is rad. There's so much more action on the hill and in the village than we've ever seen." -Eli Larkin from Jaybird Sport



Photos: Panzer Photography

1 Men's Open Ski: 1st Alec Nelson, 2nd Tyler Shores, 3rd Sam Hurst
 2 Women's Open Ski: Tara Woodward
 3 Best Trick Ski: Chris Dakoulas



Photo: Joshua Joye

The SLUG Games team next to our presenting sponsor, Scion's Trouble Causer Tc.

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SKATE PHOTO FEATURE

By **Weston Colton** / westoncolton.com

Last June, I went out shooting with Eric for the first time. Actually, I think it was the first time we had even met. We found this nice gap Downtown and Eric got right to it, throwing switch heelflips. After a handful of tries, he landed on one and slid out, dislocating his shoulder in the process. We ended up at an urgent care to get it set.

Seven months later, we found ourselves at another gap, just blocks from the first. This time he had more favorable results, landing not one, but two heelflips over the rail. Thanks for that second heelflip, Eric.

Eric Nguyen—Heelflip—SLC, Utah

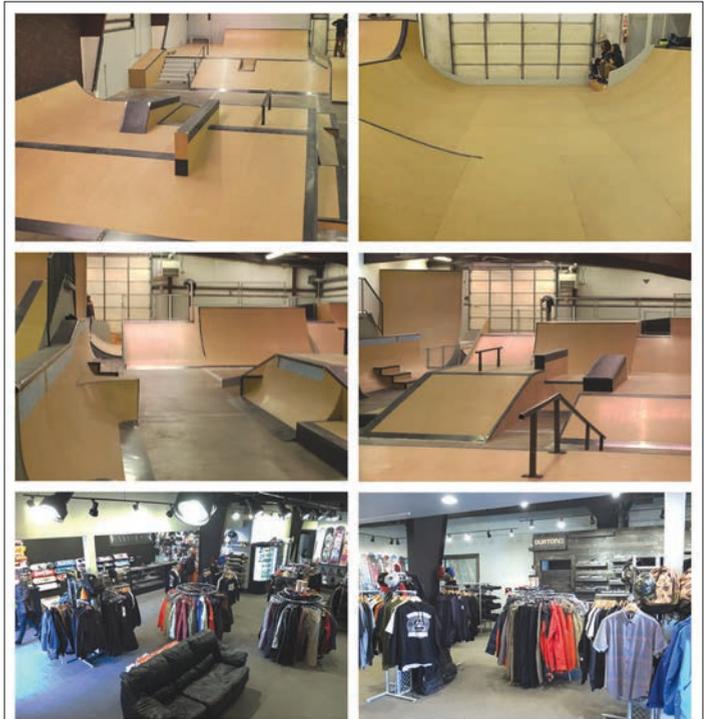


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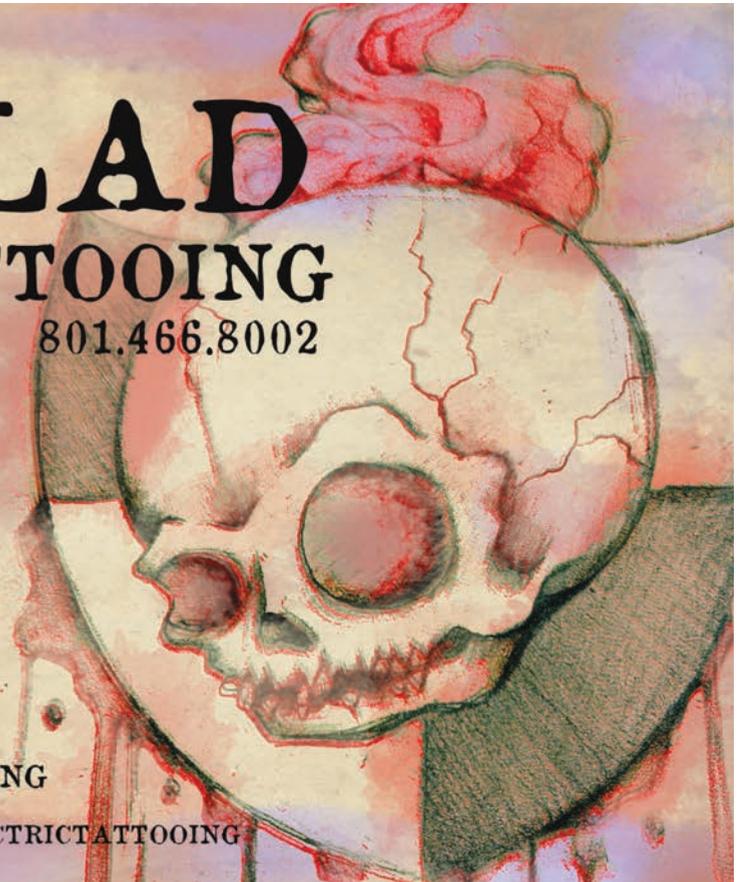
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Product Reviews

Chrome Industries Storm™ Field Jacket chromeindustries.com

I have always been picky when it comes to winter wear. Finding a comfortable jacket that keeps me warm while properly fitting my lanky body has proven to be quite the task, but Chrome has solved my problems. Their Storm™ Field Jacket is more of a windbreaker, made with Chrome's "breathable waterproof technology," Chrome Storm™. I personally didn't notice much breathability, but that was an advantage, as it kept the warmth in. This jacket is ideal for temperatures between 40 to 50 degrees, and wearing an additional hoodie underneath during this cold winter has kept me more than happy while looking pretty slick, if I do say so myself. The jacket has an extended torso and sleeves, perfect for biking (or snowboarding) comfort. The pockets are large—big enough to hold my original GameBoy with ease. But if they aren't enough storage for you, there is a zippered pass-through back cargo pocket big enough to hold **Dax**, the SLUG Office Guard Dog. It also has a storable hood for those surprise rainstorms, as well as reflectors on the neck and wrists for improved visibility during your nighttime rides. I am in love with this jacket. The only downside is the price tag: \$250 seems a little steep for a windbreaker. If it were any other brand, I would pay no more than \$150, but being a proud owner of many Chrome Industries products, I am fully aware of the quality of their products, and \$250 is more than reasonable for what you're getting. —Nate Abbott

Cliché Skateboards Sammy Winter Pro Model cliqueskate.com

Cliché recently turned tech ripper **Sammy Winter** pro, and his first pro model is on point. Winter's "Delivery Room" graphic is crazy enough to catch your attention and some added technology will help you in the streets. In an attempt to create a lighter and stronger deck, Cliché went from normal wood glue to Resin-7 Epoxy to cut down on weight and keep the board in prime performing shape. Made with 100-percent Canadian maple, this board can stand up to everything. From trannys to boxes, rails to curbs and everything in between, this board held up strong and kept



its pop through some of the harshest skate conditions out there. With an eight-inch width, the board does feel a little on the skinny side, but can be flipped with ease to make your tech tricks even more sophisticated. These boards are pressed one at a time to ensure quality and longevity—as opposed to most skate companies that press between three and five boards at a time. Cliché has stepped up their game for 2014, and Winter's pro model is a big part of that. Check out his part, along with many other bangers in *Bon Voyage*, and get some products at cliqueskate.com. —Steven Goemaat

Goat Milk Stuff

Soap Bars, Lotion Sticks, Bath Fizzies, Lip Balms and Soy Candles
goatmilkstuff.com

Goat Milk Stuff is an all-natural company that strives to produce quality beauty products without using harmful, synthetic materials. I used their soap bar, lotion stick, bath fizzies, lip balm and a 100-percent soy candle. The soap bars are made with raw goat's milk from the Goat Milk Stuff farm, and they are made to last. Each bar comes in a small cotton bag as an environmentally friendly alternative to plastics. The bath fizzies leave your skin feeling fresh and soft—just sprinkle into a bath and it will immediately begin to fizz, releasing a clean, refreshing scent. The lotion stick is a strange concept that is incredibly handy. Just run the stick over your skin, no need to rub, and your skin will be instantly moisturized. The goat's milk lip balm is in the running for my favorite lip balm—with peppermint oil, it's subtly tingly and delightfully moisturizing. The Cranberry Spice soy candle is 100-percent soy and has a light, sweet scent. These products are better for the environment and your health than other synthetic products on the market, so if you are looking for a natural way to nourish and purify your skin, Goat Milk Stuff provides healthy benefits to your skincare routine. —Robin Sessions

Gnarly

Gnarly Boost, Gnarly Whey, Gnarly Pump
gognarly.com

A lot of the workout industry is designed around the

idea that "You just need to take this for this to happen." Whether weight loss or study composition is your goal, I'm sure most have butted heads with this concept at one point or another. Gnarly is a locally based company that provides New Zealand-sourced product, and their pledge is: "You make choices everyday. You can choose not to change. You can stay the same. But that's not who you are." Regarding the whey protein, Gnarly recommends two scoops per serving to get the amount of protein they claim is sufficient. Considering the vanilla flavor tastes like some type of fuel, it's a bit much to get down. On a positive note, this protein has an excellent source of fiber (which is important) and the Chiseled Chocolate didn't taste half as bad as the vanilla. The \$51-ish for two pounds is a bit steep for the average consumer. Second, we have Gnarly Boost, which is designed to both hydrate and maintain excessive amounts of vitamin B12 in your system. The squirt bottle is small and easy way to squirt into your workout water bottle. The price is \$18, but if you're working out consistently, it's worth it. Last, I tried the Gnarly Pump. When everyone is pushing more and more stimuli, the Gnarly Pump contains a moderate amount of caffeine and about twice as much creatine as the leading brands. Mind you, this is creatine monohydrate, so you will bloat, but for anyone in training, the reduction in soreness and increased recovery time is worth it. It costs \$41, which is about standard for pre-workout products. Overall, I'm impressed with these products, despite the unflavorful protein. —Benjamin J. Tilton

Om Audio

Inearpeace Earphones
om-audio.com

The Om Inearpeace earphones pack a punch with their sound output. When listening to the new **Have A Nice Life** album, I was able to glean each part of the songs flowing into my brain, leaving me sonically informed enough to critique the album on my iPhone while making dinner. The bass comes across as clean, clear and flush with the rest of the tone ranges. What we have here is fine audio that's easily rendered—just whip these puppies out of their nifty zip-up pouch and you're golden. The controls on the cord to the diverging earphones is also pretty handy: Hit it once to pause or play, twice to skip forward, three times to go back—you can even answer the phone with it and talk on its mic! I love the cording that attaches the jack to each respective headphone—they seem nearly indestructible while attached to my phone in my pants pocket. The only gripe I had was that the ear-pad thing that actually makes contact with the ear was a bit uncomfortable for my "cute, little ears"—the smallest size (of five) seemed a bit too big. Once snug, though, these earphones provide a great audio experience. —Alexander Ortega

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Movie Reviews

That Awkward Moment

Director: Tom Gormican
Focus Features
In Theaters: 01.31

First off, no film should ever be based off a viral video or an Internet meme. It's almost as bad as basing your film off a board game. With that said, and I'm sure you know where this review is going, let me introduce you to Jason (**Zac Efron**), Daniel (**Miles Teller**) and Mikey (**Michael B. Jordan**). These three best friends, after offending and losing their most recent significant others, make a commitment to end their desires for commitments and remain as "playas" for the end of time. How frat brothers—ish of you! Obviously, each one finds "the one" in some manifestation or another, but since they're such great friends, they have to keep it a secret. Shhhh! Don't tell anybody! There is not one person in this trio that deserves happiness. OK, maybe Mikey, whose wife is an asshole, but since he's friends with Jason and Daniel ... nope! Each of these potential roofer enthusiasts reeks of Abercrombie and Douche. Also, if you're going to receive an "R" rating from the ever-so fair MPAA, use your rating! Rather than wasting your time with this abysmal excuse of a film, go down to whichever watering hole houses the most greasy, popped-collar gal gazers and watch the hilarity ensue in 3D. You'll be better off for it. —*Jimmy Martin*

The Lego Movie

Directors: Phil Lord, Christopher Miller
Warner Bros.
In Theaters: 02.07

The directing team who brought us *Cloudy with a Chance of Meatballs* and *21 Jump Street* has entered the block-filled world of Legos where "Everything is Awesome." Emmet Brickowski (voiced by **Chris Pratt**) is a simple-minded construction worker who is mistaken as "The Special," the prophesized individual who is the most interesting and talented person in the world and can stop the destruction of their world from Lord Business (voiced by **Will Ferrell**). Directors Phil Lord and Christopher Miller lead this 3D adventure that mimics stop-motion animation

to invoke the sensation that these beloved toys are actually coming to life. Any fan of pop culture will find sheer bliss with the inclusion of multiple DC characters, including a cocky Batman (voiced by **Will Arnett**), Superman, Wonder Woman and Green Lantern. There are many, many, many more cameos, but I refuse to ruin the surprise. The levels of humor reach every age group, which make it the perfect family film. Anyone walking out of this film without a smile on their face needs to seek medical attention immediately. Along with the humor, the surprise twist ending actually caught this critic off guard, which only made me squeal for more. It's hilarious, sincere and a breath of fresh air in a genre that is usually clouded with fart jokes. —*Jimmy Martin*

The Monuments Men

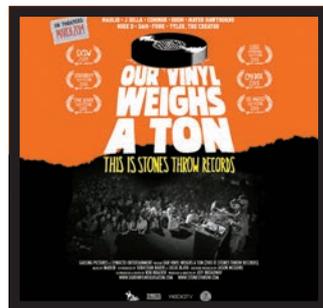
Director: George Clooney
Columbia Pictures
In Theaters: 02.07

Based on a true story, George Clooney directs this tale about a crew of art enthusiasts who are tasked with the military duty of finding and reclaiming art stolen by Germans under the orders of **Adolf Hitler** during World War II. Clooney utilizes his Hollywood rolodex to bring a top-notch ensemble cast including **Matt Damon, Bill Murray, John Goodman, Bob Balaban, Hugh Bonneville, Jean Dujardin** and **Cate Blanchett**, which is why it is so upsetting to see these great talents neglecting to show off their true capabilities. The problems arise in the first five minutes when the character introductions are overshadowed with an opening credits montage. By the time we reach the battlefield, we don't know who these characters are nor do we care about their motives. As the story steps further down the dirt road, our strong band of brothers are separated and we are then given five side stories to follow. The biggest error with the film is its unbalanced tone. It appears as though Clooney doesn't know if he's making a slapstick comedy or a war drama. One minute, we're cringing at a sniper taking pop shots at our boys, and then we're expected to laugh at the revelation that it's only a child shooter. However, if you don't know how to feel at any given moment during the 118-minute running time, **Alex-**

andre Desplat's music will certainly give you a clue. It's as overbearing as a *Looney Tunes* bit. Call it an homage to the war films of the good ol' days all you want—I call it a shoddy delivery from a group of artists who know better. —*Jimmy Martin*

Our Vinyl Weighs A Ton: This is Stones Throw Records

Director: Jeff Broadway
Gatling Pictures
In Theaters: 03.21



Jeff Broadway, producer of the acclaimed music documentary *Cure for Pain: The Mark Sandman Story*, has put together a film that goes behind the scenes on monumental hip-hop albums that have come from Stones Throw Records, such as **J Dilla's Donuts**. *Our Vinyl Weighs A Ton* chronicles the rise of Stones Throw, its quiet decline after the death of J Dilla, and its enigmatic current state. Through a range of interviews with diverse artists ranging from **Ariel Pink** to **Flying Lotus**, the viewer is given a look into Stones Throw founder **Peanut Butter Wolf's** unique ability to identify and nurture overlooked talent. What remains the primary mystery of the film is its key figure, Peanut Butter Wolf. We never learn about his producing skills or how he generated the label out of practically nothing following the death of his best friend, rapper **Charizma**. The film starts off in a celebratory way, recognizing the label's contributions, but turns its focus on the deaths of J Dilla and Charizma, which definitely leaves a heavy vibe. Nonetheless, I loved watching this tribute to some of hip-hop's lesser-known greats coming

from a truly counter-cultural and legendary label. —*Justin Gallegos*

Robocop

Director: José Padilha
Columbia Pictures
In Theaters: 02.12



For the fourth feature in the sci-fi franchise, director José Padilha has hit the reset button on the tale of the ill-fated police officer, Alex Murphy (**Joel Kinnaman**). As Officer Murphy closes in on taking down a local mobster, a car bomb nearly ends his life, but when the conglomerate OmniCorp, led by Raymond Sellars (**Michael Keaton**), offers Murphy the ability to continue living inside a robotic suit, the metallic icon known as "Robocop" hits the streets. Where **Paul Verhoeven's** 1987 classic focused on Murphy rediscovering his own humanity, Padilha sets his sights on Murphy's desire to follow the clues to solve his own murder with full consciousness. Since technology and special effects are more advanced than 27 years ago, our hero has the ability to run faster and jump higher, so the action is more intense. There were rumors from the set that studio meddling was interfering with Padilha's vision, and the evidence can clearly be seen in the third act. Wherein the first hour is full of action and excitement, the finale is severely rushed and loses its focus. I love **Samuel L. Jackson**, who portrays a **Bill O'Reilly** caricature on steroids, as much as the next guy, but a film entitled "Robocop" should probably end with the hero rather than a rambling monologue of a side character. —*Jimmy Martin*

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Illustration: Ryan Perkins

Flying the Coup

By Esther Meroño
esther@slugmag.com

I don't know what to write my column about anymore.

I haven't been to a bike event since last summer, I haven't ridden my bike in three months, and the only time I get on SaltCycle is to hound its brainstorming capabilities for what to write this goddamn column about. At first I felt guilty: God, what would people think if they knew "Beautiful Godzilla" was a phony? I'm living a lie! But after writing 600 words in defense of my pedless lifestyle, my wise righthand man and Editorial Assistant **Alexander Ortega** told me to quit apologizing. So, I've opened a blank document and have decided to "get real."

Bicycles became my "thing" quite by accident. Before bikes, I was into books and TV—and I was kind of blah. Not that I didn't have a personality, but I wasn't really doing much with it other than writing a lot of passive aggressive blog posts about ex-boyfriends and some terrifying poetry here and there. I've joked about it before, but honest to god, what attracted me to cycling was that it got me off the street as a pedestrian. I fucking hate pedestrians almost as much as I hated being one. The life that resulted, though, goes much deeper than my aversion to sneakers on the sidewalk (crossing the street when they're not supposed to), and it reaches further than even the bicycle itself.

I fit into the bike community in a way I'd never really fit in anywhere else because those people are all a bunch of freaks. Seriously, have you ever witnessed Critical Mass in Salt Lake? Sure, there were fixie cliques and roadie snobs, but as a whole, the bike community is the most welcoming group of people I've ever come across because it's made up of the oddest assortment of human beings. But when you find someone who lets you be

yourself in every way possible, who trusts you to be a leader without trying to micromanage your every move, who shows up for every party you throw and volunteers to help with every crazy idea you come up with—well, you don't give that up 'cause not even your momma's gonna be that person for you. So maybe they welcomed me in a little too enthusiastically because of my (then) single-lady status and my (still) voluptuous booty (if I've learned one thing from Goddess **Beyoncé**, it's that butt equals power), but the love and support of the bike community has done more for me than I've ever really acknowledged, and certainly more than I feel like I deserve.

So, wrapped up in this little bubble of bike love, with a big push from *SLUG*, I've been incubating that personality and developing an identity and a voice, and the confidence to use that voice. I've kept my foot in the bike community through this column, my friendship with **Debbie** and **Nate** of *Velo City Bags* and my resulting friend obligations to help them with events (though they pulled off *Velo Weekend* last year without me doing anything remotely helpful), but the rest of me has slowly stepped outside into other things. I don't do a double take when I see a boy on a fixie anymore, and I've lost track of what phase of life **BikeSnobNYC** is publishing books about these days—I imagine his next will feature the Lone Wolf in an Olympic-themed recumbent—but I think that's OK. I wouldn't be here in this moment, ready to make a big, risky jump into the future, without the bicycle.

Oh my god, what am I saying?! All I wanna do now is go ride my bike in this beautiful weather. Nevermind—just go home and hug your bicycle real tight. Oh yeah, and Friendship PSA: *Velo City Bags* just moved next door to *SLUG* on 341 W. Pierpont Ave. Come check out the new shop 'cause it's rad—I'll be there on my lunch breaks, talking about myself, in case you haven't read enough here over the past three years.

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Beer Reviews

By Mike Riedel
mikey@slugmag.com

Last year, around this time, we discussed how to avoid green beer while celebrating St. Patrick's Day. Most of you listened, your lives have prospered, and success greets you at every corner. A few of you could not resist the hype, so now I have to take time away from my important beer snob duties to fix the damage you've done.

We're not hunting for the Higgs Boson here, people. We're simply striving for a little more artisan tradition in the mugs and glasses of the beer we consume. Many of us are probably ignorant as to why this whole St. Patrick's Day thing happens and, although most of us are not of Irish descent, glomming onto their celebration probably adds an increased sense of community through the revelry. These old traditions are great excuses for us to get familiar with the beer styles and cultures we may not immediately consider. Here are some fine Irish-inspired ales to look out for, all month long.

Red Rock Irish Ale
Brewery/Brand: Red Rock Brewing Co.
ABV: 4.0%

Serving Style: On Tap
Poured on tap, the Irish Ale is a dark but brilliant ruby-red color with a finger of foam on top. The nose is full of sweet malt and just a touch of smoky peat. The taste starts with roasted malts—the caramel profile is slightly subdued, but it adds a nice balance to the sweetness. Chocolate and hints of toffee come next with a tea-like bitterness rounding out the end. The finish is slightly bitter with pine resin.

Overview: Even though it has an ABV of 4.0, this Irish Ale has a nice, moderate feel in the mouth. While not too over the top, it gives your tongue a pleasant "flavor party" without putting you on your ass.

Donovan's Irish Breakfast Stout
Brewery/Brand: Hoppers

Grill and Brewing Co.
ABV: 4.0%

Serving Style: On Tap
The Breakfast Stout looks just like a stout should: deep black and opaque with some eggshell froth on top. The nose starts with a rich, full coffee aroma, oatmeal, chocolate and a slight fruitiness. The rich body is backed with flavors of creamed coffee and then a rich, malty, silky oatmeal. It finishes with a lingering Guatemalan coffee spiciness. Milk chocolate and a slight fruitiness round out the end, finishing in that neither region between sweet and dry.

Overview: This beer needs to have some warmth to it to get all the complex coffee flavors, oats and fruity yeast aromas to your mouth properly. If at all possible, be patient—it's worth the wait.

Smithwick's Irish Ale
Brewery/Brand: Diageo
ABV: 4.5%

Serving Style: 12 oz. Bottle
This beer is much darker than more



common examples of an Irish Red. It almost slides into that dark brown territory. The nose is nutty with nice toasty malts, but not much in the way of hop aroma. It has a nice, sweet malt profile up front with toasted cereal for balance. The malts dry out toward the middle, leading to a more balanced state. The end is dry and slightly bitter with an herbal/earthy finish.

Overview: This is the classic example of an Irish-made ale. The nice herbal and malt balance keeps true to the Irish Red style. Another nice thing about this beer is that it's available year-round at your local liquor store—definitely worth getting to know.

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Illustration: Steve Thueson

Dear Cop,

Being a hairstylist, it is important you establish great conversation with your clients. One day I was discussing the topic of breathalyzers and DUI's with a bar owner while I was cutting his hair. He became very passionate about this topic and began discussing how most devices that measure BAC (blood alcohol content) are very inaccurate. It appears that many devices may be affected by the environment, bugs in their system, calibration and human error. As the cost of a driving under the influence is often ten thousand dollars or more the stress of an accurate result is very important financially — nobody wants a criminal record either. How is it possible to obtain an accurate reading on a breathalyzer or a preliminary breath tester with all of the errors that can be factored in?

—Sober Stylist

Dear SS:

Just think: If it had been a cop in the chair getting a haircut instead, you would have had to listen to his bitching and moaning about the DUI perp he handled who killed a little kid. Thank GOD all that bar owner has to worry about is inaccurate breathalyzers. What a horrible dilemma. God forbid, in this day and age, that he had to worry about something like, "Hmm ... How am I going to get all my patrons to get a designated driver or cab ride home, even if they only had one drink?" I wonder if that wringer keeps ol' bar owner up at night? I guarantee the cop's dilemmas cause sleepless nights.

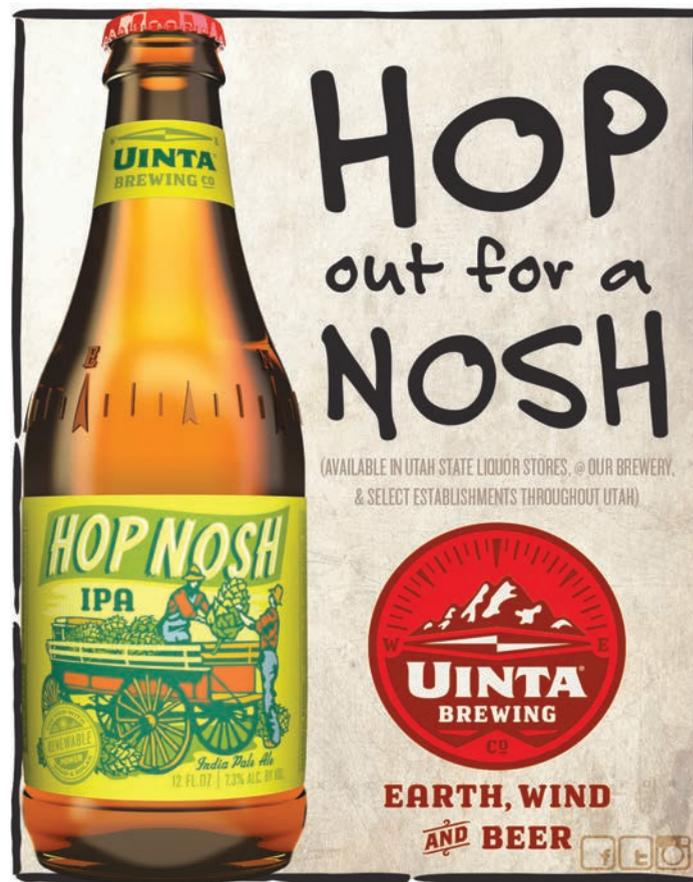
Is it realistic to expect that everyone who imbibes is going to get someone to drive him home? No, and it's also not legal or reasonable to assume that they're drunk just because they left your client's bar. When asked, 90 percent of DUI-stopped drivers say they've had two beers. Understand that the breathalyzer machine, aka "the box," is only a small portion of

a DUI conviction in court. Cops are allowed, with reasonable suspicion, to stop motorists. If someone had just one drink, the cop is going to smell it. Word! I don't care how much gum, mints, gasoline, whatever they've used—he'll smell it. Only drunks don't think they smell. It's kind of like potheads or smokers thinking they don't stink.

Luckily for people who imbibe and drive, there are checks to make sure they're criminally drunk: field sobriety tests (FST) and portable breathalyzer tests (PBT). You know, just to make sure the DUI suspect really did have more than "two beers." However, all these checks can do is provide probable cause for an arrest, not conviction. No, the PBT is not scientific enough, but coupled with a driving pattern and FSTs, it's enough to make an arrest. After an arrest is when the DUI suspect blows into the box. I won't bore you with the data—you can Google that—but as long as the Baker rule is observed, it's accurate and ACCEPTED IN COURT. This is why I find your bar owner's mentality ridiculous. Know this: DUI convictions occur all the time, even without the box, when someone refuses to blow. And, thanks to all the liberals demanding that cops be wired surveillance platforms—there's usually a pretty good video as evidence. Don't you think if something was as "inaccurate" as your client claims, the courts would have disregarded it long ago?

Sorry, stylist—there are too many deaths in my memory to be concerned with your bar owner's breathalyzer rants. It's offensive that he'd even worry about it. That's a defense lawyer's job, not a bar owner's.

Have a question for the cop?
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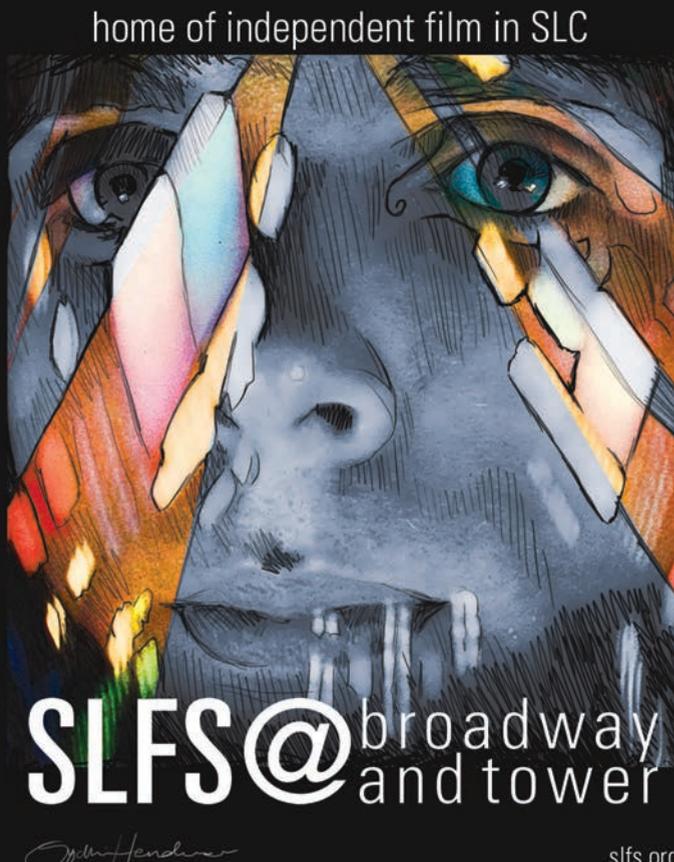


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Gallery Stroll



"Face of Love" by Jimmi Toro
Connecting to Art
By Mariah Mann Mellus
mariah@slugmag.com

Call it narcissism or hometown pride, but I'm beginning to believe Utah could be the center of the universe. It has a remarkable gravitational pull for artists and creative types, and no matter how far you might travel, someone along your way will have a tie back to this bizarre and wonderful state. This month, I delighted in finding the connections within the gallery exhibits, artists, themes and methodology. As I tied them together, I felt looped in—I hope you will, too.

Time is the most universal of all connectors: There's never enough of it, sometimes too much of it, and it's always keeping us on our toes. "Art of the Timepiece," an exhibit at the *Kimball Art Center*, is a timeless show that opens up the discussion of functionality versus art. From ancient sundials to atomic technology, watchmakers have prided themselves on making one of the most functional of tools—also one of the most exquisite. Collector **Karol Renau**, an electronic design engineer, began restoring old watches as a hobby. Renau quickly found that the inner workings of these watches were a beautiful puzzle of gears and mechanisms, each more elaborate than the last. Renau's collection now includes nearly 200 pieces. The exhibit utilizes all three gallery spaces and include the watches, images of the delicate inner workings, timepiece-inspired jewelry by artists **Kryisia Renau** and **Stacy Sherr** and a few very rare and remarkable pieces on loan from *O.C. Tanner*. The show runs through April 6. For more information,

visit kimballartcenter.org.

Jimmi Toro is connected to many people, organizations and countless artistic ventures. The aforementioned *Kimball Arts Center* honored him last summer with a Best in Show award for his participation in the *Kimball Arts Festival*. This month, the *Urban Arts Gallery* will host over 60 of Toro's paintings in one of their rare solo shows. To call Toro a composer, musician, artist and graphic designer would just scratch the surface. Toro doesn't separate or compartmentalize his media—he allows them to inform and influence each other, resulting in multimedia pieces that are strong alone, but also add to the collective. "We feel that Jimmi Toro's work embodies everything we are trying to accomplish at the *Urban Arts Gallery*," says **Cat Palmer**, *Urban Arts Gallery* manager and curator. "It is diverse, rich, accessible, but also incredibly sophisticated." March's show will feature his music and lithographs, which Toro has been working on simultaneously. The project, called "Faces," will incorporate the lyrics of the song into an image of a human face. "When you capture the face in a painting, you have an emotion frozen forever, a symbol that everyone can relate to," says Toro. "Somewhere beneath this symbol lies the spirit of the individual." In this case, the face reflects the lyrics and works as a symbol for the song. The exhibit begins March 21 at the *Urban Arts Gallery* on 137 S. Rio Grande St. at The Gateway.

Toro's mantra to young artists is "If you want to be good, you have to be prolific." The *Submerged in Art* show on March 7 (6 p.m.–midnight) and 8 (5 p.m.–midnight) embodies prolific artists. **Josh Taeoalii** started the show in 2010 as a way to give back and support *The Road Home*. Now, over 22 artists and many musicians participate in the two-day event. The suggested donation at the door goes directly to *The Road Home*. Peruse collections and talk directly with the artists. This year, you'll find them in a new location at the *SLC Photo Collective* on 561 W. 200 S. For a list of artists, check out submergedinart.com.

The thread twists and turns and wraps around, but if we choose to acknowledge and appreciate these connections, we become a part of the threading, a part of the story and a part of the *Gallery Stroll*.

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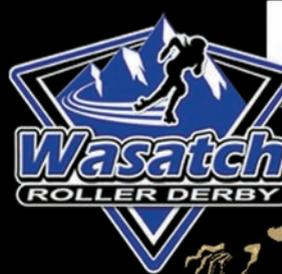
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Game Reviews



What you say about my dress, bitch?

Dead Rising 3
Capcom Vancouver/ Microsoft Studios
Reviewed on: Xbox One (Exclusive)
Street: 11.22.13

Why do we play video games? Is it escapism? An appreciation for the art? Is it because it's what our friends do? Maybe it's because we really don't have any friends? Ultimately, I think we play video games because we enjoy them, because they are fun—and if that is the main point of video games, then *Dead Rising 3* hits the mark. It's not anything like the medium-defining titles we saw last year, like *Bioshock Infinite* or *The Last of Us*, and it's not the most beautiful game of all time—but you can powerbomb a zombie whilst wearing a sundress and a Lego head, and goddammit, if that's not a game-selling feature, I don't know what is. On top of that, the amount of zombies you have to deal with is absurd. In 16 hours of gameplay, I have managed to slay just under 10,000 zombies, and that's probably on the low end for someone with that much time in. But, like I said, this is not a game changer—it is, however, ridiculously self-aware, batshit crazy, stupid and, most importantly, fun. —Blake Leszczynski

Forza Motorsport 5
Turn 10 Studios/ Microsoft Studios
Reviewed on: Xbox One (Exclusive)
Street: 11.22.13

For the better part of a decade, the *Forza* series has been considered the benchmark of racing sims and, though I've been with the Xbox brand since the original system, I've never actually played one of these games. The thought of a "realistic" racing sim just never appealed to me—I mean, for fuck's sake, I realistically drive every day. How could I enjoy doing it virtually? I could not have been more wrong. *Forza 5* is a beautifully executed experience that

gets more and more exciting every time you fire it up. It has a pretty steep learning curve, and by that, I mean that unless you're already a seasoned veteran, you're not going to be getting first place very often, especially early on. But, if you're patient and use your brain, this game will reward more often than not. My favorite feature of this game is the "Drivatar" system. Every time you race, your Drivatar learns more about your driving habits and then emulates them when your friends race online. It's pretty damn cool technology that hopefully catches on and shows up in more games. —Blake Leszczynski

Ryse: Son of Rome
Crytek/ Microsoft Studios
Reviewed on: Xbox One (Exclusive)
Street: 11.22.13

Who the fuck names these games? Crytek's marketing department—or whoever it was—should have hired me! I would have called it *Badass Motherfucker Simulator: The Game*. It captures the essence of the game perfectly. Every time I play it, I want to rush out and dismember the first dirty, hairy barbarian I find. Unfortunately, barbarians are in short supply these days. The story follows Marius Titus on a quest of vengeance after his family is murdered during a seemingly random barbarian attack. When *Ryse* (to be known heretoforth as *BaMfS:TG*) was released, it was universally panned by gaming "journalists" as mediocre. Mediocre?! What in the hell do these people want? Good story? *BaMfS:TG* has it. Exciting, fun gameplay? *BaMfS:TG* has it. Graphics? Jesus Christ, *BaMfS:TG* has it in spades! This game's presentation—not only in the graphics, but in the animations and voice acting as well—far surpasses anything else on the Xbox One. Sure, the game is short (around nine to 10 hours to complete the story) and at times, the fighting can feel repetitive, but, for a release title on a new console, I was pretty damn impressed. —Blake Leszczynski

Book Reviews

The De-Textbook
Cracked.com
Plume Publishing
Street: 10.29.13

For anyone who has spent an entire day on the Cracked website reading hundreds of lists about surviving the zombie apocalypse (as well as why said apocalypse could never happen), it should come as no surprise to see that the highly talented and motivated staff of writers put together a book of things they already wrote about. But this isn't just a book of facts—this is correcting "facts" with actual facts, like how all the Greek statues you see today look the way they do from time and weathering, and how, in fact, they were painted to look real, down to the dead, emotionless eyes; or how the first battery was actually created around 200 B.C.; or how *Rosa Parks* was a carefully chosen spokesperson during the Civil Rights Movement. Unlike any real textbook that costs over \$20 and is "required reading" to pass, it has real information that will blow your damn mind and, with any luck, make you slightly smarter while giving you a laugh at all the graphs and pictures they tossed in. If you dig any of *The Daily Show's* books or the *Uncle John's Bathroom Reader* series, this will be right up your alley. —Gavin Sheehan

Out of Exile: Teutevar Saga (Book 1)
Derek Alan Siddoway
Self-Published
Street: 11.21.13

Siddoway has a good command of the English language, and some of his sentences are downright enchanting. It's what they build that's so lacking. This paint-by-numbers fantasy novel is suffering from big structural issues, which then become even bigger issues in areas like characterization, plot momentum, emotional resonance, etc. Pacing, in particular, is poor. It's evident that the author has done extensive backstory writing, which is commendable and important—he's trying to fully realize his world. But the constant exposition in clumpy character dialogue, ill-formatted chapter prologues or simply bullying straight into the narrative cripples action, suspense and any sense of atmosphere. Without spoiling it, the characters in the final pre-epilogue chapter of this book were still discussing one of the book's first scenes, the plot's initial springboard. That is how little action occurred: This early scene was still directly relevant at the end. The book's meat was built around a skeleton of clichés, both in its flat character archetypes and its stagnant storyline, where the world revolves around the One True Hero. It's boring and emotionless. There's nothing wrong with Siddoway's actual writing talent, but I think this book needed a lot more tough love in editing and revision than it got. —Megan Kennedy



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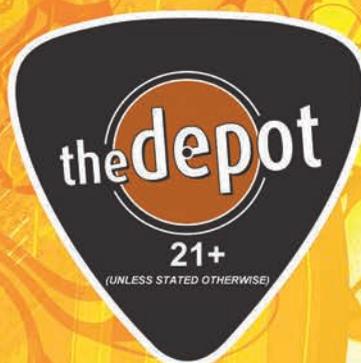
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Local Music Reviews

Black Cum

*Black Cum Is the Best Band
On the Planet and This Is
Black Cum's Best Album*

Self-Released

Street: 01.07

**Black Cum = Crass +
Napalm Death - The
Minutemen**

With an album title like *Black Cum Is the Best Band On the Planet*, it's not surprising that Black Cum talks about Black Cum repeatedly on the song titles and the songs themselves. Extremely lo-fi punk songs with half-spoken, half-shouted vocals over instruments were recorded like, well, there was a microphone somewhere in the vicinity. Walking a tightrope on the thin line of listenability, their Facebook uses the term "(anti-) music." There is almost a sense of tradition here, except I doubt they take it that seriously, which is a good thing! So bad it's good? This is what some of the first punks sounded like before they got all wrapped up in being rock stars and punk sold out, becoming just another musical genre, another style of clothing you could purchase at the mall. I wouldn't go along with their "Best Band" claim, but I might listen to it again sometime if I get drunk enough: blackcumtheband.blogspot.com. -Stakerized!

Deathblow

Prognosis Negative

Self-Released

Street: 01.24

**Deathblow = Kreator +
Sodom + Possessed**

SLC's Deathblow have been kicking around for a while now, getting a great reputation from their "fast thrash up your ass" live shows. The band started

out with a slightly different name (Dethblo), and released a demo—all songs made the cut for *Prognosis Negative* and were recorded anew for the full-length. Honestly, SLC hasn't seen a thrash record like this in a long time. Don't be surprised if you see this album being put out by a big metal label—it has the chops and, equally, the production sound. Everything is executed as if it were sitting in a prison's electric chair. Glorious metal riffs abound with technical soloing that many musicians wish they had the chops to dish out. Best of all, this record represents what you get when you see the band live: high energy and high volume. It's all set to fucking kill. -Bryer Wharton

DeepWise

A Way Out

Self-Released

Street: 01.04

DeepWise = Infected Mushroom + Slim Shady-era Eminem + The Glitch Mob

It's made clear in this album that local producer DeepWise has many talents, as the album paces back and forth from rap to psy-trance tracks. The two genres together made the album sound like a compilation of multiple artists and would have given the listener a better experience had the album been split onto separate discs or even made as two separate EPs under different genres. My favorite tracks on the album were the psychedelic electronic instrumentals, such as "Fear of Destiny," "No Regrets" and "A Way Out." The rap tracks were well thought out lyrically, but the production seemed to have less focus on it than the instrumentals. DeepWise will show you that Salt Lake producers can make more than just the same EDM every rave kid is into—and make it good, too. -Julia Sachs

Desert Noises

27 Ways

SQE Music

Street: 03.25

Desert Noises = Roky Erikson + Neil Young + Local Natives

The "folk rock by way of Roky Erikson" sound concocted by Desert Noises isn't anything new, but the standout track on the album, "Elephant's Bed," is an omi-



nous and tuneful track that blisters at the end into a Neil Young-esque guitar solo—like something out of *Rust Never Sleeps*. The rest of the album turns into something just as unpredictable, jumping from introspective guitar tracks ("Angels") to bluesy church stompers ("Dime in my Pocket") and straightforward rustic folk ("Follow You Out"). They're flexing their muscles a bit, which leaves the album feeling fragmented, and it doesn't always work, but when it does, it can be fantastic. -Taylor Hale

Drunk as Shit

Drunk Punk Thrash

Ballz Out Records

Street: 12.20.13

DAS = Municipal Waste + Sepultura + The Casualties

Let me assure you, readers, that this album holds true to its title—punk rock, thrashin' and drinkin', nothing more, nothing less ... and I fucking love it! These guys have been a staple in the underground SLC punk scene, making a name for themselves with their wild stage shows and hardcore drinking antics—now they finally give us that insanity in 12 blistering tracks. *Drunk Punk Thrash* delivers DAS's ferocious combination of punk, thrash and hardcore with brutal classics like "GABB," "Utah Beer," "Wasted Life" and their die-hard drinking anthem, "We are DAS." This album is heavy as hell—it makes you want to get wasted and thrash like there is no tomorrow, and nowhere is that feeling more enhanced than at their wildly charismatic live shows. -Eric U. Norris

Exoboy

Badly Coded Boy

Self-Released

Street: 01.01.13

Exoboy = Clams Casino + 8 Bit Weapon

Experimental is the first word that came to my mind when I listened to this. It sounded like something made purely on Ableton with scattered samples and perhaps a small MIDI controller. I'll say right off the bat that this is something that I'll only listen to once, due to the extremely thin and shallow sound the entire album has. I'm not saying it's not interesting, though—each track has its own motif and idea, which was fun to hear, but it's one of those "if you've seen it once, you've seen it all" moments for each song. The single ideas for each song dragged on for over five minutes, which gets very tedious. It's interesting at first, but when you repeat it over and over, it gets boring. Again, I'll reiterate that the ideas themselves were interesting, but the execution and projection of them were not. -Arnold Hsu

Fleetwood

Saying Goodbye

Fleetwood Music/SEM Music

Street: 03.01.13

Fleetwood = Riff Raff + Uncle Kracker

Fleetwood puts his soul into the lyrics on this album, which is a defining quality for an artist. He vocalizes what he knows, speaking on topics such as family, love, his hometown and his career. The beats and production on this album, however, are a bust. The bland sounds slightly remind me of a GarageBand creation for an early-'00s boy band singing sad music. The lyrics in some songs are lost because of auto-tuned echoes, and the ostentatious sounds consist of drums, pianos and violins—sometimes all three at once. I'd love to hear him on something aesthetically pleasing and hear how it fluctuates his flow. Songs worthy of checking out are "Old School" and "Trailer Park Music." -Allie Russell

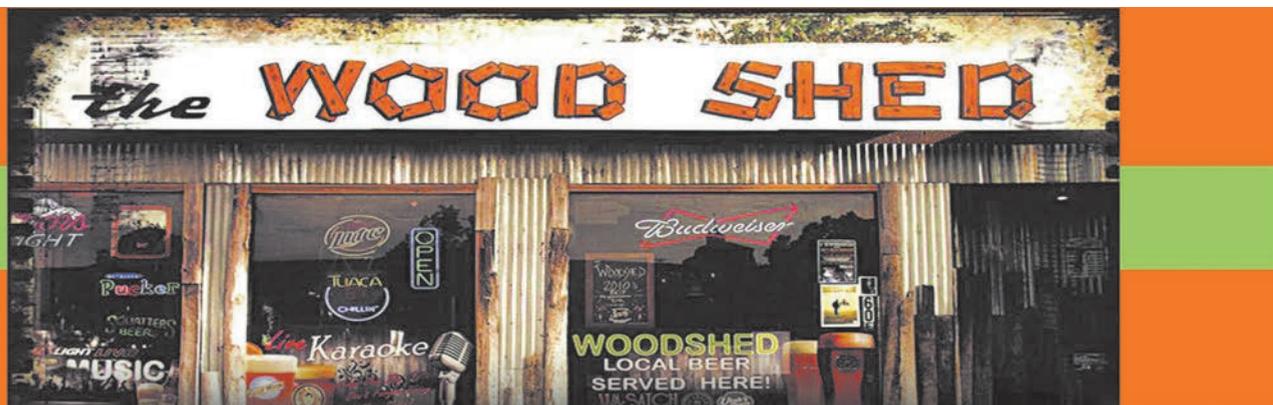
gLife

All I Know

SEM Music

Street: 02.05.13

gLife = Wax and EOM + Eyedea & Abilities + Sage Francis



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All I Know is an orchestrated mix of classical sounds with hometown flows from glife. This album has a blend of uplifting, hard-hitting, independent songs and somber melodies about love and life. In “She Loves to Hate Me,” he spits bars on his confusing take on love, with lyrics such as, “I’m smoking hash over broken glass, hoping that we can just chill and talk. She loves to hate me and deep down I must love it too. What the fuck to do?” This 20-track album features a plethora of local features worthy of checking out. “Depending on the Day,” “Come Back To Me” and “Dreamland Agenda” were some of my favorites. Dudes that can lay tracks and speak from the heart about personal relationships have a special place in my heart. Thanks for sharing your experiences, glife—excited to hear more. (Urban Lounge: 03.07) —Allie Russell

Grits Green
Imagination in Motion
Self-Released
Street: 01.07
Grits Green = Pepper + Murs + Kid Rock

I commend Grits Green for having a unique and innovative sound in their most recent album, *Imagination in Motion*—though it’s hard to classify it as solely hip-hop/rap. The group brings a funk-like melody reminiscent of reggae sounds. Band members include **Greggy Shaw** on bass, **Jeremy Beising** on drums and **Jonny Knoder** on guitar. MCs **Rhagenetix** and **Porta D** have two completely different styles of storytelling flow delivery, which, surprisingly, clash well. “All We Need” sounds like the group’s anthem: “The flow will grow, we just gotta plant the seed. You could bring the 30 pack, Swisher and some weed. But as long as we’re together, that’s all we need. Cheer up, hold your beer up, it might be raining right now, but it’ll clear up.” —Allie Russell

The Hung Ups
Against The Wall
Maneater Music
Street: 11.06.13
The Hung Ups = NOFX +

Screaching Weasel + The Queers

As most pop punk goes, I’m very selective. Most bands sound like **Blink-182** or The Queers rip-offs—trying to stick to a formula and not really trying anything new. Though The Hung Ups don’t technically “break new ground,” they still release some enjoyable music. A lot of the songs have mid-tempo paces, like “I Hate Everyone Today” and “Challenges,” while “Saying Good-bye” and “Johnny is a Janitor” tend to speed things up a bit, all while maintaining smooth guitar melodies that contrast with the vocals’ similarity to **Fat Mike’s**. *Against the Wall* is not, by any means, a bad album—I just feel like I have heard it before. Then again, I can’t get enough of this music. —Eric U. Norris

I See Your Nightmares
Affinity For Broken Things
Self-Released
Street: 11.12.13
I See Your Nightmares = Bob Moss + Caroliner Rain-bow – Devendra Banhart

The latest entrant in the local oddball folk music area, I See Your Nightmares includes some experimental and even slightly prog-amplified touches, like in the fuzzed-out musings of “Crocodile Tongues.” The band name doesn’t seem to be going for creepy, but intimately endearing, judging by the music—a minimalist set that could’ve been recorded in someone’s bedroom. The “Sweet Demons” of the songs seem relatively harmless, even slightly playful. If there were any doubt about their philosophical leanings, “The Future Belongs to WZRDS Only” with its ukulele-accompanied crooning should lay the hipster nerd question to nightmare-free rest.

—Stakerized!

Joe Ecker
Into the World
Midnight Records Productions
Street: 06.20.13
Joe Ecker = Goo Goo Dolls + Dashboard Confessional

Moodier than Garfield on Monday and not nearly as fun, Joe Ecker makes up for what he lacks in musicianship with a strong voice and earnest (almost embarrassing) lyrics. It sounds less like a concise, conceptual album than a collection of attempts at Ecker finding his voice. He’s almost found it—he just needs a light. “It’s Not Over” was a meandering disappointment at first, until a guitar solo blew up in the middle and completely changed the track. There are some surprisingly lucid guitar solos that just sort of pop their heads into the middle of a song like gophers.

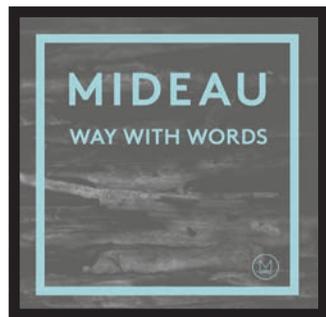
You don’t have to dig to find pleasure in some of these tracks. It’ll find you. Just show some goddamn patience.

—Taylor Hale

m.duby
Bird In The Cage
SkyBox Music Group
Street: 12.17.13
m.duby = Mac Miller + Yelawolf

m.duby is back at it on the local hip-hop scene, *Bird In The Cage* being his second release. It takes a more relaxed, adult direction than his first, *Tha Come UP*, with less emphasis on parties and heartbreak and more on becoming a better person and pushing forward. In one skit, “Be True,” a phone conversation with a lady friend sets the tone by advising, “Listen, just be true to yourself, baby.” Mellow beats are a backslash for m.duby’s thoughtful, positive words. “On Fire” is an anthem for optimism, while “Road To Real” is about staying motivated—“Every time I wanna quit, I come right back because music is my rock—hip-hop is my crack.” There’s no doubt that m.duby works hard to transcend the struggles of being a musician, and it’s reflected in his growth from first to second album. —Kia McGinnis

Mideau
Way With Words EP
Mumbleak Music
Street: 12.01.13
Mideau = Daughter + Florence and the Machine



If you’ve been paying any bit of attention to the local indie scene this past year, you’ve already discovered the treasured musical delight that is Mideau. Haunting, yet dreamy and mystically fun, Mideau gives us a taste of what they’re all about, keeping us on a sugar high until they release their debut. Sadly, the EP clocks in at under 15 minutes, and while it’s definitely short, it’s still charmingly sweet. They shake things up by including an electronically upbeat **Faded Paper Figures** remix of “Hejduk”—a track that’s originally pretty slow. Put simply, this is a nice treat to tide you over until they re-re-

lease their debut nationwide or record a sophomore album—or, it’s a great introduction to one of Salt Lake’s most cherished acts. —Allison Shephard

MiNX
13
Self-Released
Street: 11.13.13
MiNX = Lady Gaga + Cavedoll + Alicia Keys



The duo behind MiNX has always been experimental in their approach to music. Just attend one of their live shows with their costumed antics and you’ll get a clear idea of their creative nature. While their previous album, *Golden*, shows their versatility as a duo working with a noise machine, *13* takes a more experimental route as they play with electronica elements while they start to diverge away from rock and into a synthpop style. The only drawback is that sometimes a track gets very repetitive and you find yourself skipping ahead, but usually, the next track echoes a different tone. **Ischa B.’s** vocals are still killer as she stretches her range across every track, and **Raffi Shahinian** has clearly been hard at work crafting riffs and solos so distinct to the ever-changing music, you won’t find them grinding out of anyone else’s guitar. —Spencer Ingham

Muzzle Flash
Delightful Suffering
Self Released
Street: 09.28.13
Muzzle Flash = Pearl Jam x Creed

The debut from the Salt Lake City–based post-grunge trio does all of the things you would expect from an outfit whose main influences include **Queens of the Stone Age** and the **Foo Fighters**—mainly gritty, angry, power rock. The guitar riffs and slamming percussion here definitely hit hard, and often come off nicely—though, at times, the songwriting doesn’t. With lines like, “You won’t find love from a hooker, you might find yourself,” the lyrical content can distract from all of the great things Muzzle Flash are trying to do here. The result of all of this is a sophomore-sounding

effort that was hard to get all the way through in one sitting. For fans of rock who want a departure from the hipster scene, you could probably do worse than *Delightful Suffering*. For everyone else: pass. —Blake Leszczynski

The National Parks
Young
Self-Released
Street: 09.05.13
The National Parks = (The Avett Brothers + Grizzly Bear) x Alison Krauss

I listen to an album like this and think, “How in the hell is this band not on every single person’s iPod on the planet?” This three-piece Provo band has it all in *Young*. It’s heartbreaking, reaffirming, energetic and fun—all while being thoughtful. On every track, I caught myself shaking my head at how fortunate we are, on the Wasatch Front, to have such incredible music being made in our communities. “Ghosts” is the knockout here, a classic folk track with **Brady Parks** and **Sydney Carling** harmonizing over a simple banjo strum. There’s a moment, however, where Carling vocally goes off on her own, angelically proclaiming, “If you’re looking for light, just keep running to me/cuz you just might find it, where the river meets the sea.” I’m not 100-percent sure what she means, so I imagine she’s talking about this album. Because it’s damn good. —Blake Leszczynski

Night Sweats
Burgundy
Rest 30 Records
Street: 01.16
Night Sweats = Joy Division + Iggy Pop + The Sisters Of Mercy

It’s a shame that Night Sweats disbanded as early as they did because the music left behind is just so fucking good. The brand of new wave mixed with jazz that they were able to put together put a lot of live acts to shame and made the group stand out in a sea of electronic-mixed projects. But they’re done, so all we can do is enjoy what’s been left behind, which band member **David Payne** graciously put together in this unofficial debut, full-length album. This is a blend of several elements, the primary being the four tracks of the 2013 EP *Red*, some live material bootlegged from soundboard recordings and material recorded in studio that wasn’t quite finished. But that’s OK, because with a band of this quality and musicianship, everything sounds like it was perfected on the first take. —Sean Poorman

The North Valley
Patterns in Retrospect
Self-Released

Street: 01.10
The North Valley = Alabama Shakes + The Band



The North Valley are not afraid to leave it all on the table. They aren’t afraid to wear their influences on their sleeves, either. That becomes obvious some 10 seconds into the first track, “Stones To Change,” which does its best “Tears of Rage” impression. I’m really impressed by the urgency and immediacy of the harmonies on this album. The second track, “You Got that Straight Jake,” showcases multi-layered and multi-faceted vocals that ripped right through the kevlar on my eardrums. The beat of the drums synched with my amphetamine-caked heart until I was begging for a murmur. I won’t say anything about their sometimes simplistic lyricisms because, in truth, it doesn’t matter. Concise, well polished and sure of itself, *Patterns in Retrospect* might be The North Valley’s best effort yet. —Taylor Hale

Out, Out
Songs to Forget Me By
Self-Released
Street: 02.14
Out, Out = Biffy Clyro + Snow Patrol + Straylight Run

Songs to Forget Me By is rife with songs ripped from the romantic, early ‘00s atmospheric alt-pop camp, which is fine, but I must say I was bored for most of this album. A few standouts are “Let’s be Honest,” which has an almost country-inspired acoustic intro with nice harmonics on electric guitar, and “Bread Line” with an interesting, catchy melody and some tickling guitar work if you’re patient enough to stay the entire length. Lyrically, the album is kind of a downer, and I’d expect lyrics a touch more eloquent from a band with the same name as a well-loved **Robert Frost** poem. Ultimately, the album is certainly likeable and the group has a well-defined sound, but songs blend into each other and some are really long (many clock in at over 6:00). Experimentation would really help them broaden their sound and make sure their songs aren’t forgotten —CJ Morgan

Sweet Tooth
Create Your Fate
Shock Collar Records
Street: 11.09.13
Sweet Tooth = Whitesnake + Marilyn Manson



Ogden-area local **Logan Smith** (aka Sweet Tooth) combines gothic style with an ‘80s-era rock sound in his debut album, *Create Your Fate*. If **Brian Warner** had entered the music scene in the glory days of butt rock, he might have ended up sounding much like Sweet Tooth. Smith propelled his music career last spring through an appearance on Bravo’s *The Kandi Factory*, where he won a professionally produced music video for his song “Gotta Go” and a \$5,000 cash prize. *Create Your Fate* contains some well-produced music, and Smith’s voice makes it clear why he won that episode of *The Kandi Factory*. “Somebody Died Today” and “Thief In The Night” were personal favorites, but the entire album is a fun combination of old and new styles of rock. —John Ford

Tom Bennett
The Man Who Shook the Trail of the Devil’s Hounds
Sweet Salt Records
Street: 12.17.13
Tom Bennett = Bob Schnieder + John Lee Hooker

From start to finish, the most powerful word I’ve found to describe *Devil’s Hounds* is “honest.” The beginning of this album focuses specifically on one man’s experience of, possibly, his favorite place on earth: Salt Lake City. “If I Could Die Anywhere” describes all of the reasons why the salty city is stunning, incredible and full of love. In the final line of the song, suddenly he’s contradicting himself and calling out a lie. I’m still trying to figure out what this means. On “My Drunken Lover,” the slide guitar perfectly depicts the slippery sensation of having one too many to drink. “Roy’s Song” is a bridge between the first and last song, both in lyrics and overall sound. Although the album is only three songs long, it seems a lot of thought was put into how every-

thing would be organized. Finally, lo-fi recording techniques go perfectly with the old-timey style of folk and delta-blues music chosen. —LeAundra Jeffs

Untytléd
Winter Subunderground Productions
Street: 02.01
Untytléd = Thievery Coroporation + Big Black Cloud

I’ve got my wine, I’ve got my Untytléd album and now all I need is a fat spliff. In all seriousness though, this album is superb to chill out to (or can easily be used to wallow in a cesspool of seasonal self-deprecation, I quickly found). Off-the-wall chord progressions are paired with unexpected effects while freaky drum machines create a psychedelic shroud you could easily lose yourself in. Tracks such as “Sink” offset the smoothness with intense buzzing or growling effects. My favorite listen was through noise cancelling headphones while snow dusted down on the city, but an odd, chilly summer night could easily go with it just as well (check out “Working Man”). Instrumental trip-hop has taken up much of my music-listening time recently and this bizarre, unique morsel will now be at the top of the list. Just don’t get yourself lost in a bad trip, now. —LeAundra Jeffs

Various Artists
RadioWest: Live In Studio
KUER 90.1 FM
Street: 12.03.12
RadioWest: Live In Studio = Band Of Horses + Devil Makes Three x Allison Krauss + The Black Lips

KUER’s *RadioWest* has been more prominently known for its journalistic integrity and willingness to poke the proverbial bear when it comes to politics. But show host **Doug Fabrizio** and his talented staff love local music and have made it a point to bring on the latest acts to talk about their craft and play live cuts of music for their listening audience. The lineup for this compilation includes names like **Band Of Annuals**, **The Moth & The Flame**, **Holy Water Buffalo**, **Lanarchiste**, **Spell Talk** and **The Legendary Porch Pounders**. Simply put: This is the best music that came out of their studio, wired and recorded with the finest care from professional studio techs who know how to get the best out of a live performance. It’s about as close to having **John Peel** put a local album together as we’ll ever come. —Gavin Sheehan



PIERCING STUDIO

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Music Reviews

+/-

Jumping the Tracks Teen-Beat

Street: 02.04

+/- = The Airborne Toxic
Event / The National

+/- isn't such a tough problem to crack. The formula for this album seems to be: Throw in some decent layered melodic bits and a variety of well-balanced instrumentations, along with average-guy vocals (He's on key, he just doesn't sound great). Some tracks brought **Band of Horses** to mind ("Exorcising Your Ghost"), while others felt like **Versus** ("Toe the Line"), but the formula is ... well ... formulaic. *Jumping The Tracks* is so painfully "meh" that it makes me pissed off and sleepy. It chaps my ass that the vocals just don't complement the shimmering guitars and neat sonic framework—we have computers that fix this, people! I found no reason to settle for this with a variety of other similar, better artists. —*CJ Morgan*

Angel Olsen

*Burn Your Fire For No
Witnesses*

Jagjaguwar

Street: 02.18

Angel Olsen = *You Are Free*—
era Cat Power + Joan Baez



If Angel Olsen sounds familiar on the 11 songs on *Burn Your Fire*, it might be because of the marvelous nostalgia of a bygone era that her voice evokes. Or perhaps the familiarity—no, the power—of these songs comes from the ease with which Olsen convinces us that the most healing remedy for loneliness is music itself. Universals aside, this is Olsen's catharsis: beginning

with the depressed but self-confident uncertainty of opener "Unfuck-the-world" and the blazing "Forgiven/forgotten"—it's a defiant, personal record. She's still hanging her voice on vintage Americana hooks—"I feel so lonesome I could cry," she sings on "Hi-five"—though this is her first release with a backing band, which envelops her fiery warble in warm, complementary tunes. Olsen is a mighty force for the power of great songwriting; "I wish I had the voice of everything," she sings on "Stars"—and so do we. —*Christian Schultz*

ANNE

Pulling Chain

Run For Cover Records

Street: 03.04

ANNE = The Cure + Type
O Negative - My Bloody
Valentine

While the invisible line that often divides musical subgenres sometimes requires a stretch of the imagination, Portland-based ANNE (aka **David Lindell**) has completely jumped the shoegazer one it inherited for a decidedly electronic, goth-y one, on this, their "proper" debut. This anti-stereotyping approach works well musically, and the bulk of the tracks (like "Blonde Men" and "Modesty") recall early stuff by The Cure. Not always so smooth is the vocal experimentation (low to high) that Lindell dabbles with. The otherwise catchy "Terms" is slightly flawed by his deeper pitch during its intro, but saves itself when he lightens it up. In fact, when Lindell takes himself a tad too seriously (like on "Concession" and "Guarnieri"), he unwittingly steers his otherwise happy party into those murkier goth clichés. ANNE's new direction benefits greatly when taking a livelier approach (witness "Disruption" and "Interruption"), which I hope they continue to explore. —*Dean O Hillis*

Apocalyptica

*Wagner Reloaded - Live in
Leipzig*

BMG

Street: 11.19.13

Apocalyptica = **Metallica +
Mussorgsky + Yanni**

A walk to the Clean-Air Rally was my occasion to hear the latest from

Europe's darling doom-cello quartet. At first, *Wagner Reloaded* filled my ear buds with drones evoking the bleak and forlorn honking of **Ingram Marshall's** *Fog Tropes*, a sextet for brass and foghorns. But the promised ambient excursion was soon compromised by a sprinkle of audience applause. It broke as neither barroom hollering nor stadium cheers, but, rather, the socially mandated manifestation of mass approbation, and one sounding suspiciously studio-produced. Thereupon commenced an hour of overripe and sodden symphonic salmagundi. Whether wallowing in themes cut and pasted from **Beethoven**, maudlin lullabies (with sampled baby prattle) or the most domesticated of Phrygian exoticism, the album consistently eschews any of the rapturous chromatism **Wagner** used to drown and annihilate the bourgeois ego. In this mendaciously misnamed cyclops, every wart and wrinkle oozes with narcissistic libido. It is unsuitable even for guilty listening. —*Brian Kubarycz*

Ass to Mouth

Degenerate

Selfmadegod Records

Street: 02.19

Ass to Mouth = **Squash
Bowels + Toxic Bonkers +
mid-'90s era Napalm Death**



I love the smell of fresh grindcore in the morning. This Polish band delivers some nice tongue-in-cheek grind goodness on their second full-length and first (one could argue) on a bigger label—the always grinding Selfmadegod. The album flies by like a bullet licking your eyeball. The only real thing that breaks through the band's ludicrous speed is movie samples from **Nic Cage** and some other

song-related blurbs. Ass to Mouth take the groove-oriented grind approach, which is nice to have some tight riffs that remain in memory. "Sentenced to Grind" and "Drunk & Stoned" give the goods by way of meat-falling-off-the-bone riffs. "Brainless Retards" and "You have O Friends" take it up a notch on the BAM! Looking for some punk/hardcore/thrash-punching grind? Better take on that Ass to Mouth action. —*Bryer Wharton*

Behemoth

The Satanist

Metal Blade

Street: 02.04

Behemoth = **Vader + Seth +
Dissection**

Fans of Behemoth have waited five years for this album, which is ceremonial, sinister and satisfying as hell. "Blow Your Trumpets, Gabriel" begins the ritual with hypnotic percussion and repetitive riffing, then attacks the entranced listener with Behemoth's signature breakneck speed, accompanied by a diabolical chorus and trumpets. Anyone familiar with Behemoth will recognize the occult, transcendental auras of their later albums, which propel the listener into a vortex of pandemonium. "In The Absence of Light" has an acoustic, spoken-word interlude (is somebody playing a fucking saxophone in the background?!). Much of the album is mid-paced and groovy, but it's still immense and heavy, and there are plenty of blast beats peppered on several tracks. If 2009's *Evangelion* was *The Exorcist's* Regan before she met Captain Howdy, then *The Satanist* is completely possessed by Pazuzu—and she's spinning her head, masturbating with decorative crucifixes and urinating in front of the dinner guests. —*Alex Coulombe*

Beth Thornley

Septagon

Record Collection

Street: 04.08

Beth Thornley = **Aimee
Mann + Anna Nalick**

This is the type of music you hear playing over sappy moments in an ABC Family rerun of *Gilmore Girls*, and I mean that with full respect. There is a place in the world for pleasant, slightly cheesy songwriting. It'll sucker-

punch you in the heart when you least expect it, and that’s powerful. Thornley writes clean songs, simple and to the point with pop-ballad lyrics. “Last To Fall” is structured around gentle piano and says, plaintively, “You’re the one who got away,” while “All These Things” offers a more forceful sense of her past. The four tracks that make up *Septagon* may be made-for-TV, but they’re still bona fide. –*Kia McGinnis*

Black Knights

Medieval Chamber

Self-Released

Street: 01.14

Black Knights = Eazy-E + Mos Def + Synthetic Epiphany

Wu-Tang affiliates and Black Knights members **Rugged Monk** and **Crisis the Sharpshoota** met **John Frusciante** through mutual friend, **RZA**. After meeting and beginning an experimental collaboration, the final product is *Medieval Chamber*. This 10-track LP made my head explode. Prepare for sounds of electronica with unrelated samples and effects, which are backed with an orchestra and an occasional chorus. Rugged Monk and Crisis spit harmoniously with the beats, hitting you with those West Coast, hard-hitting flows. “Black Knights, you know the story, since we lost **Doc Doom** the game ain’t got nothing for me,” Crisis shouts out to deceased member Doc Doom in “Knighthood.” However, the tracks remind me of the snyth-pop sounds I made on my brothers’ Yamaha keyboard in the ’90s. I have respect for John Frusciante because I’m a huge **RHCP** fan, but I’m still debating if I’m a fan of his hip-hop production skills. –*Allie Russell*

Bleeding Rainbow

Interrupt

Kanine Records

Street: 02.25

Bleeding Rainbow = The Cranberries + Grape Soda + Sonic Youth

If only I had a chance to listen to this album my sophomore year of high school. Pop punk mashes surprisingly well with a soaring, ’90s infusion of grunge. **Sarah Everton**’s vocals mesh flawlessly with both the grinding power chords reminiscent of **Nirvana** and the inspirationally lilting mini-riffs, which reminded me of snippets from a **Pixies** song (see “Out of Line”). While the album as a whole comes off slightly more angsty than my style, I still enjoyed my experience with it. –*LeAundra Jeffs*

Bombay Bicycle Club

So Long, See You Tomorrow Island Records

Street: 02.03

Bombay Bicycle Club = Snowden + Sigur Rós + Windmills

Bombay Bicycle Club’s fourth album starts off strong, falls asleep and then wakes up like it forgot what it was doing. However, even half a quality album is leagues above the rest in today’s indie-drenched market of experimentation. The first half of the album is a lot of fun for the polite English quartet, and “Home By Now” is the album’s standout track. “Overdone” is a strong opening to the album, but “Luna” is ambient indie pop trash, and you can blame the success of **Passion Pit** and **MGMT** for its endorsement. This is a step up from *A Different Kind of Fix*, but a major step down from *I Had The Blues But I Shook Them Loose*. I enjoy following this band and look forward to more in the future, but sadly, this is a partially wasted effort by a potentially great band who hasn’t found its *Joshua Tree*. –*Benjamin Tilton*

Cannabis Corpse/ Ghoul

Splatterhash Split

Tank Crimes

Street: 01.07

Cannabis Corpse = Autopsy + Grave

I hope people aren’t still calling Cannabis Corpse a “joke band.” Yeah, they’ve got that whole “weed pun” thing cornered, splicing kief-crusted metaphors into trad-death metal fare, but slagging them as a cloying stoner parody is a serious oversight to their technical greatness. Both of these offerings are strong, but “Shatter Their Bongz” is the more potent, featuring **GWAR**’s **Pustulus Maximus** on lead axe, brain-melting double bass and **Weedgrinder**’s most schizophrenic vocal burst ever. On the flip-side, Ghoul carves deeper into their ghastly cuisinart of punk, death and horror-drenched hardcore on “Inner Sanctum” (a cut which successfully rhymes “freshly opened crypt” with “coffin juices drip”) and “Spill Your Guts,” a deranged, 43-second banger that flits ’tween death and thrash-like indecisive noggin-bangers gakked silly on trucker speed. *Splatterhash* is a brief yet strangely addictive testament to some of death metal’s newer strains (yuk yuk) and an exuberant romp through the genre’s recesses. –*Dylan Chadwick*

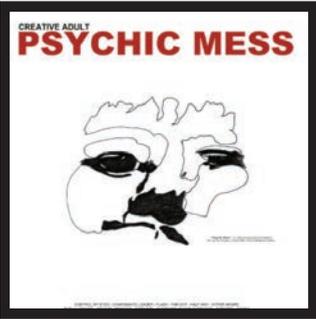
Creative Adult

Psychic Mess

Run For Cover

Street: 02.25

Creative Adult = Mayyors + Gray Matter + The Vibrating Antennas



Imagine the sound of an ’80s goth-influenced group that you can’t place between punk and new wave. Now, if you can imagine dropping the needle on their LP, coated with a fine layer of mud, you might imagine something close to *Psychic Mess*. The grit coating the album, distorting everything from bass to vocals, doesn’t slow the pace or distract from the enticing melodies. Creative Adult experiment in the psychedelic with instrumental song, “Psychic Message.” The track plays with the ambient noise of swelling echoes panning side to side (creating a hellish effect **The Damned** might envy) that I wish filled more of the album. Without “Psychic Message” skewing my vision, I’d have a hard time thinking of ways to improve *Psychic Mess*. –*Steve Richardson*

Damien Jurado

Brothers and Sisters of

Eternal Son

Secretly Canadian

Street: 01.20

Damien Jurado = M. Ward + Bon Iver

Haunting melodies fill Seattleman Damien Jurado’s newest indie rock album, *Brothers and Sisters of Eternal Son*, in nearly every track. Jurado crafted a musical atmosphere that feels dream-like and almost eerie. Between his vocals and guitar riffs, Jurado’s 11th album is a 10-track masterpiece. However, it does more than send shivers down your spine—the lyrics are crafted into a perfect, linear and mythic story. Though most of the album is more or less slow-paced and centered around a far away sensation, both vocally and instrumentally, it ends on an uplifting note. Final track, “Suns in our Mind,” leaves listeners in a perpetuated dream state, daydreaming for more. –*Lizz Corrigan*

Damaged Bug

Hubba Bubba

Castle Face

Street: 02.25

Damaged Bug = Vex Ruffin + Suicide

How do you re-invent yourself as a musician when your psych-garage band has gained a cult following and released a prolific amount of material



in a short amount of time? You create a solo project based around synthesizers and handmade electronics. **John Dwyer** of **Thee Oh Sees** has made an album that’s a unique piece of work, aside from a few references to **Silver Apples** (primarily the album’s cover art). *Hubba Bubba* revolves around a burnt-out drug addict or “damaged bug” that no longer feels human and is ready to depart this earth on a space ship, possibly named “Hubba Bubba.” From sleepy analog tracks to the bouncy synth pop of “Eggs At Night,” Dwyer takes us on the past or present, but looks to the future. –*Justin Gallegos*

Empty Flowers

The Air You Found

Redscroll Records

Street: 02.18

Empty Flowers = The Album Leaf + Tool / Tactical Sekt

It is not often that I hear traditional rock mixed with ambient electronic themes and can say I enjoy it. Empty Flowers showed me that the two can be beautifully united into an ocean of imagery. The subtle use of guitar and drums, when combined with ethereal synth, reminds me of walking alone in the desert watching the sunset and wondering where the path I am on will lead. This is truly a unique album that mixes rock, indie and industrial, and does so in a way where all elements shine through without sounding cluttered. For a unique experience regardless of your musical preference, give Empty Flowers’ *The Air You Found* a listen. –*Seeth McGavien*

Flying Lotus

Ideas+drafts+loops

Self-Released

Street: 10.10.13

Flying Lotus = Boards of Canada + Felix Laband

Ideas+drafts+loops has nods to **Steven Ellison**’s signature, off-beat styling, but is also full of experiments and collaborations that show how flexible Flying Lotus is as an artist. Featured on this album are the likes of **Viktor Vaughn**, another face of lyricist **MF DOOM**, and Satanic wordsmith **Earl Sweatshirt** on “Between Villains,”

which features Ellison’s cult-leading cartoon caricature, **Captain Murphy**, all coming together to create a dark trip through slasher hip-hop. Appearances from **Adult Swim**’s **Aqua Team Hunger Force** find their way among undertakings from groups such as **Shabazz Palaces**, providing poetic chants for “Hide Me,” and **The Underacheivers** flowing over kick and snare on “Adventure Sound.” Samples from **Blue Hawaii**’s “Sierra Lift” and reworkings of **Kanye West**’s “Black Skinhead” also creep their way into this album. There is a lot going on with *I+d+l*, and with 24 tracks, it is a psychedelic delve into the mind of an electronically inspired madman. –*Carl Acheson*

The Gaslight Anthem

The B-Sides

SideOneDummy Records

Street: 01.28

The Gaslight Anthem = The Bouncing Souls + The Replacements + The Weakerthans

After the release of *Singles Collection*, it was only fitting that The Gaslight Anthem follow that up with the more informal *B-Sides*. While, yes, the band has gained its reputation as a rough and raw rock act that would make **B** stop in his tracks, they’ve always managed to keep their material tight with a straightforward approach. This is the curtain being drawn back, at least a little. Full of covers, unreleased material and outtakes, this is a chance for fans of the band to dive a little deeper, but take caution: If you haven’t at least gone through Gaslight’s more polished releases, this is not for you, and is not designed to be your first Gaslight experience. They take a shot at **The Rolling Stones**’ “Tumbling Dice,” which is an uphill battle they manage quite well. Most of the uncovered material is good, but unnecessary to a passing listener. –*James Orme*

Hauschka

Abandoned City

Temporary Residence Ltd.

Street: 03.17

Hauschka = mountaintops. + Rachmaninoff + Woodkid

Props to Hauschka for choosing a quite appropriate album title. When I listened to the album, all I could think of is how great of a soundtrack this would be for a post-apocalyptic movie. Piano is the main instrument, but it is “prepared”—Hauschka puts wooden sticks between the strings to provide an interesting texture and organic-sounding drum beats. The melodic changes in the songs are very subtle and can be tedious to listen to on the first try, but after a couple of repeats, I got sucked into the depth of the music. There was an overwhelm-

ing sense of romantic loneliness, a contrast that was expressed by major-sounding piano lines against the dark, percussive sounds. Think chiptune, but with sounds you’d hear in an orchestra hall. –*Arnold Hsu*

The Hold Steady

Teeth Dreams

Washington Square

Street: 03.25

The Hold Steady = Cheap Trick + Bruce Springsteen + Hüsker Dü



In the four years since their last LP, The Hold Steady busied themselves with soundtrack work and solo records. This latest album, *Teeth Dreams*, finds the band older, wiser and on a new label. It’s a straightforward rock n’ roll record with a punk vibe and a 1970s rock aftertaste. This is partly due to the addition of guitarist **Steve Selvidge**, and partly because the session was overseen by producer **Nick Raskulinecz** (**Foo Fighters**, **Rush**). At times, it seems overproduced—the vocals are buried more in the mix and the dueling lead guitars compete for much of the action. Still, it fills the void like only this band can. Opening track “I Hope This Whole Thing Didn’t Frighten You” recycles some familiar lyrics and blasts them without apology. Another highlight, “Wait A While,” offers up relationship advice in the band’s pure, anthemic style. Hold Steady fans rejoice—this is a great record. –*James Bennett*

Indian

From All Purity

Relapse Records

Street: 01.21

Indian = Middian – Kayo Dot + Down

From All Purity embodies simplicity, but lacks the subtlety of Indian’s previous releases. With *Guiltless*, the band put a considerable amount of effort into experimenting with their style. Unfortunately, they seem to have settled on the least exciting aspects of their sound, with virtually every song lingering on self-indulgent gestures at heaviness. “Rhetoric of No” and “The Impetus Bleeds” seem to signal a return to the lively riffing of their

previous albums, but then the band inevitably falls back into a yawn-inducing sound coma. Containing little substance to be admired, *From All Purity* marks the low point in Indian’s discography. –*Henry Glasheen*

Isaiah Rashad

Cilvia Demo

Top Dawg Entertainment

Street: 01.28

Isaiah Rashad = Schoolboy Q + Odd Future

Thanks to artists like **Drake** and **Earl Sweatshirt**, the pressure for rappers to front like they’re hardened sociopaths has eased dramatically. Hip-hop as therapy is the style of the day. For better or worse, Isaiah Rashad is no exception. Right off the bat, he raps, “My daddy taught me how to drink my pain away / (he) taught me how to leave somebody,” as if these were good things. Yet by the end of *Cilvia Demo*, you realize Rashad is far too clever to be that one-dimensional. Rashad takes his father’s abandonment and turns it into a moral imperative—a move that could have been trite in hands of a lesser MC. This, however, is a daring labor of love by a very gifted young man. These strong but flawed songs creep into your soul without you even realizing it—the same way that forgiveness can. –*Dan Vesper*

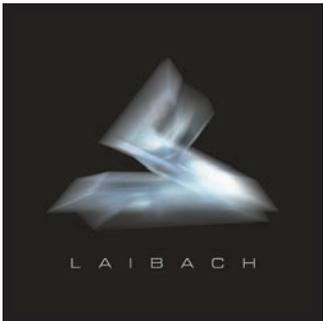
Laibach

Spectre

Mute Records

Street: 03.03

Laibach = Leonard Cohen + Melodram + Rammstein



This Slovenian group is just as intense as it always has been, and may be even more progressive than ever. They have not slowed down at all with their politically motivated, spoken-word lyric style. Tracks like “Koran” remind us of how we all want to live in this world peacefully, yet, even with humanity’s intelligence and scientific progression, words written millennia ago affect people’s beliefs and provoke us to wage war against one another.

Although, this release has some of the aggressive, cadence-type music that we are used to, it also has a variety of

calmer music styles to it as well. It includes a touch of experimental, drum and bass, EBM and even dubstep on some tracks. The catchy, poppy beat of “Eat Liver!” left me singing the song for days. This is a must-listen. –*Mistress Nancy*

Liars

Mess

Mute Records

Street: 03.24

Liars = Health + Trust

Mess is a world away from Liars when we first heard them at the turn of the century. It picks up where “Brats” on *WIXIW* left off—dark, noisy EDM as played by a band that doesn’t care about EDM conventions. Like their first record, *They Threw Us All In A Trench And Stuck A Monument On Top*, Liars eschew genre and their own traditions to create subversive, anti-pop dance punk. This time, though, they’re working from within the machine, using conventional EDM tools, sounds and beats and smashing them together into something unmistakably theirs. Their drum worship of *Drum’s Not Dead* is obvious in “Pro Anti-Anti” and “Boyzone,” while “Mess On A Mission” and “Perpetual Village” take a *Trench* approach to *Sisterworld*’s alternate dimensions. The band is now adept in the electronic manipulation they flirted with in *WIXIW*. Mess moves beyond the yearning of *WIXIW* and offers an alternative—a cheerfully dark counter to tradition and the world at large. –*Cody Kirkland*

Marissa Nadler

July

Sacred Bones Records

Street: 02.04

Marissa Nadler = Emily Wells + Daughter

With minimal instrumentation, Nadler’s voice is highlighted, making the voice of her sorrow the focus. As most folk singers are wont to do, many of the themes of *July* center around loneliness and heartache. This was most obvious in “1923” as she repeats throughout the song, “Baby come back to me,” in an almost desperate way. Though it’s been done, Nadler’s voice is classic sounding, as if she could have come straight from a saloon in the 1920s with her loopy, sinister yet soothing soprano, making this an album I won’t dismiss. –*Brinley Froelich*

Morbus Chron

Sweven

Century Media

Street: 03.04

Morbus Chron = Atheist + Death + Pestilence

In 2011, Stockholm’s Morbus Chron unleashed a superbly revered,

forward-thinking death metal album, *Sleepers in the Rift*. The next year, the band hinted at some musical direction changes with a 10-inch EP in the form of *A Saunter Through the Shroud*. The history lesson here is that the band moved oceans with their debut, but with its follow-up, *Sweven*, the band is out to move some major earth. The album, while retaining similarities of the band's past, has moved the term "forward-thinking death metal" to new territory. The album, at its core, shuffles the straight-up death metal tag. It's an instrumentally driven album, but there are vocals. The compositions of each song are thought out and sonically immersing, dense and multifaceted songs that you will want to continually engage in. *Sweven* is one of those albums to think about and listen to on repeat. This, I promise, will be one of the big sleeper metal albums of the year. —*Bryer Wharton*

Pow!
Hi-Tech Boom
Castle Face Records
Street: 01.20
Pow! = Units + Suicide

This record buzzes like a Brookstone orgasm chair, especially the track "Switchboard Scientist," which swoons like a Funkadelic groove minus the big-band instruments, with added Prozac and guitar dirge. It's no downer, though. The album cleverly progresses like a dystopian science-fiction movie, with some new technological disaster at every turn. The lyrics are filled with funny, downplayed complaints sung in a Mark E. Smith sort of lilt. Despite varying widely from song to song, it is a very to-the-point kind of affair, with most songs lasting between two and three minutes. Music like this doesn't come along that often, so get it while you can. —*Jordan Deveraux*

Rock n' Roll Monkey & the Robots
Rocket Trash/ Strings & Traps LP
Rock n' Roll Monkey Records/Motor Sounds Records
Street: 01.14
Rock n' Roll Monkey & the Robots = Lou Reed + Television + The Beatles

Seemingly covering the basic aspects of rock n' roll, this double EP, 45-RPM LP is a combination of pop and folk wrapped with surf rock, dashed with some punky attitude and concluded with Mersey-sound rock n' roll. I would recommend starting with "The Postmodern Gal," which leads in with a heavy guitar riff and edgy-sounding vocals from **Craig Cambell**. This LP also has a great historic rock ballad about the Cold War-era crossing point between East and West Berlin,



"Checkpoint Charlie." Despite some fun numbers, this album does come across as a bit stale ("Into Oblivion") as well as corny in the poppy number "I Really Like You," in which a girl is compared to ramen noodles. It's an album perhaps best suited for a sock hop or beach blanket party. I wish it were exceptional, but it isn't. —*Nick Kuzmack*

Solander
Monochromatic Memories
A Tendervision Recording
Street: 02.20
Solander = Lydia + Electric President + The Head and the Heart

If Tumblr had a soundtrack, this would be it. Blending semi-wavering vocals à la **Conor Oberst**, Solander mixes twangy banjos, majestic cellos and outdoorsy lyrics to accompany all those pictures of skinny, naked girls smoking cigarettes, GIFs from *Skins* and fog-covered pine trees. Also, like Tumblr, you can tell this band is trying way too hard. Maybe it's the fact that most of their songs sound like they're trying to go on outdoor adventures or the fact that they failed at letting nature inspire them and, instead, just plainly describe what they saw out of their window, then threw in some vague, washed-up bullshit about love. Wow, you can see the trees and falling leaves—how groundbreaking and deep. Granted, I've heard a lot worse, but I'd pass on this unless you're 15 and think your life is like a **John Green** novel. —*Allison Shephard*

Slough Feg
Digital Resistance
Metal Blade Records
Street: 02.18
Slough Feg = Cirith Ungol + Brocas Helm + Legend

Sounding as fresh and unpredictable as their early material, *Digital Resistance* drops the droll seriousness of modern metal in favor of a fun, thoughtful approach. **Mike Scalzi** continues to tread the thin line between heavy metal and rock n' roll with his acrobatic guitar work and unconventional songwriting. The whole production sounds warm and organic, contrasting well with the

album's lyrical themes of technological isolation. Yet, even with such heavy subject matter, the band keeps things light and playful. *Digital Resistance* is a slow burn that builds on Slough Feg's legacy of unmistakable heavy metal excellence. —*Henry Glasheen*

Spirits and the Melchizedek Children
So Happy, It's Sad
Self-Released
Street: 03.04
Spirits and the Melchizedek Children = Arbouretum + Emily Jane White + Pontiak

While this Atlanta band's name may have unintentional crossover appeal here in Utah, those cognizant of Mormonism's mystical/magikal past may add this record to their collection of spirit-channeling artifacts. *So Happy* is comprised of deep washes of neopsychedelic, reverbed-out guitars, spectral folk of a doomed American West and the deep ebb and flow of droning guitars sacred enough to divine gold. SATMC have a pretty keen ability to know when to throttle down their light-touch psychedelia into gorgeous post-rock/folk-influenced soundscapes à la **Grails** or **The Cosmic Dead** on tracks like "Copper Feather" and when to compose huge, sweeping ballads on tracks like "Land Tied." *So Happy* is an incredibly dynamic album you could lose an entire afternoon in. —*Ryan Hall*

Thee Silver Mt. Zion Memorial Orchestra
Fuck Off Get Free We Pour Light On Everything
Constellation Records
Street: 01.21
Thee Silver Mt. Zion Memorial Orchestra = Of Montreal + Godspeed You! Black Emperor – Sonic Youth



"We live on an island called Montreal, and we make a lot of noise because we love each other," a small child announces at the start of album opener "Fuck Off Get Free (For the Island Of Montreal)," and it would seem to announce Montreal as an "island" of childlike abandon, noise

as a sonic metaphor for freedom, as much as the city has been a symbol of the Quebec Independence Movement. This release from a band with often-revising lineups and altered band names is one of their most tuneful, even, dare I say, "rocking." Their melodies may be repetitive, but they are hypnotic and draw you into their spell. "Austerity Blues" is the latest in a string of tunes that puts a leftist spin on political events. The influence of traditional musical genres like folk singing and avant-garde classical music has helped them mold their idiosyncratic musical identity into something that's remarkably engaging. —*Stakerized!*

Yasmine Hamdan
Ya Nass
Crammed Disks
Street: 03.25
Yasmine Hamdan = Mirah + Yael Naim

While I can't understand the lyrics of any of these songs, I can understand the sentiment and emotion behind them, which speaks to the universality of music. Hamdan's elegant voice can take you to her dreamland fantasy, regardless of your knowledge of Arabic. "Shouei" stuck out most for me, evoking the sounds of staring out the window and watching the rain in your cozy setting of choice. The album sways gracefully between the nostalgic sounds, like in "Aleb," to darker, tormented melodies, such as "Enta Fen, Again" and "La Mouch." I won't be surprised when I hear her more in the States, as she's mastered her craft. —*Brinley Froelich*

Xiu Xiu
Angel Guts: Red Classroom
Polyvinyl
Street: 02.04
Xiu Xiu = This Song Is A Mess But So Am I + Milk:Blood

On this most recent Xiu Xiu release, **Jamie Stewart** has taken a darker, more gothic approach than on other recent albums. Some apt comparisons might be **Bauhaus** or **Siouxsie And The Banshees**. The hook on "Stupid in the Dark" is reminiscent of **The Weeknd's** "House Of Balloons ^ Glass Table Girls," and makes it the most listenable track by far. If you're to believe the press release, Stewart has rid himself of his pop affectations, but I disagree. The dark, pulsating, emotional beat that is present throughout the album, in one form or another, has some strong similarities to one of the most successful albums of 2013: **Kanye West's** *Yeezus*, which some say is a return to Stewart's roots, but is more calculated, more listenable, and more interesting. —*Cody Hudson*

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The Daily Calendar

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

Friday, March 7
 Mortigi Tempo - *ABG's*
 Dvorak's "New World" Symphony - *Abravanel*
 Breaux, Tiger Fang, Temples - *Bar Deluxe*
 Grits Green - *Brewskis*
 David Hause, Northcote - *Burt's*
 Dr. Dog, Saint Rich - *Complex*
 Made Monster, Miss DJ Lux - *Downstairs*
 Larry Smarr - *Eccles Center*
 Elvin Bishop - *Egyptian Theatre*
 Rick Gerber - *Garage*
 Tony Holiday - *Green Pig*
 R.A.T.S. - *Hog Wallow*
 Liv and Ingmar - *Jim Santy Auditorium*
 Guantanamo Baywatch, Boom!, The Black Sands - *Kilby*
 Betty Hates Everything, Headquarter, Blame James, Someone's Mom - *Liquid Joe's*
 Save The World Get The Girl - *Murray Theater*
 Ice Hotel, June Cat, Matt Orr (Strange Family) - *Muse Music*
 Dixie Fest - *Old St. George Airport*
 Klea - *Rose Wagner*
 Foxtails Brigade, Jesus Or Genome, Pablo Blaqq - *Shred Shed*

Submerged In Art - SLC Photo Collective
 Dale Earnhardt Jr. Jr., Chad Valley - *State Room*
 Seance with the Crone - *SteamHead Cafe*
 American Hitmen - *The Royal*
 Shanahy, New Time Ensemble - *Unitarian Universalist Society*
 Antiserum, Pookie, Spacey - *Urban*
 Provo Gallery Stroll - *Various Galleries*
 Ogden's First Friday Art Stroll - *Various Galleries*
 Book On Tape Worm, Flannel Graph - *Velour*
 Ferocious As They Come, Coral Bones, Nette Jensen - *Why Sound*
 MiNX, Melody Pilsipher, Lady Murasaki - *Woodshed*

Saturday, March 8
Happy Birthday, Bryer Wharton!
 Dvorak's "New World" Symphony - *Abravanel*
 Intersections: Visual Arts Workshop - *Art Access*
 Electric Six, Yip Deceiver, Wildcat Strike - *Bar Deluxe*
 Utah County Swillers, The Glorious Bastards, Duane Mark & The Get Down Bandits, Reverend Red - *Burt's*
 Gnu Guts & Glory, This Must Be The Band - *Canyons Resort*
 Nocturna - *City Library*

WRD: Uinta Madness Roller Derby vs. Capital City Skull Crushers - Derby Depot
 Miss DJ Lux - *Downstairs*
 Elvin Bishop - *Egyptian Theatre*
 Live Nite Events Launch Party - *Elevate*
 Star Anna - *Garage*
 The Chickens - *Green Pig*
 Coolibibus - *Hog Wallow*
 Liv and Ingmar - *Jim Santy Auditorium*
 Gavlyn, Cannibal Jay, Jare & Joey, KDZ, Fukwitme Committee - *Kilby*
 WWE's "Road To Wrestlemania" - *Maverik Center*
 Lydia, Saint Motel, Golden Sun - *Murray Theater*
 Hollow Bodies, GirraficJam - *Muse Music*
 Red-White & Snow - *National Ability Center*
 Ladysmith Black Mambazo - *Peery's Egyptian Theatre*
 Ring Around The Rose - *Rose Wagner*
 Inland Empire, Nostalgia, Assuming We

Survive, Cromwell, Dose Of Adolescence, Low Life Music, One Hundred Proof - *Shred Shed*
Submerged In Art - SLC Photo Collective
 Poly Coffee - *SteamHead Cafe*
 Real Estate, The Shilohs - *Urban*
 The Vintage Whites Market - *Utah State Fairpark*
 The Brocks, Richie Kissinger, I/O - *Velour*
Sunday, March 9
 Serial Hawk, Oxcross - *Burt's*
 Puppet Up! - *Uncensored - Eccles Center*
 Liv and Ingmar - *Jim Santy Auditorium*
 American Babies, The Weekenders, Fear Fiasco - *Kilby*
 Carson Allen, Dylan Jakobson, Salty Waters, Gino Colletti - *Shred Shed*
 Dead Meadow, Dark Seas, Red Telephone - *Urban*
Monday, March 10
 Galactic, Brushy One String - *Depot*
 Tough Age, Jawwzz!! - *Diaboliical Records*
 Intro to Traditional Witchcraft - *SteamHead Cafe*



Gravecode Nebula CD Release @ Bar Deluxe 03.14 with Demon Lung

Leslie & The LYs, Dean & The Delilahs, Boone County Comedy Troupe, DJ Jesse Walker - *Urban*
Tuesday, March 11
Happy Birthday, Ryan Hall!
 Kung-Fu Theater - *Brewvies*
 Playing God - *City Library*
 Katie Ainge - *Gepetto's Pizza*
 G-Eazy, Rockie Fresh - *In The Venue*
 In Transit, Parchment, Francis Dillinger - *Kilby*
 Brazilian Drum Workshop - *SLC Arts Hub*
 Worst Friends, Settle Down, Birthquake - *Urban*
Wednesday, March 12
Happy Birthday, Sean Hennefer!
 Sick Puppies, Lacuna Coil, Eyes Set To Kill, Cliver - *Complex*
 Molly Gene - *Garage*
 Keyvn Dern - *Hog Wallow*
 Boyside, Four Years Strong, Daylight, Mixtapes - *In The Venue*
 In Color, Cade Walker - *Kilby*
 The Light In Her Eyes - *Leonardo*
 Big Shiny Geek Show Pub Quiz - *Lucky 13*
 Protest The Hero, Night Verses - *Urban*
 David Charles, Adam Deffler - *Velour*
 Lit Knit Crafting Circle - *Weller Book Works*

Thursday, March 13
 Pretty Things Peep Show - *Bar Deluxe*
 Shady Elders - *Burt's*
 Slaughter Daughters - *Green Pig*
 Irony Man - *Hog Wallow*
 Teaguer Czubak, Katie Van Sleen - *Kilby*
 Tony Holiday & The Velvetones - *Lumpys South*
 Journey of the Spirit Ritual - *SteamHead Cafe*

The Sword, Big Business, O'Brother - *Urban*
 Colin In The Sea - *Velour*
 Raccoon Dog, The 2:13s - *Why Sound*
Friday, March 14
Happy Birthday, Jake Vivori!
 Riksha - *5 Monkeys*
 Folk Hogan - *ABG's*
 Gravacode Nebula, Demon Lung - *Bar Deluxe*
 Mistakes - *Brewskis*
 Gamma Rays, MKF, The Jingoos - *Burt's*
 Miss DJ Lux - *Downstairs*
 The Bully, Smoke In The Tavern - *Garage*
 American Babies, The Weekenders, Fear Fiasco - *Kilby*
 Carson Allen, Dylan Jakobson, Salty Waters, Gino Colletti - *Shred Shed*
 Dead Meadow, Dark Seas, Red Telephone - *Urban*
Monday, March 16
 Bolshoi Ballet's: Jewels - *Broadway Centre Theatre*
 Eurobeard - *Downstairs*
 Philomena - *Jim Santy Auditorium*
 The Wild War, Faraday Le Soleil? - *Kilby*
 UCPB, Made Of More, Nocturnal, The Rock Mechanix - *Liquid Joe's*
 Tough Age, Jawwzz!! - *Diaboliical Records*
 SLC Tattoo Convention - *Salt Palace*
 Problem Daughter, And I The Lion, Foster Body,

SteamHead Cafe
 Muckracker, Regal Beast - *ABG's*
Future Trillionaire's St Patrick's Day Bash - Totem's
 Bird's-Eye View Maps - *UMFA*
MiNX, Bombshell Academy, Merchant Royal - Urban
 Westward The Tide, Luna Lune, Young & Old - *Velour*
 Unity: An Evening of Culture and Art to Benefit the Women of Mozambique - *Weber State*
 False Witness, R3ason, Burn The Gallows, Skald - *Why Sound*
 DJ Jesse Walker - *Zest*
Sunday, March 16
 Bolshoi Ballet's: Jewels - *Broadway Centre Theatre*
 Eurobeard - *Downstairs*
 Philomena - *Jim Santy Auditorium*
 So This Is Suffering, Goliath, Dismembered Beauty, Consumed By Silence, Alumni, Cries Of The Captive - *Loading Dock*
 SLC Tattoo Convention - *Salt Palace*
 Rotting Out, No Bragging Rights, Heart To Heart - *Shred Shed*
 Good Time Fiddlers - *Springville Museum of Art*
 Toubab Krewe, Holy Water Buffalo - *State Room*
 Moon Tree Mystery Full Moon Circle - *SteamHead Cafe*
Monday, March 17
 Tanglewood - *Brewskis*
 Matt Bashaw, Gamma Rays, DJ Celly Cel - *Green Pig*
 The Kin, Finish Ticket, Oh Honey - *Kilby*
 This Must Be The Band - *Snowbasin*
 Magic Mint, Michael Gross & The Statuettes, Coyote Hoods, The Bully - *Urban*
 Merit, My New Mistress, September Say Goodbye - *Why Sound*
Tuesday, March 18
 The Kanes, Down North - *Bar Deluxe*
 Stag - *Burt's*
 Smash & Grab - *City Library*
 Fever the Ghost, Hott MT, Bronze Museum, Rare Monk - *Kilby*
 Brazilian Drum Workshop - *SLC Arts Hub*
 Cory Moon, Wes Kirkpatrick, Jessica Bassett - *Velour*
Wednesday, March 19
 Roots Of Arcatia, Ned & The Dirt, Social Club, Decible Trust - *Bar Deluxe*
 O—O - *Burt's*
 SW/MM/NG, Euphoria Again, Koala Temple - *Diaboliical Records*
 Tiger Fang, Chiefs, Dustbloom - *Burt's*
 Folk Hogan - *Canyons Resort*
 Turandot - *Capitol Theatre*
 Young Dubliners, Swagger, Brother - *Depot*
 DJ Scooter - *Downstairs*
 Saints & Sinners Ball - *Eccles Center*
 Folk Hogan - *Green Pig*
 Desert Drifters - *Hog Wallow*
 Philomena - *Jim Santy Auditorium*
 Telepanther, Foster Body, Jawwzz - *Kilby*
 Freestyler, Brazen - *Lo-Fi Cafe*
 The Lost Boys, Kindred Dead - *Muse Music*
 Mike Gordon - *Park City Live*
 Annual Celtic Celebration - *Peery's Egyptian Theatre*
 Wisteria Pruning - *Red Butte*

2014 Tumbleweeds Film Festival - Rose Wagner
 SLC Tattoo Convention - *Salt Palace*
 The Shell Corporation, Racecar Racecar, The Sinisters, Save The World Get The Girl - *Shred Shed*
 Rumba Libre - *State Room*
 Ostaro Ritual with Stonebeacon Coven - *SteamHead Cafe*

SteamHead Cafe
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 Rumba Libre - *State Room*
 Ostaro Ritual with Stonebeacon Coven - *SteamHead Cafe*

- *The Hive*
 Odesza, Breton, Matty Mo DJ Set - *Urban*
 The Strike, Scott & Brendo - *Velour*
 Wes Urbaniak, Colby Bair, James Shepard - *Why Sound*
Sunday, March 23
 Pontiac, Eagle Twin - *Bar Deluxe*
 The Magic Beans - *Canyons Resort*
 Girl on a Bicycle - *Jim Santy Auditorium*
 The Ultimate Chocolate Festival - *Muse Music*
 North, Caldera - *Shred Shed*
 Lake Street Dive, The Congress - *State Room*
 Nightmares On Wax, Crisis Wright, Steez Loso - *Urban*
 Brumby, Pando - *Velour*
Friday, March 21
 Muckracker, Regal Beast - *ABG's*
 Cailin Connolly & Meghan Hallett - *Art Access*
 Ugly Valley Boys, The Slick Shifters - *Brewskis*
 The Delphic Quorum, Citizen Noise Exchange, Negative Hole, Elk Teeth - *Burt's*
 DJ Dolph - *Downstairs*
 Roadkill Ghostly Choir, New Madrid - *Garage*
 DJ Celly Cel - *Green Pig*
 Lady Legs - *Hog Wallow*
 Taking Back Sunday, The Used, Tonight Alive, Sleepwave - *In The Venue*
 Girl on a Bicycle - *Jim Santy Auditorium*
 Royal Bliss, Opal Hill Drive - *Kamikazes*
 Zurriick Presents: This Will Destroy You, Silent Land Time Machine - *Kilby*
 Red Tide Rising, Perish Lane, Downfall, Lily Gray - *Liquid Joe's*
 Oliver Trolley, Attack The Sunset, Shasta & the Second Strings, The Signal Sound - *Loading Dock*
 Lexington Heights, Gerade, The Paper Guns, Creature Vs. - *Muse Music*
 Martin Sexton, Jay Nash - *Park City Live*
 Nora Dates, Boyfrndz, Jesus Christ & The Goddamns - *Shred Shed*
 Lukas Nelson & P.O.T.R., The Weekenders - *State Room*
 New to the Pagan Community Meetup - *SteamHead Cafe*
 Happy Birthday London - *Studio Of Living Art*
 Mr. Gnome, Heaps & Heaps, Big Wild Wings - *Urban*
 Salt Lake Gallery Stroll - *Various Galleries*
 Oh Maryland - *Why Sound*
 Zombie Cock - *Woodshed*
Saturday, March 22
 Gaytheist, Baby Gurl, Yaktooth, Die Off - *Bar Deluxe*
 Brute Force - *Burt's*
 Steel Pulse, Pond Skimming Contest - *Canyons Resort*
 Gerald Clayton Trio - *Capitol Theatre*
 Augustines - *Club Sound*
 The Dirty Heads, Codi Jordan Band, Funk & Gonzo - *Depot*
WRD: Black Diamond Divas vs. Salt Flat Fallouts - Derby Depot
 Miss DJ Lux - *Downstairs*
 Cherry Royale - *Garage*
 Gedword, SEM, Solo Tragedy, Pittsburgh, Big CC - *Gino's*
 Jack & Jill - *Green Pig*
 Mokie - *Hog Wallow*
 Girl on a Bicycle - *Jim Santy Auditorium*
 Con Bro Chill - *Kilby*
 Star-Off, The Departure, Red Yeti, Mathew Lanier - *Loading Dock*
 Against Mel, Laura Stevenson, Cheap Girls - *Murray Theater*
 Avalon Landing, My Fair Fiend - *Muse Music*
Love Utah, Give Utah Floral Arranging with Pam Olson - Ensign Floral
 The Ultimate Chocolate Festival - *Natural History Museum*
 Northern Utah Fashion Expo - *Only In Ogden*
 Will Sparks, DJ Marshall Aaron - *Park City Live*
 Stephen Bess - *Rose Wagner*
 Above & Beyond, Atrition, Manufactured Superstars, Pegboard Nerds - *Sallair*
Fear Fiasco, Ocean Commotion, In Transit - Shred Shed
 Lukas Nelson & P.O.T.R., Tony Holiday Band - *State Room*
 Horus Oasis OTO presents the Gnostic Mass - *SteamHead Cafe*
 HVDD: Molly Morbids vs. Ladies Of The Lake



Black Lips @ Urban Lounge 03.31 with The Coathangers

Farewell, My Love, Megosh - *In The Venue*
 The Bastard Suns, The Rompstompers - *Metro*
 Lucid B, Hemingway, Blind Tomorrow - *Shred Shed*
 Brazilian Drum Workshop - *SLC Arts Hub*
 Yellow Ostrich, Pattern Is Movement - *Urban*
Wednesday, March 26
 Shorty The Mack, D Taylor & De-Quan, Young Squigg Lo, C-Note, Hany Dolo, Truant, K-Tokz & Heathen - *Burt's*
 Christian Coleman - *Loading Dock*
 Against Mel, Laura Stevenson, Cheap Girls - *Murray Theater*
 Ski Lodge - *Kilby*
 Big Shiny Geek Show Pub Quiz - *Lucky 13*
 Gladness - *Shred Shed*
 Lee Taylor - *Springville Museum of Art*
 Everybody Street - *UMFA*
 The Risin' Sun, Mark Matos & The OsBeaches, Lady Legs, Mad Alchemy - *Urban*
 Lit Knit Crafting Circle - *Weller Book Works*
Thursday, March 27
 Betty Hates Everything, The Last Wednesday - *Brewskis*
 MakingFuck, Tacos!, Huldra - *Burt's*
 Red Desert Ramblers, The Swinging Lights - *Doty Education Center*
 Mark Chaney & The Garage Allstars - *Garage*
 J.P. Whipple - *Green Pig*
 Talia Keys, Gemini Mind - *Hog Wallow*
 Ume - *Kilby*

Bludgeon Muffin - *Lumpys South*
 Songwriter Showdown - *Night 1 - Muse Music*
 Plan-B Theatre: 3 - *Rose Wagner*
 Atom Age - *Shred Shed*
 Eilen Jewell, Bullets & Belles - *State Room*
 Dark Moon Ritual with EarthHaven Coven - *SteamHead Cafe*
 Astronautalis, Playdough, Transit, Apt - *Urban*
 Ferocious Oaks, Adding Machines, The Red Six, Matt Weidauer - *Velour*
 The Adarna, Racecar Racecar - *Why Sound*
Friday, March 28
 Temples - *ABG's*
 K.Flav, Air Dubai, Itch - *Bar Deluxe*
 Bassmint Pros - *Brewskis*
 St. Vincent - *Depot*
 Sister Wives - *Garage*
 Son Of Ian - *Green Pig*
 Stonefed - *Hog Wallow*
 Chin Up Rocky, The Home Team - *Kafeneio*
 Wakey!Wakey!, Jillette Johnson - *Kilby*
 Sonic Prophecy, Shadowseer, Disforia, Seventhking, Mister Richter - *Liquid Joe's*
 Bellator MMA 143 - *Maverik Center*
 Rhubarb Jam - *Mestizo*
 Songwriter Showdown - *Night 2 - Muse Music*
 Toadies, Battle Me, Supersuckers - *Park City Live*
 Running The Edge - *Peery's Egyptian Theatre*
 Bonsai Show - *Red Butte*
 Hot Buttered Rum - *State Room*

SteamHead Cafe
 Muckracker, Regal Beast - *ABG's*
Future Trillionaire's St Patrick's Day Bash - Totem's
 Bird's-Eye View Maps - *UMFA*
MiNX, Bombshell Academy, Merchant Royal - Urban
 Westward The Tide, Luna Lune, Young & Old - *Velour*
 Unity: An Evening of Culture and Art to Benefit the Women of Mozambique - *Weber State*
 False Witness, R3ason, Burn The Gallows, Skald - *Why Sound*
 DJ Jesse Walker - *Zest*
Sunday, March 16
 Bolshoi Ballet's: Jewels - *Broadway Centre Theatre*
 Eurobeard - *Downstairs*
 Philomena - *Jim Santy Auditorium*
 So This Is Suffering, Goliath, Dismembered Beauty, Consumed By Silence, Alumni, Cries Of The Captive - *Loading Dock*
 SLC Tattoo Convention - *Salt Palace*
 Rotting Out, No Bragging Rights, Heart To Heart - *Shred Shed*
 Good Time Fiddlers - *Springville Museum of Art*
 Toubab Krewe, Holy Water Buffalo - *State Room*
 Moon Tree Mystery Full Moon Circle - *SteamHead Cafe*
Monday, March 17
 Tanglewood - *B*

KILBY COURT MARCH

1: The Fission Breakers, The Baker Street Blues band, The Dharma Blues,

Candid Coyote

5: George Nelson, Sammi Breu, Sarah Degraw

6: Tavaputs, The Wild War, Stag Hare Band

7: Guantanamo Baywatch, Boom!, The Black Sands

8: Gavlyn, Cannibal Jay, Jare & Joey, KDZ, Fukwitme Committee

9: American Babies, The Weekenders, Fear Fiasco

11: In Transit, Parchment, Francis Dillinger

12: In Color, Cade Walker

13: Local Singer/Songwriter Night! Teaguer Czubak, Katie Van Sleen, TBA

14: The Wild War

15: Kaleidoscope One Year Anniversary Show: Telepanther, Foster Body, JAWWZZ

17: The Kin, Finish Ticket, Oh Honey

18: Fever the Ghost, Hott MT, Bronze Museum, Rare Monk

19: SAINTSENECA, Vikesh Kapoor, Bat Manors

20: Tabor Mountain, Stag Hare, Seven Feathers Rainwater

21: Zurick Presents: This Will Destroy You, Silent Land Time Machine

22: Con Bro Chill

24: Tele Novella, Genders, Secret Abilities

26: Ski Lodge

28: Wakey!Wakey!, Jillette Johnson

29: Lost In The Trees, The Book On Tape Worm

31: The Apache Relay



DOORS AT 7PM UNLESS NOTED
741 S KILBY CT SLC | ALL AGES

THE URBAN LOUNGE MARCH

1: The Grouch & Eligh, Madchild, Pigeon John, DJ Juggy

2: Russian Circles, Ken Mode, Arma

3: FREE SHOW Pest Rulz, Giraffula, Red Telephone, Uinta

4: Richie Ramone, Foster Body

5: KRCL Presents Gardens & Villa, Waterstrider, Jillette Johnson, Bright Whistles

6: Lord Dying, Eagle Twin, Subrosa

7: DUBWISE featuring ANTISERUM, Pookie, Spacey

8: KRCL Presents Real Estate, The Shilohs

9: Dead Meadow, Dark Seas, Red Telephone

10: Leslie & The LYs, Dean and the Delilahs, Boone County Comedy Troupe +

DJ Set by Jesse Walker following the show

11: FREE SHOW Worst Friends, Settle Down, Birthquake

12: SLC CONCERTS PRESENTS Protest The Hero, Night Verses

13: The Sword, Big Business, O'Brother

14: The North Valley, The Circulars, The Future of The Ghost, The 213s

15: SLUG LOCALIZED PRESENTS MINX, Ready The Rockets, Bombshell Academy,

Merchant Royal

17: FREE SHOW Magic Mint, Michael Gross & The Statuettes, Coyote Hoods, The Buly

19: FREE Before 10:30 & \$3 AFTER Soulville Dance Party

20: RE:UP PRESENTS Nightmares On Wax (DJ Set), Crisis Wright, Steez Loso

21: Mr. Gnome, Heaps & Heaps, Big Wild Wings

22: FREE BEFORE 9 & \$5 AFTER SAGA PRESENTS ODESZA, Breton + Matty Mo DJ Set

23: That 1 Guy

24: The Applesed Cast, Great Interstate, Strong Words

25: Yellow Ostrich, Pattern Is Movement

26: The Risin' Sun, Mark Matos and the OsBeaches, Lady Legs,

Mad Alchemy liquid light show

27: Astronautalis, Playdough, Transit, Apt

28: EARLY SHOW Milagres, The Family Crest 6 PM Doors

28: LATE SHOW Afro Omega, Cody Jordan Band 9 PM Doors

29: DIRT FIRST Presents Mr. Vandal, gravy.tron, grimblee, tetris fingers,

Dance routines by arts of chaos.

30: Pompeya, Beachmen

31: Black Lips, The Coathangers

COMING SOON:

Apr 1: Fanfarlo
Apr 3: Stephen Malkmus & The Jicks
Apr 4: DUBWISE featuring KICKS N' LICKS
Apr 5: La Femme
Apr 6: FREE SHOW Audacity
Apr 8: Caravan Palace
Apr 9: Alunageorge
Apr 10: Peelander-Z
Apr 11: Typhoon
Apr 12: Strong Words CD Release
Apr 15: Katie Herzig
Apr 16: Michelle Moonshine
Apr 17: Cunninlynguists
Apr 18: Slug Localized
Apr 19: TRASH BASH
Apr 21: KRCL Presents Temples
Apr 22: Graveyard
Apr 24: Mobb Deep
Apr 25: Giraffula Album Release
Apr 26: Bombay Bicycle Club
Apr 27: FREE SHOW White Fang
Apr 29: Warpaint
May 1: The Dodo's
May 2: DUBWISE
May 3: Desert Noises
May 6: Augustana & Twin Forks
May 7: Night Beats
May 9: The Cave Singers
May 10: Mideau
May 12: The Alkaholiks
May 13: Acid Mothers Temple
May 14: Old 97s
May 16: Max Pain & The Groovies
May 17: Matt Pond PA
Jun 3: Chet Faker
July 12: CJ Miles

DOORS AT 8PM UNLESS NOTED
241 S 500 E SLC | 21+

S&S PRESENTS



T. MILLS

MARCH 3 @ IN THE VENUE
7 PM ALL AGES \$15



DR. DOG

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



SNOW THA PRODUCT

HONEY, CASKEY
MARCH 25 @ THE COMPLEX
7 PM ALL AGES \$15



ZZ WARD

GRIZFOLK
MARCH 29 @ IN THE VENUE
7 PM ALL AGES \$15



NEUTRAL MILK HOTEL

W/ ELF POWER
APRIL 1 @ THE DEPOT
8 PM 21+ \$32



BETTY WHO

ZAK WATERS, CARDIKNOX
APRIL 8 @ BAR DELUXE
8 PM 21+ \$18 ADV / \$20 DAY OF



YOUNG THE GIANT

VANCE JOY (PRESENTED BY X96)
APRIL 10 @ THE COMPLEX
7 PM ALL AGES \$24



PHANTOGRAM

APRIL 16 @ IN THE VENUE
7 PM ALL AGES \$20 ADV / \$25 DAY OF



CHVRCHES

THE RANGE
APRIL 22 @ THE DEPOT
7 PM ALL AGES \$23 ADV / \$25 DAY OF



THE GLITCH MOB

ANA SIA, PENTHOUSE PENTHOUSE
APRIL 28 @ THE COMPLEX
7 PM ALL AGES \$20 ADV / \$23 DAY OF



KARMIN

#PULSESTOUR
MAY 8 @ THE COMPLEX
7 PM ALL AGES \$19.50 ADV / \$22 DAY OF



HAIM

TENNIS
MAY 22 @ THE DEPOT
7 PM ALL AGES \$18 ADV / \$20 DAY OF



THE NAKED AND FAMOUS

WHITE SEA
MAY 26 @ THE DEPOT
7 PM ALL AGES \$21 ADV / \$23 DAY OF



GRIEVES

SON REAL, FEARCE VILL
MAY 31 @ IN THE VENUE
7 PM ALL AGES \$15

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MEET

THE

STARS

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- ★ Over 200 hours of unique programming
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