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SALT LAKE UNDERGROUND • VOL. 20 • ISSUE # 252 • DECEMBER • 09

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pay for your sins. Now, that's a promise.

Contributor Limelight



Dave Brewer • Staff Photographer

As one of many Daves currently part of the SLUG family, Dave Brewer has set himself apart as a man willing to photograph anything and everything we throw at him. Dave has been with SLUG since 2006 and quickly became one of our go-to snow photographers. Dave's work has been published in such prestigious places as *Transworld Snowboarding*, *Snowboarder Magazine*, *Method* and *Snowboard Canada* as well as a slew of European magazines. Dave's SLUG credits include photos of our own Princess Kennedy, annual coverage of the *Gay Pride Parade*, pics of the Paygo-fueled madness at the recent *Insane Clown Posse* concert and this month's cover shot featuring Brad Collins of RAUNCH. On December 12, Dave will be one of the photographers taking part in Salt Lake's Help-Portrait event at Studio 600, taking free portraits of needy members of our community. More info can be found at davebrewerphotobooth.com/help-portrait.

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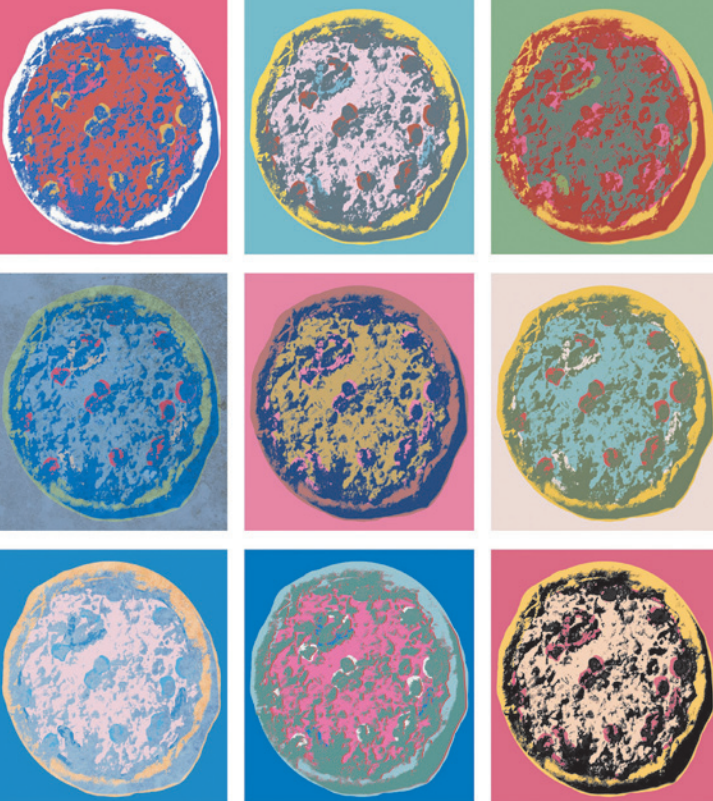
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DEAR DICKHEADS

Dear Dickheads,
Quit supporting national sponsors of greed!
You can buy yer publication thru local
businesses. When I see natty light and every
other page advertisements, I wonder what the
true underground means. Because darling, it
ain't yer publication.
-Bobby

*Dear Bobby,
I love it when people talk shit on SLUG. It
makes me feel like I'm doing something
right. Like when they complain about the
content, I always let them know that they,
in fact, can actually do something about
it. Like write something themselves and
submit it to SLUG. But people like Bobby
here are more content complaining than
actually doing something. Which is okay
too, I guess.
Since this is a Dear Dickheads letter, I'm
just going to make fun of Bobby here for
a bit. First off, apparently Bobby is buying
SLUG and I want to meet the genius that is
taking advantage of such a fragile mind. I'd
be bitter towards SLUG too if I was stupid
enough to buy a free publication.*

*Bobby, there are three things in life a man
should never pay for: water, pussy and
SLUG. I'm guessing you have to pay for
all three.*

*Due to the brutal nature of capitalism,
things are rarely free. SLUG doesn't
grow on trees or fall out of the buttholes
of magical gnomes and SLUG interns.*

*So, yes, it's no secret that in order to
actually produce the magazine, we have
advertisers pay us something so we can
pay Mr. Printer Man. I feel like an idiot
explaining something that everyone
already knows, but Bobby's little brain
needs me to break it down.*

*So actually, we aren't supporting evil
national corporations at all, they are
supporting us. Big difference.*

*Oh, and Bobby, don't talk shit on beer.
I guess drinking Natural Light isn't
underground. Well then neither is eating or
peeing under that logic.*

*This message was sent to Angela Brown
(the Editor) via Facebook. Cyber stalking is
soooooo underground.*

*One last thing Bobby, if you don't know
what underground is, then how do you
know it isn't us? Your tiny brain is gonna
be chewing on that one for a while.*

Dear Dickheads,
We at Blue Boutique were excited to see Dr.
Evil's column about lube in SLUG Magazine
last month. There are a couple of facts we
would like to add to your article. There is a
lot of contradicting information out there,
especially if you do a search online. But we
would like to add our perspective, since we
strive at Blue Boutique to have the most up-
to-date, industry-based knowledge about the
products we sell.

-Oil-based lube is only recommended for
male masturbation. Oil lubricant is not
condom safe, and also does not absorb
into your body. If you use oil-based lube for

intercourse, you will have particles of oil in
your system, and it's difficult for your body
to release. Who needs more toxins in their
body?

-Silicone-based lube is recommended for
extended intercourse, as well as underwater
sex. Silicone lubes are more concentrated
than water-based lube so a little bit goes a
long way, and you don't need to reapply.
Silicone lubes are also preferred by many
for anal use. The only toys that silicone
lube is NOT recommended for are silicone
toys. Silicone-based lube varies in quality
depending on the grade of silicone the
manufacturer uses in their formula. At Blue
Boutique, we recommend Eros Pjur, Pink and
System JO. These brands are condom safe
and won't harm latex. These use the highest
grade silicone, and don't cause irritation.

-If you ever have a question whether a
product is safe with condoms, check the
bottle. If it's safe, it will say so. There is a
small percentage of the population that has a
silicone allergy, and for them we recommend
water-based lube, but for the majority,
silicone lube is preferred.

-Another thing to note is the difference
between flavored lubricant and flavored
lotions. Flavored lotions contain sugar, and
a whole slew of unnamed artificial flavoring.
These products are great for touch and play,
and fellatio, but not so much for intercourse
with the ladies. Flavored lubes contain
glycerin and are designed specifically for
intercourse.

-If a woman is sensitive to yeast infections or
flare-ups, there are a number of lubes that are
fragrance free, glycerin free, silicone free, etc.
that are recommended for the most sensitive.
One product Blue Boutique recommends is
called Agape by System JO.

Again, we loved to see the article. And we
think you did a great job in explaining that
water-based lube is "probably the most
universal to use for all partners," but thought
Blue Boutique would share some more
extensive information on the puzzling plethora
of products out there.

*Dear Blue Boutique,
Usually, we use the Dear Dickheads
column to belittle and insult our readers
(hey, at least we're honest!) but this is
the most intelligent and informative letter
that we've EVER received. Thanks for
all the info. Someone has to keep the
youth educated on all things sex related,
because the public school system sure
ain't doin' it. Kudos to Blue Boutique for
keeping Utah informed, lubed up and yeast
infection free. If it wasn't for you guys
SLUG readers might be using plastic bags
for condoms and baby oil for lube.*

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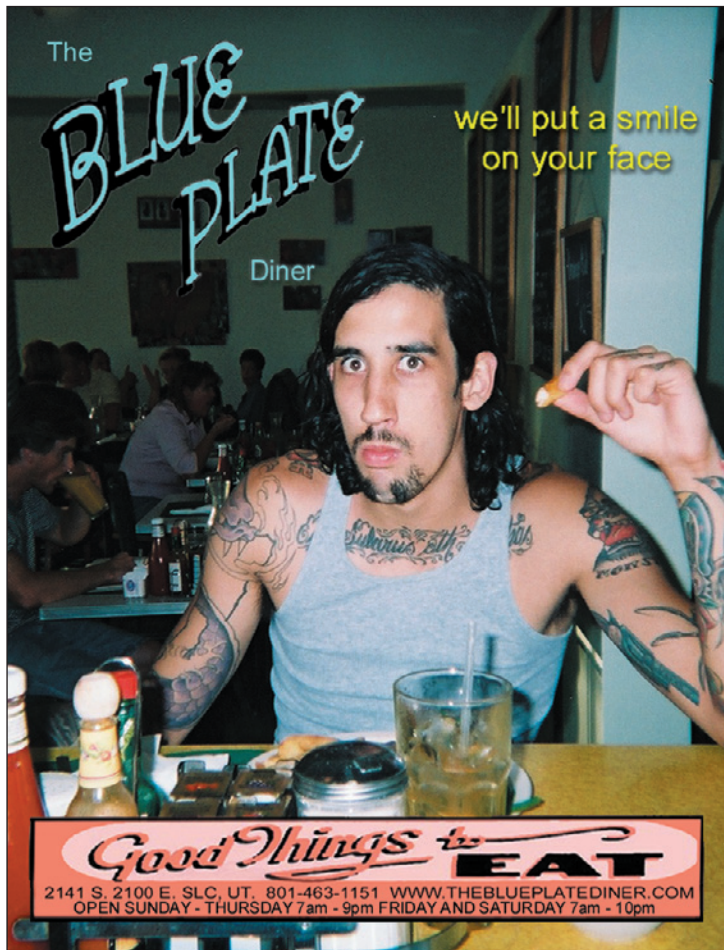
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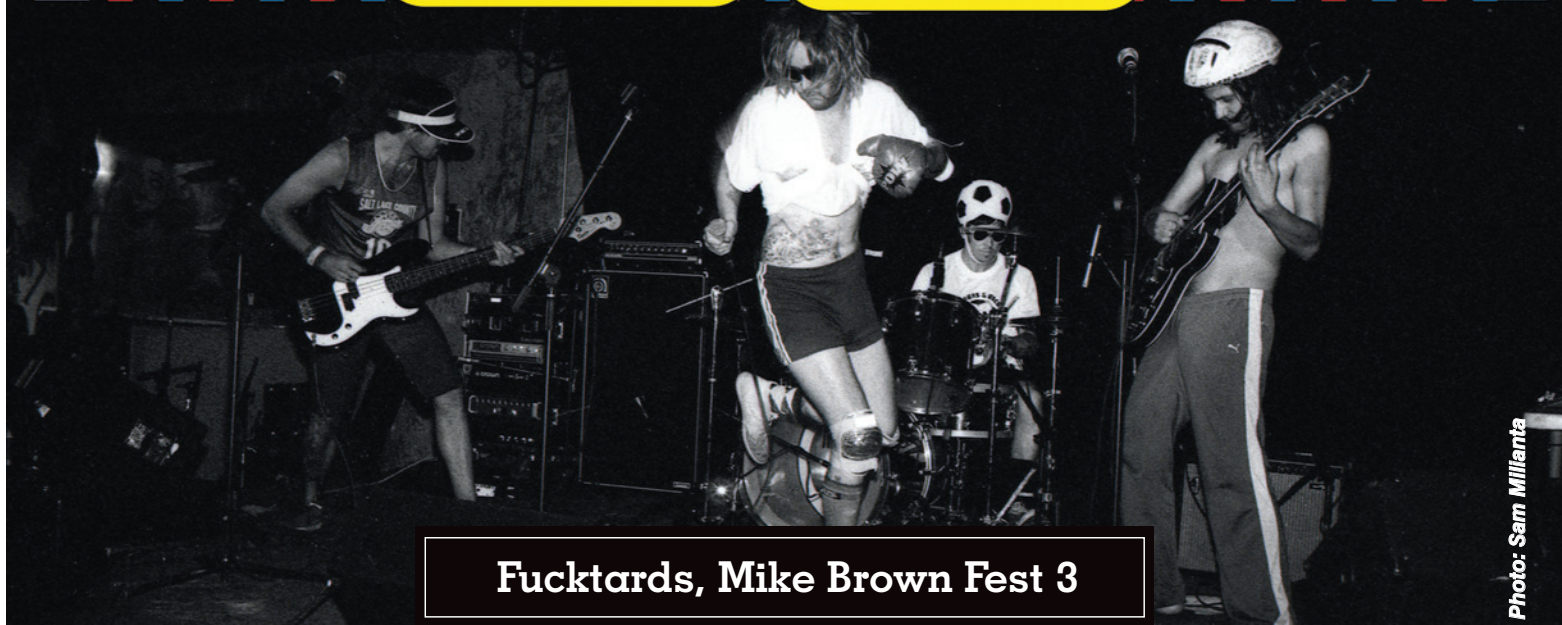


Photo: Sam Millanta

Fucktards, Mike Brown Fest 3

The final Localized of 2009 promises to be one for the ages. Get ready for the Christ-punching punk rock of **The Fucktards** and the deranged deviance of **Heathen Ass Worship** as they take the stage of *The Urban Lounge* on Friday, December 18 with openers **Breaux**. Five bucks gets you in, but nothing will ever get you out.

The Fucktards

Mike Brown - Vocals

Dan Rose - Guitar

Lance Saunders - Bass

Dave McCall - Drums

The prospect of interviewing Mike Brown intimidated me. This is exactly why the *SLUG* higher-ups made me do it. When Mike proposed that we conduct the interview in a sketchy gay bar, it didn't exactly alleviate any of my fears. My mind was flooded with visions of myself being abandoned, either accidentally or on purpose, in a world I know nothing about and left to fend for myself in ways I never could've imagined. Luckily for everyone involved, the idea was dropped (or forgotten) and I interviewed Mike on the back porch at the *SLUG* HQ. Based on the content of Mike Brown's monthly column, the hate mail and occasional threats of legal action caused by the column and the very name of The Fucktards, one might be surprised to learn that Mike Brown is very serious and very professional in everything he does—even if the things he does are intended to upset people.

The Fucktards accidentally formed ten years ago after Mike Brown overheard a group of his friends talking about forming a band. Mike mockingly suggested they call the band The Fucktards and let him be the singer, which is exactly what they did. The band quickly became infamous for their sloppy sound, unpredictable stage antics and tendency to ruin everyone's good time. "When you're like 21 to 24, before life kicks you in the balls, that attitude helps with the stage presence but it doesn't help you get shows," Mike said. The Fucktards quickly established themselves as a love 'em or hate 'em band, being banned from *Kilby Court* for their destructive tendencies while being praised by the staff of *Todd's* for the exact same behavior. "We would break so much shit there," Mike said, "There were times when I thought they would be mad but they were like, 'That was awesome!' I think that kinda sent us a bad message."

(8) SaltLakeUnderGround

The Fucktards broke up in 2003, but reformed earlier this year to play *SLUG*'s 20th anniversary party. Since then, they've been injecting a much-needed dose of fun into Salt Lake's live music scene. "I've noticed with a lot of the bands in town that are hot right now, if you've seen 'em once and you go to see them again it's the same shit." Mike said, "That's what I think is one of the most awesome things about punk rock in general. You don't necessarily have to change your set, but something different could happen at every show every time." A Fucktards performance is more than a show: it's a spectacle. Often coinciding with a *Mike Brown Fest*, during which the *Urban Lounge* becomes host to in-bar skateboarding and ping pong tournaments, the Fucktards' live performances are less about the music and more about the experience. "We're not one of these bands that practices every week, but I think that works to our favor," Mike said.

Even though The Fucktards have once again become one of the most entertaining live bands in Salt Lake, they're approaching things differently than they did in their younger days. Mike Brown is older and, despite what anyone else may tell you, wiser. He works in a bar and knows what's expected of the bands who play there and just how much shit they can get away with. Even with this newfound professionalism, don't expect a new Fucktards album anytime soon. "We recorded a CD a while ago and it was such a pain in the ass. It was such a fucking frustrating process and it wasn't fun," Mike said, "The only reason I wanted to be in a band was to have fun in the first place. The songs are so sloppy and basic punk rock metal that I don't know how many people would actually wanna listen to it." The band also has no plans of playing any all-ages shows, but that's probably for the best. "I think when people are drinking they don't really care if you're making fun of Jesus or singing, 'I popped Mother Mary's cherry.'" Mike said, "I've literally made girls cry and have seen people walk out when we start playing 'Christ Punchers.'"

The Fucktards are back, and even if they're a bit more professional and more willing to play by the rules in their current incarnation, they're still the same old band. "People either really, really like us or really, really hate us and that's how I want it to be," Mike said. "We're making fun of everything, including ourselves. The local scene now is so serious, I just want us to be that band that steps outside of that circle and shoots bullets through the scene. It doesn't have to be all dramatic and political and stupid."



Heathen Ass Worship getting beautified – girls will be girls!

Photo: Katie Panzer

Litterbox of Gloryhole - bass, vocals

Dirty Melissa - drums

Pastor Sasha - guitar, vocals

Much like The Fucktards, the members of Heathen Ass Worship take their existence very seriously—but in a completely different way. I met up with the band in their practice space, which was littered with empty beer cans and hosted an aroma that truly can't be described by the written word. The band was formed an indeterminate amount of time ago when, while on a road trip, Pastor Sasha and Dirty Melissa encountered Litterbox in a dumpster in Reno, Nevada. After their attempts to impregnate Litterbox failed, they decided to form a band in the name of Heathen Ass Worship and change not only the modern musical landscape, but the world itself.

When I asked the band to explain exactly what Heathen Ass Worship was, Sasha said, "It's an ancient religion referred to in the book of Exodus. It has historically been practiced by people like the Marquis de Sade and involves indulging in every form of debauchery known to man and not drawing sexual lines or boundaries, ever." "Consequently all of our songs refer to butt fucking at some point," Melissa said. Sounds logical so far. The band's primary purpose is to spread their gospel musically, visually and physically with the ultimate goal of unraveling the moral core of the universe and destroying it completely. So far, so good. "Have you seen the universe lately? It's fucking falling apart and it's all thanks to us," Melissa said. "Disease, violence, pestilence, it's all our fault," said Sasha.

Undoubtedly, Salt Lake City's local music scene has also felt the destructive force of Heathen Ass Worship. Before I could even finish asking the band about their thoughts on the current state of local music in Salt Lake, all three in unison said, "Fucking sucks." "There's like three good bands and everyone else sucks," Sasha said. "It's this return to this stupid, hippie bullshit that started in the 70s with all these stupid **Eagles** and **Fleetwood Mac** sounding bands. If I hear one more twangy guitar I'm gonna shit myself." Based on everything I heard from Heathen Ass Worship and their philosophy, I'm sure shitting themselves is a suitably shocking activity that would not only reflect their own displeasure with local music, but also further their destructive doctrine. Like I said, these dudes (or possibly dudettes—I thought it would be impolite to inquire about their genders) are totally fucking serious.

When I told the members of Heathen Ass Worship that their band came highly recommended from Mike Brown, Sasha said, "We fucking hate Mike Brown so bad. We're gonna blow them off the fucking stage." "When other bands play with us, they have to nail 2x4s to their assholes because we're a big fucking cum-loaded hurricane ready to blow 'em off the fuckin' stage," Melissa said. The recorded music featured on the band's Myspace page didn't really lead me to this conclusion, but after meeting and talking to the band, this seems like an entirely plausible claim on Heathen Ass Worship's part. "Every time we play, we're trying to get the show shut down. We want to get the cops called and get arrested," Sasha said. "We're trying to get everyone to leave. If you're not offended, there's something wrong with us," said Litterbox. "We're like **GG Allin**. Except we have vaginas. And we rule."

Despite their alleged and highly probable cosmic prevalence, information on Heathen Ass Worship was hard to come by on the Internet. I told the band that the few mentions I could find of them were usually negative. In response to this, Melissa said, "People who hate us probably got weiner-touched by their daddies when they were little and our songs remind of that." "Or they weiner-touched their young retarded brother at some point and our shows make them uncomfortable," Sasha said. Given the current state of the universe and how much it has deteriorated since Heathen Ass Worship's formation, these claims also may be more likely than they seem. "The people who like our shows realize that life is short and if you don't experience everything you can, you're a fucking idiot," Sasha said. "Plus, the people who like us aren't afraid to fuck a chicken or two, and that's important," Melissa said.

The band has spent the last fifteen months running a lady-boy ranch in the Philippines (seriously, ask them about it at the show), so Localized will be their first show in more than a year. When I asked the band what we could expect from their performance, Melissa said, "Heathen Ass Worship is more of a religious experience and not a band to be listened to. There will be plenty of cocks, balls and assholes at the show. That's what makes the world go round." Once more, for clarity: these guys are serious.





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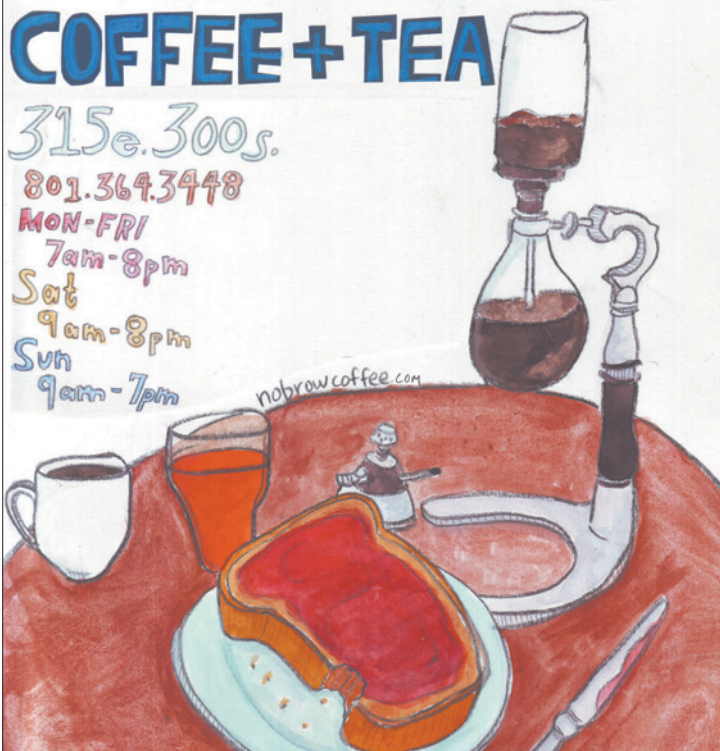
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The Jibyard

Words By: **Chris Proctor**

Chris.proctor@utah.edu

Photos By: **Jeremy Riley**

Jibbnitup@msn.com

The Jibyard is Utah's premier indoor rail park and ski/snowboard training facility. Though it's only been open for a little over six months, the brainchild of founder **Brad Geiger** and co-owner **Mike White** have been rapidly gaining recognition in the local shred scene. Both Geiger and White have been actively participating in the ski/snowboard industry since they started and managed the *DNA Evolution Tour*, which toured from Utah to Massachusetts to California and back home again. During that time, the wheels got rolling for their next collaboration. Fast-forward four years and the *Jibyard* is now nestled into its home on 2450 Grant Ave in Ogden, UT. Geiger expressed his opinion that Ogden was the best place to open the rail park due to the high volume of ski and snowboard companies that are beginning to move into the area. Geiger also gives credit to the city of Ogden for helping White and him open the park. On October 23, **Jeremy Riley** and I paid them a little visit to get a taste of what an indoor rail park had to offer.

Before we started our shred session, we met up with Geiger and White for a little heart-to-heart. The first thing I learned about Brad Geiger was that he's a serious dude. He's serious about the *Jibyard*, he's serious about snowboarding and skiing and he's serious about the culture. "I'm a purist when it comes to the culture and the ski and snowboard industry. I'm not a big fan of companies that aren't fully invested in it," said Geiger. "This isn't your little sister's gymnasium or your beefcake brother's weight room. [The *Jibyard*] is really a place where kids have a level of pride about being a skier or snowboarder."

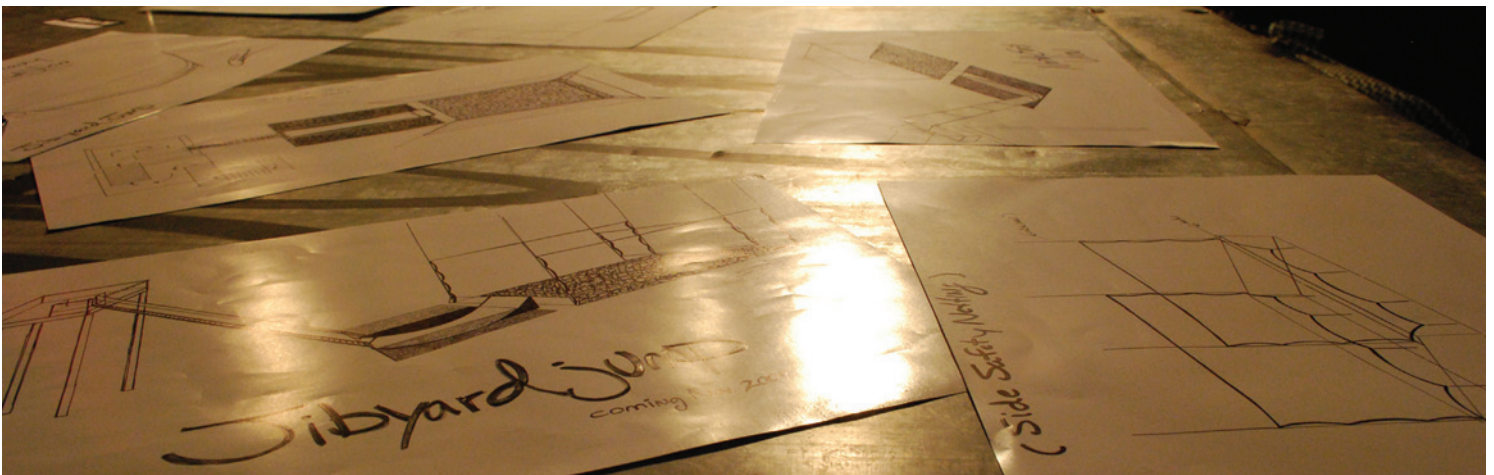
Here is the current set up: You strap or click in (if you're a skier) on the deck, then drop in onto the rollers, which take you down to the jib. After completing the shred-tastic maneuver, you land on astro-turf, or "snow carpet" as I like to call it for about a five foot run-out. Right now, they can fit six or seven jib-able features on the snow carpet and another ten off to the side, if you're in the mood to switch the set up around. Aside from the jibs, they have a jump with the equivalent hang-time



Friends and business partners Brad Geiger (left) and Mike White (right) at the top of the *Jibyard*

of a 30 to 40 foot table, a real snow takeoff and a foam pit landing. Geiger and White claim that everything they do for the *Jibyard* is in the name of progression and this jump they're building definitely backs up that claim. "You look at what kids are doing and what motocross has done with the ability to train within a controlled environment. They wouldn't be doing double back flips if there weren't foam pits," said Geiger. "With skiing and snowboarding, the ability for a kid to come in here, and learn something new and land on his head for three solid hours before he gets it right and walk away—God knows what kids are going to be learning here." When deciding how to beautify the place, Geiger, White and the rest of the *Jibyard* crew went and cleaned junk out of the near-by fields. "When I built the place, I wanted to have it aesthetically fit," said Geiger. In order to do that, they adorned the interior with random fencing, beat-up cars and a train car covered in graffiti.

They get their jibs from **KAB Rails**, based out of Salt Lake City. If you're unfamiliar with KAB, they've been building all sorts of rails, boxes, fun boxes and wall rides for nine of Utah's ski resorts, the *DC Mountain Lab*, *Mt. Hood* and *Camp Wendell's* for the past ten years. They've also been involved with supplying a variety of jibs for events such as *Park City Mountain Resort's Intelligent Design* contest last year, the *Roxy Chicken Jam* and the *SLUG Games*. Aside from supplying the jibs, KAB also brought to life Geiger's idea of using rollers as a drop-in rather than real snow or astro-turf. The rollers are made of galvanized steel, which keeps a consistent speed while dropping in and helps to keep the rollers from rusting. The last few rollers are rubber coated so you can dig your edges in as hard as you like on takeoff and not slip out. Geiger claims that his roller system is "limitless and the



best alternative to snow." After a few hours of trying out his system, I wouldn't disagree.

The place is already pretty sweet as is, but Geiger and White say they have huge plans for the future of the *Jibyard*. The first improvement they have in mind is a pulley system, allowing a skier/snowboarder to move jibs around much more easily than dragging them from place to place. "We got it set up right now where we have 15 rails, but it takes about five minutes for a kid to lift and place the new one in ... with this new feature there's going to be like 30 rails that can be switched out at the push of a button," said Geiger. Other improvements include "The Smed Room", a lounge area dedicated to snowboarder **Ryan Smedley** who died in an avalanche up at *Snow Basin* three seasons ago. Geiger even mentioned plans to eventually build a hostel in the building next door to the *Jibyard* for traveling shredders. "It'll be like walking into an indoor trailer park where it's like 40 trailers scattered throughout the building ... any skier or snowboarder who's in town who just wants to ski the Wasatch front for a few days, they have a place to kick it and be around others," said Geiger.



As far as events and competitions go, every year the *Jibyard* holds a summer contest series. Visit thejibyard.com for more info on last year's contest series. They also have some plans for this winter. "We're gonna do an event with the jump and with *Dew Tour* this winter, it's gonna be crazy. We're talking to them about having a nighttime event here," said White.

To the common snowboarder/skier, the *Jibyard* is a rail park where one can go shred for a day, brush up on those tricky back-lips and pretzel-outs and just have fun doing what we love to do, but to White and Geiger, it's much much more. "What [the *Jibyard*] represents and what it means to the culture is more important to Mike and me than anything else," said Geiger, "I really care about what the name means ... I'll be damned if I'm gonna let a *Jibyard* get built somewhere that doesn't do certain things and doesn't treat the kids right and doesn't really do it the way it's supposed to be done. What the *Jibyard* represents to the culture is more important to me than anything."

A few things to remember when planning your next *Jibyard* expedition: For those of you who are worried about the long drive out to Ogden, the Frontrunner train drops you off merely a block away from the *Jibyard*. Rock a t-shirt and basketball shorts when you go, and be sure to bring your helmet along with you (I know you all have one), because you can't jib the yard without one. The last thing you'll need is to either download the waiver off their website or fill one out when you get there. Just like most legal contracts, if you're under 18 you'll need a parent and/or guardian to sign the waiver for you. Once you've got those things down, just make sure to show up stoked and ready to shred. Initially I was skeptical of the *Jibyard*, but after the first few drops, my skepticism quickly turned to the pure enjoyment that's so easily obtained from snowboarding. I found myself rushing to un-strap and get set up for my next hit for hours on end.



A view from the top of the rollers used by skiers and snowboarders to make their way to the jibs

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Weekend at ~~Jimmy's~~ Benny's



Weekend at Jimmy's/Benny's

Words and Photos by: **Giuseppe Ventrella**
info@slugmag.com

Most birds fly south for the winter. Some birds are crazy enough to stay. I am a tropical being: I hate the snow and cold. Yet, I choose to live in Utah which has "The Greatest Snow on Earth." So, the first time I felt the cold weather coming onto my arthritic ankles that years of skateboarding have given me, I headed south.

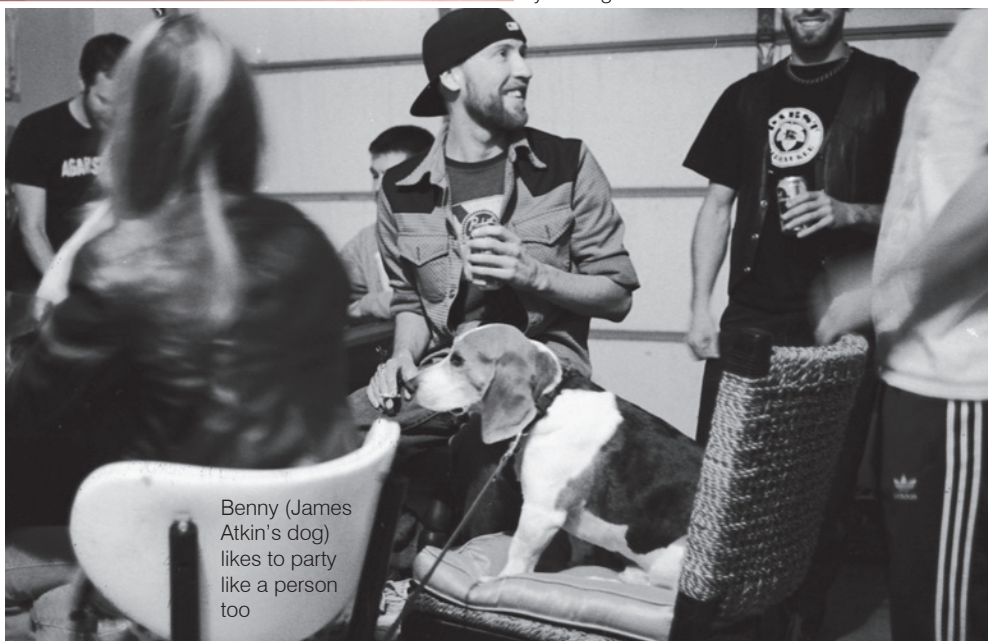
The desert is a strange, sketchy place. A lot of episodes of *Cops* are filmed there. It seems like a lot of people that live in the desert are often hiding from something. The retired people in St. George are hiding from their former lives. I still haven't figured out what the young people in St. George are hiding from, though, and that's sketchy. Maybe it's no coincidence that the use of crystal meth is statistically high in the southern counties. St. George is also home to Utah's first professional skateboarder (at least in my 16 year bout with skateboarding). Long before the **Lizard Kings** and **Adam Dyets** conquered the handrails and streets

of the world, there was **James Atkin**.

James was the best skateboarder any of us had ever seen in 1997. He could boardslide a handrail. Hell, he could even do it to fakie if you wanted him to. This guy switch pop-shoved his way into my heart long ago. So, everytime I head south for some "Mom-time", I always make a point of visiting James at his home.

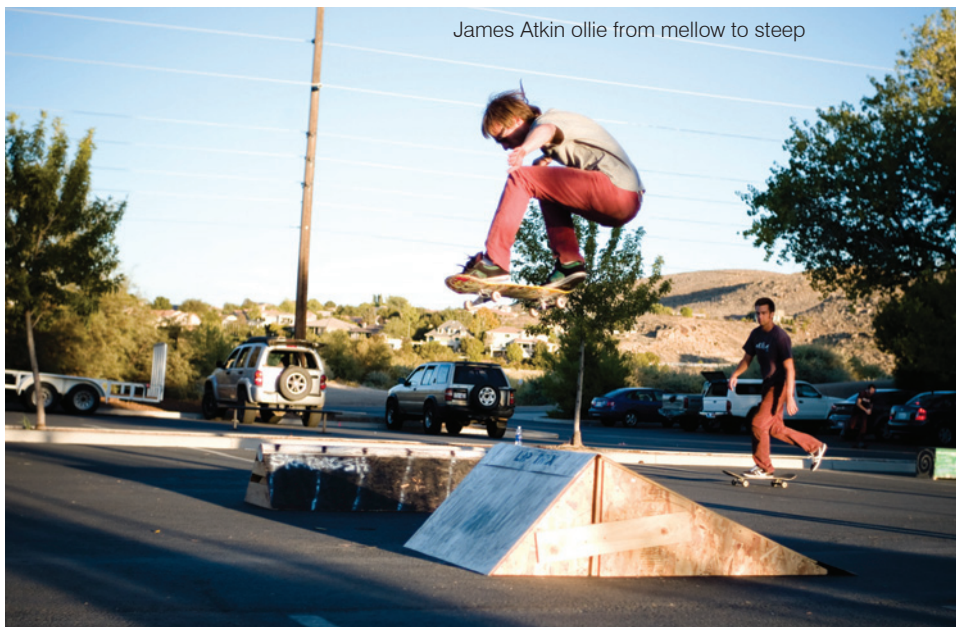
I don't want to bore you with the details of who bluntslid what or how awesome neutral (both feet in the middle aka the **Greg Louganis**) wallies are, but let's just hit some highlights of the weekend.

- **Ern** threw up on himself and passed out in his car shirtless.
- Some dudes from **Skull Candy** did a demo in a parking lot. No offense to the dudes, just a real boring set up for a demo.
- **Angela Atkins** rode a motorcycle.
- Flat Bar Friday was pretty fun. There's a whole batch of new kids since I lived down south two years ago.

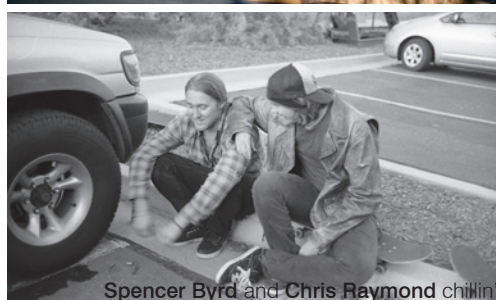


Benny (James Atkin's dog) likes to party like a person too

James Atkin ollie from mellow to steep



Nick Miller BS 180 Grab



Spencer Byrd and Chris Raymond chillin'



Virgin Ramp



Grayson with a head high ollie

•We skated a ramp in Virgin, Utah that had a nice backdrop (beautiful landscape, and I'm no hippie).

•Nevada beer has more alcohol than Utah beer?

•I got to skate with **Tyson Cantrell**. If he had written this article instead of me you might've made it this far into the article, but he didn't so you probably stopped reading two paragraphs ago.

•I didn't set foot on the St. George skatepark aka *The Skillet*.

•I really wanted to go to Vegas but had car trouble.

•It's always good to see your homies no matter how long you've been gone.

So, that's the story of how this bird flew south for the winter. Even though it was still fall and it wasn't even really cold yet.



Josh BS Disaster



T.C. phone home?



Jimmy "The Greek" FS ollie



Tyson Cantrell in pivot country

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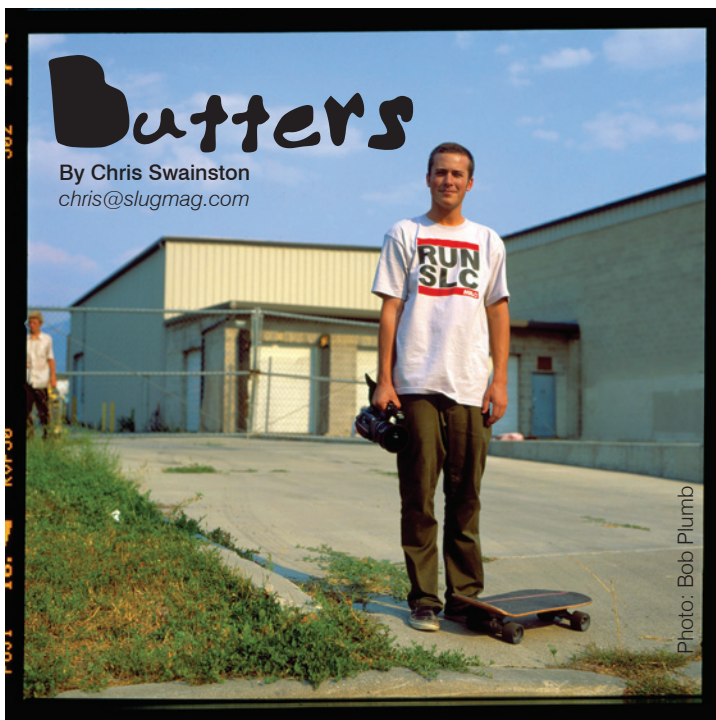


Photo: Bob Plumb

At 19 years old most kids are gagging on their fourth shot of vodka in the back seat of mom's car before they try and sneak into the bar at Area 51, but not Brock "Butters" Nielsen. He's waking up early in the middle of winter to meet up with friends like **Matty Ryan** and **Cale Zima** to get ready for an all day filming session. "It's so busy in the winter time," says Butters, "We're out all day every day from eight A.M. to two A.M." Butters first started filming while skating and snowboarding with his friends, using a Sony VX2100 at the age of 16. "I fucking sucked at filming and blew every shot, but I kept at it," he says. Now, three years later he's a man-am graduate with the completion of his first snowboard video *Bozwreck 3000*. The kid is a passionate pup that is always on point. Keeping it G-code with a bag full of tapes, two HD cameras to go along with his VX2 and tons of motivation. Filming is what he loves to do plain and simple. When you call Butters up to film you won't get any lag from him because he doesn't need to shower, roll a joint and eat before meeting you at the spot. Most likely, he'll be at the spot before you, as was the case when I called him up for an interview. I was still sipping coffee at *Nobrow* when my phone rang with Butters on the other line, standing in my house

wondering where I was. We posted up on the porch out front and I fired away with the questions to get some insight on filming and what ticks Butters' clock.

SLUG: What got you inspired to start filming?

Butters: I don't know. All my friends skated and snowboarded at the time so I just felt like doing it.

SLUG: What are some of your biggest challenges in filming?

Butters: In snowboarding it's the weather. Sometimes it's harsh, like negative five and that's not even bad. I know filmmakers that have been to Canada filming in negative 40. The riders are fine, but you're just standing there. It's also hard 'cause you have to build the jump, the run in, the run out and sometimes you'll get kicked out right when you're done building. It's the worst when a super citizen kicks you out.



Trading places, Lizard films Butters fakie ollie

Photo: Swainston

SLUG: How about in skating?

Butters: Skating is pretty easy. I'll have to motivate someone to go out every once in awhile.

SLUG: Give me the break down on all the videos you have produced

Butters: I've made two full-length videos. The old Milo video *Cosa Nostra*, which sucks, I hate it, then *Bozwreck 3000*. I helped film *Bozwreck 2* and have shots in the new *Videogress* film, *Neverland* and *Hard To Earn*, along with a bunch of random little edits on *blip.tv* and *vimeo.com*. I'm currently working on my next skate video that will probably be out in late November.



Backside Whirlybird grind, Fish

Photo: Swainston



Hiyah! Airwalk, Nick Kyoto Sueoka

Photo: Bob Plumb



Photo: Bob Plumb

Gap out nose bonk, Lil Jeff

SLUG: What will that be called?

Butters: I don't think I'm going to name it. It will be the "No Name" video. People can name it whatever they want. I don't even know if I'm going to produce it beyond a premier and putting it on the web for free download. I just wanted to make a skate video for the homies.

SLUG: When does a video project start and finish for you?

Butters: I don't know. I was going to put out the "No Name" video last year, but didn't have enough footage so I pushed it back until now, which I'm glad I did 'cause now **Dirty** and **Isaiah Beh** are going to have a full part, and **Lil Jeff** made his part just that much more gnarly. People are going to trip when they see his part. Once you have enough footage just make it, no matter what.

SLUG: Tell me a little about your creative process when you start editing?

Butters: I import all the footage into Final Cut with the song I want to use. Then I go through all the footage and just listen to the way the music sounds and match it with the footage. Listening to the music is a big key. The song makes the part. You've got to find a good song that goes good with the rider. I don't want people to skip parts because the song sucks.

SLUG: How do you pick a song?

Butters: I can pretty much remember every shot I film so when I hear good songs I start picturing everyone riding to it. If it goes good in my head I take it into Final Cut to play around with. If it goes good there I'll show the rider to see if they like it.

SLUG: What are some of your goals with filming?

Butters: I definitely want to keep pushing it and turn it into a career and keep filming for the rest of my life. Hopefully somewhere down the road I meet the right people so that I can work for **Discovery Channel** or **Animal Planet**.

SLUG: What are your thoughts on the evolution of filming techniques and video production?

Butters: I like to study videos, watching how other filmers zoom in and out, where they put the rider in the frame, but I'm not the biggest guy on dollies, zip lines, and jib arms. I think they are a little ridiculous. I like plain and simple filming shots that look good. Those high production shots just aren't my style.

SLUG: There seems to be this new era of videos coming out where production companies are filming for years coming out with videos that are over an hour long, overloaded with lifestyles, malarkey skits and super extravagant intros. What are your thoughts on this type of epic video production?

Butters: You don't need all that extra stuff. I think videos need to be short and simple.

SLUG: What do you feel like is the next evolution of video production?

Butters: Hard to say, I guess it goes in whatever direction you want to take it. The Internet is huge with sites like *The Berrics* and Youtube.

SLUG: What are some of your favorite videos and most inspirational filmers?

Butters: The new **Tilt Mode** video and the **Flip** series videos, the *Kid's Know* videos by **Shelby Menzel**, I don't know him, but I definitely look up to his style. **Shane Charlebois** with **Absinthe Films**, **Greg Hunt**, **Ty Evans**, **Jason Hernandez** and my friend **Erin Hooper** all kill it.

SLUG: Who do you think is leading the way in the progression of skate and snowboard videos?

Butters: I think HD cameras are leading the way.

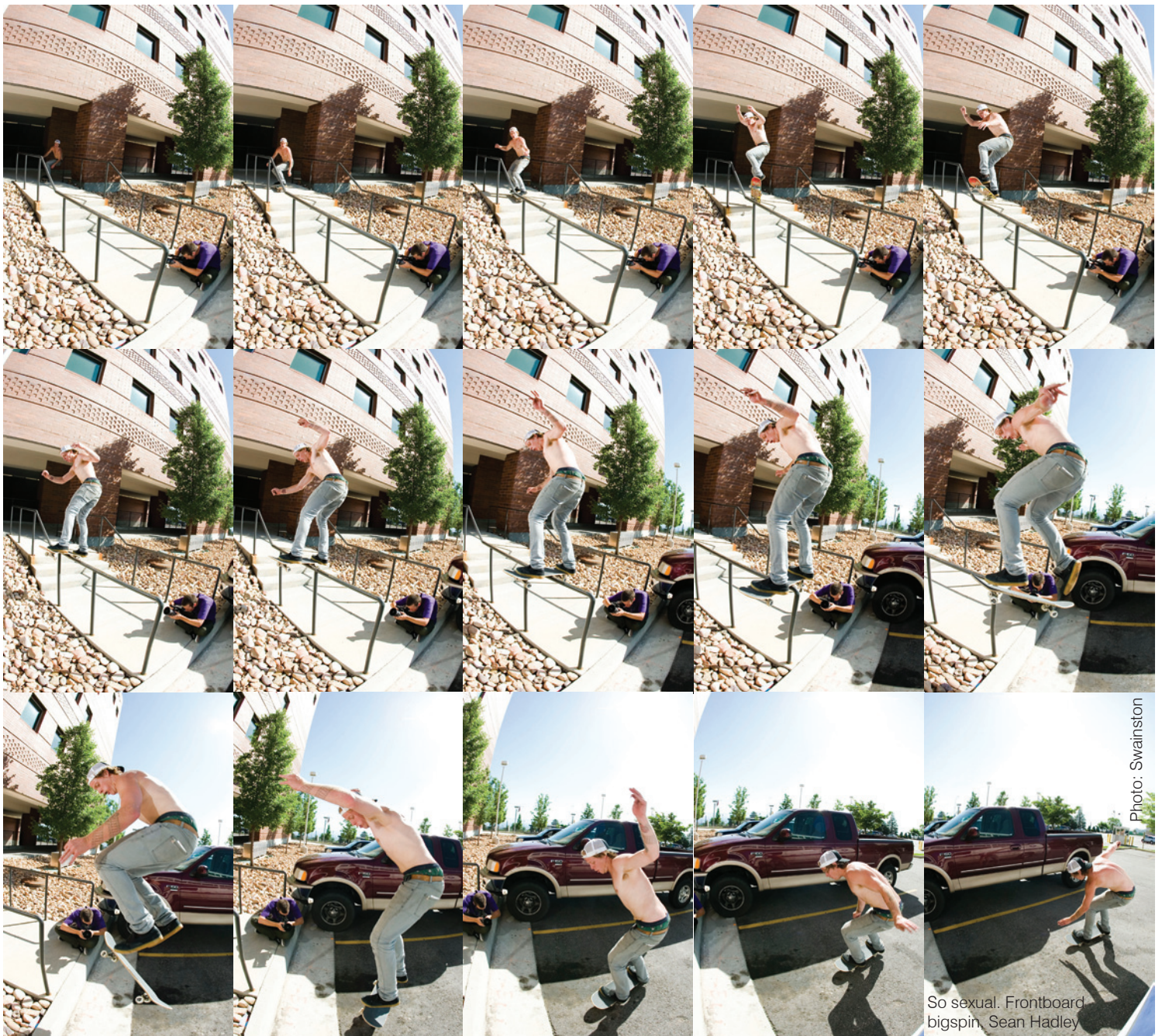


Photo: Swainston

So sexual. Frontboard bigspin, Sean Hadley



Photo: Bob Plumb

Simply a switch flip, James Atkin

SLUG: How did you get hooked up with the Bozwreck crew and the other production companies you've contributed footage to?

Butters: I worked at Milo Sport for two years, filming with one of my best friends Cale Zima, then one year Matty Ryan asked for some footage of Zima and from there I met all these people. Now it's pretty much my job for the winter time. It always trips me out when I think about it. I am filming professional snowboarders. I'm making videos of the snowboard world. I still have a long ways to go, but I'm definitely stoked to be where I am today.

SLUG: Any last words about filming or projects you're working on?

Butters: It's what I like to do. I love to film and edit videos. It's the best to go out with my friends and film what they do, getting amazing shots of everything. Then I get to put it all together, have people watch it and hopefully they are stoked and hyped on what I'm doing. I just hope I can keep doing it and doing it with the right people. Thanks to everyone out there that has helped me along my way. I love all of you.



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photo feature



Jeremy Jones

Sandy, Utah

In the winter of 2008 Jeremy Jones showed me this gap into this baseball field and it was just about the biggest thing I'd ever seen at the time. The snow was never right to make it happen that season, but last year we had tons of snow early and to be quite honest, I was really surprised he wanted to hit something this large during the onset of winter.

I had a side-angle on this that shows the distance, but it ran really small in a national magazine and was probably overlooked. I like this head-on shot as a secondary angle because it shows the height of having to get over this fence. —Andy Wright

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THEMSELVES

By Esther Meroño
esther@slugmag.com

Doseone (Adam Drucker) and **Jel** (Jeff Logan) are back in their underground hip hop duo to bring fresh prose and honest beats to the rap kingdom. **Themselves** debuted their unique style in 1998, but over the past six years melded into other notable projects, including the experimental rock/rap group **Subtle**, their **13 & God** collaboration with **The Notwist**, and their own respective solo releases. The creative duo returned this year with the release of *theFREEhoudini* mix-tape and *CrownsDown*, their third album, through their collective indie label, **anticon. records**. **SLUG** caught up with them while on their European tour for an interview reflective of their eccentric style and personality.

SLUG: How do you think your music has changed over the past 10 years, especially after your six-year hiatus?

Doseone: Jel's wordplay on **Jay-Z's** *The Black Album* is all counter accountable to his beginnings as the only infant in women's prison. We still laugh sometimes at the smudged and stretched anchor tattoo he got when he was one.

Jel: Also, we have grown away from and toward our origins, while we may have lost sight of our success issues, we both feel very focused and clear about why we began making music, and what music it was that made us do so. That music was rap: raw, refined and varied as it was in the early 90s. That being said, our new music also includes all of the editing, cutting loose and tricks we have un-mastered in the past decade, from prose to production.

SLUG: Both of you have been very productive in other projects and collaborations, who are your favorite artists to work with and why?

Doseone: Most of the internet columnists that I meet don't really understand that on "Buggin' Out" by **A Tribe Called Quest**, **Phife Dawg** does not only come up short on height, he also has no grasp on the laws of physics. For favorites, like **Notwist**, **Serengeti**, **Icey Monkeys**, **Dax Pierson**, **Genghis Tron**, **Health**, **Tony D**, **Lady Dada**, **Liars**, **Rob Crow**, etc. etc. When we worked with **Peaches** I had to wear her show beard throughout the entire vocal session, and I kept drinking out of the wrong dildo. I was a mess that day, but we made some classic rock and roll together.

Jel: In all honesty, we follow our relationships and aesthetic toward our next music-making experiences, not career paths or cash trails, and this keeps us on the good-people path to more great music. All of our recordings are another step in the stairwell of learning through trial and error, so we learn a great deal in both working alone and with others.

SLUG: Doseone, you're well known for your unique style and skills in speed rap, is this something you started with or evolved into?

Doseone: Evolved into ... one should never jump blindly into double time, you will inevitably sound like the micro machines man, all rushed content, crammed along the inarticulate stumbling of an untrained tongue. I began as a freestyler and slowly formed a rap writing style, verses first, then songs. Then I met **Why?** and we unlearned our own

prose leanings, my writing changed, and all the while I tried to rap with the music, not against or on top of it. This gradually allowed me to speed up, sing, and eventually hear my own unique cadences and tonality, whether fast or slow. The real key to fast rap is jumping without a 'chute ... just letting go, the rest is being critical, and practice ... it took me three weeks to make sure I did not flub a single syllable.

SLUG: Jel, is it true for you that the gear is only as good as the artist?

Jel: Well in past interviews I would have said something very similar to that. Now that I've been getting back into mainstream music and keeping a keen eye on the Myspace underground, I've realized that if you have the right sound, which can only come from preset software, or just taking someone else's song and throwing a bunch of other cool sounds on top of it, you will definitely be successful and maybe even as famous as **Kanye Mouse**, and/or **Sinter Gold**.

I have been studying how Jay-Z studies underground music for years now, and I think that the formula that he is about to unleash on the world will bring the world to its knees. I plan to blow up using the same plan way before he can put out the next **Paul Barman**. So in essence, to quote **Charles Akai**, "You can lead a beat machine to beats, but you can't make it loop."

SLUG: You guys are a major part of anticon. records, are you satisfied being an underground hip hop duo on an independent label, or do you hope to sign to a major label in the future?

Doseone: We rep the ant till death do us part, no other labels for us.

Jel: We measure

success in longevity and quality of each precious stone cut, we can keep doing what we were meant to do for our appreciators and their loved ones while all the rock and rap stars scramble to reinvent themselves, we get to stay **Themselves**. I would call us lucky.

To delve deeper into the bizarre thoughts of **Themselves**, youtube "world's worst burglar," "baby love head rub," and "**Vanilla Ice** vs. **Todd Bridges**." To hear the creative content produced by such minds, check out Doseone and Jel in their duo at the **Urban Lounge** with **Mindstate** on December 12.



Photo: Matthew Scott



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- 2 The Grouch (Living Legends), Mistah Fab, Fashawn & Exile
- 3 Ted Dancin + Dingo
- 4 DUBWISE: 12th Planet
- 5 Laserfang, Tolchock Trio, Andale
- 7 Ping Pong Tournament
- 8 Melt Banana, Vile Blue Shades, Cornered By Zombies
- 9 The Velvetones, Ulysses, Hotel Le Motel
- 10 Samba Gringa, La Farsa, Bramble
- 11 Del The Funky Homosapien, Bukue, Scenic Byway, Smells Like Fun Movie Premier, DJ Street Jesus.

- 12 Themselves, Feel Good Patrol, Mindstate
- 13 Jerry Joseph & the Jack Mormons
- 14 SLC GOOD VIBES PRESENTS: Trampled By Turtles (Bluegrass), Puddle Mountain Ramblers
- 15 Pleasure Thieves, Gods Revolver, The Hell Fire Press
- 16 Tera Vega, Dead Vessel
- 17 Funk & Gonzo, The High Council, Herban Empire
- 18 SLUG LOCALIZED: Fucktards, Heathen Ass Worship, BreauX
- 19 BIRTHQUAKE CD RELEASE!!!, Palace of Buddies, Mammoth
- 21 King Niko, Long Distance Operator
- 22 Green Leafs
- 23 LIPLASH
- 26 The Heaters, Taughtme, The Future of the Ghost

- 28 PING PONG TOURNAMENT
 - 29 The StrangerZ
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"Music as a Catalyst for Action:"

SLC's Grudge City Activities Chronicles a Scene

By JP jp@slugmag.com

The Summer of 2008 was difficult on the hardcore community in Utah. There wasn't much left of a scene that was once packed with fans, musicians, and genuine veterans of the movement.

Trevor Hale (Cherem, Tamerlane), Dan Fletcher (Skeiff d' Bagg, City to City, First Blood), and Sias Parsons

all agreed on that point. The three spent many similar summers attempting to maintain a fire in the scene that they helped solidify in the late 90s by booking shows at consistent venues. These veterans of the Salt Lake hardcore community, are the same guys who uploaded the first post to grudgecityactivities.com in July 2008. According to Hale the purpose of the site is to document "anything that has to do with Salt Lake City hardcore, past and present."

The major contributors to GCA are all still active in the scene that they found as teenagers. Parsons is a show promoter and booker who also supportively toured with several bands other GCA founders were in. Hale has been recording guitar on Tamerlane's second album and playing with **Collapse**, and Fletcher still works within the hardcore community as a member of the GCA team—a vital asset to the community even though he currently lives and works in New York City. Their backgrounds are diverse, but their musical foundations are similar. "I thought **Kurt Cobain** was God in elementary school and when I heard him talk about **Black Flag**'s influence, I snatched up *Damaged* without a second thought," Fletcher says, "That record set it off." Parsons was also a fan of punk rock and would catch a bus or get a ride from Ogden to Salt Lake to watch shows, eventually leaving behind punk for a more heavy element: "Hardcore was the next logical step in my musical evolution," he says. Hale has a similar experienced, "My taste started with punk, **Propagandhi**, **Misfits**... and the stuff gradually got heavier. The first time I heard **Integrity** it just blew my mind. **Earth Crisis** was a big influence [too]," Hale says.

The vegan-straight edge band, **Earth Crisis** seemed to be on the stereo of all these guys in the late 90s, and on the news, too: "I remember seeing footage from an **Earth Crisis** show in Salt Lake on **America's Most Wanted** and thinking it was the coolest thing I'd ever seen," Fletcher says.

Though the majority of the GCA staff is vegan, they don't highlight that fact at all on the site—it's not their goal to preach. They feel the same way about the straight-edge lifestyle as well,

"Everyone that runs that site is straight edge and has been forever but that's not a focus of the site," Hale says. Parsons agrees: "We're not trying to promote straight edge, that's just who we are."

Politics aside, these local guys started seeing more Utah-based bands emerge in the current decade. Hale recalls falling in musical love with locals **Tripphammer** and **Lifeless** and Fletcher can chart his local band love affairs, "**Clear, Climb**, **Tripphammer**, **Deadfall**. They introduced me to heavy, metallic hardcore," he says.

Eventually Fletcher got behind the local band **Cherem**, which he and Hale eventually joined. "I remember thinking **Cherem** was the coolest band to ever exist when I was in high school." Fletcher initially saw the band play at a coffee shop called *Undergroundz* that was located between *Lost Art Tattoo* and *Uprok* and was inspired by their stance on consuming animals. "I went vegetarian at 15 and then I caught this band saying, 'cut the crap, go vegan ... and do something to end the suffering of animals while you're at it.' That was so heavy for me...kids channeling their convictions directly into music as a catalyst for action. I was so honored to join that band a few years later."

The anti-drug and anti-animal cruelty calls to action that Fletcher found so heavy, and also grabbed Parsons and Hale, eventually found itself at odds with the media and local conservatives. Suddenly, hardcore music seemed a little more dangerous than it had before. Fair-weather fans fell away, after some bad press dealing with violence and animal liberation movements were applied to all people involved with the scene—even the substance-using and meat-eating kind, not just the "guilty" few.

Bands like **Cherem** still played and inspired new fans, but the scene began to shrivel bit by bit. Eventually, it has reached what Parsons describes as a low point with a hazy future, "It looks grim. It was teetering on the rim of main stream music for a long time nationally and I think it's almost reached its tipping point." Parsons says, "I think if more kids don't get involved with local music, here and in other states, local hardcore communities are going



Illustration: Dan Christofferson

to be phased out by the bigger promoters who don't care about the bands, the kids or the music." These are the reasons behind GCA's birth, the rest is history—a history that GCA is documenting and preserving on their website "Every Monday, we'll be adding a new article to our Salt Lake Hardcore 101 section, which includes interview features with Salt Lake hardcore-punk-related bands, labels, magazines and shops dating back to the 70s," Fletcher says.

"We also have a digital sampler that Trevor has been working hard to get put together. It's being called the GCA Mixtape #1. It will feature new music [11-12 tracks] from many of Salt Lake's current bands [Tamerlane, City to City, etc.] and there will be a free download available on the site. We're also trying to get the podcast out more regularly," Parsons says. Other GCA members include **Casey Sartain**, who helps with the aforementioned GCAcast and **Clint Halladay** is involved with booking shows. These guys, along with other steady Grudge City fans, keep the rest of the team in the loop and help along with shows as well. That is one of the things the hardcore community is known for—they look out for their own, ferociously so. "GCA couldn't be what it is without the bands and kids that support it," Fletcher says. Grudge City supports the scene that its members helped create by bringing in national artists to help enliven the local music scene. Unlike other collectives, they're a group who care about the local economy, and music fans, putting local bands on the bill, too. "We never set out to start a booking agency or anything like that, we had all just met so many people in bands, from all of us being on tour at one point

or another," Hale says, "and wanted to help out and return favors, that we kind of got a reputation as a show promoter. The show stuff just kind of happened and we kept on rolling with it." The list of bands GCA has brought to the state to pump up local interest is great, especially considering that it wasn't a major reason behind the inception of GCA. Bands like **Starkweather, Sleeping Giant, Broadway Calls, Unrestrained, Parasitic Skies, Signs of Hope, Life or Death, Braveyoung, Time For Change, Convicted, Harm's Way, Rhinoceros** and **This Time Tomorrow**, have all been brought in thanks to GCA related efforts.

Though GCA is spread across the US right now, Fletcher doesn't see this as a hindrance: "Hardcore is a universal community it wouldn't be right to take it out of that context and focus solely on SLC. I'm still very in touch with Salt Lake City. New York's a great place to gain experience, but Utah is my home and I'll be back in due time." Fletcher says, "I've actually found that I post just as much, if not more, Salt Lake content as the site continues to pick up steam." Fletcher draws on his experience as a former editor of the University of Utah's *Daily Utah Chronicle*, and as a *City Weekly* contributor, to get his point across professionally. Hale also comes from a journalistic background with experience as a local writer for *City Weekly* since 2004, and a stint as a *Chrony* editor. "I just want to write. That's all I've ever wanted to do and I'll do it any way I can—whether it's in physical print or on the web," Hale adds. These guys' journalistic chops ensure the GCA content is really good, solid writing. They're legit—and their expanding content reflects that: "Every Friday you'll find a '5 Questions' column which celebrates the Salt

Lake hardcore scene through brief interviews with individuals that have made an impact on the scene." Fletcher says, "We just launched a daily feature called 'Essential Listening' that provides a download link to some of the best punk/hardcore records of the past three decades," Hale says. "Every day you'll find the 'Tonight in SLC' post where we publicize three events worth checking out in the city," Fletcher adds, "these columns run alongside our daily news feed and our weekly poll." With sites like Grudge City popping up, the beast of hardcore may not yet be dead. These guys don't think so, at least: "Salt Lake hardcore's future will be just like its past: passionate kids playing passionate music for all the right reasons, always extremely genuine and always under-appreciated," Fletcher says. Hale continues the thought, "Whether the people playing it are as passionate and into it as they have been in the past is a different story, but there's always going to be people that want to play aggressive, heavy music." "Kids are still venting their frustration with the world by stomping on each others heads in sweaty basements and back-alley clubs," Fletcher says, "the need for hardcore and its cathartic release is only growing." Grudge City will be right alongside chronicling that catharsis. "Grudge City Activities will forever be a resource for what's going on in the Salt Lake hardcore scene," Fletcher says, "you'll always be able to find an up-to-date listing of shows and bands, as well as an ever-evolving history of the Salt Lake hardcore scene. We've all passed 25 and we're still booking, playing, and going to hardcore shows. I don't think the site is going anywhere anytime soon." Hardcore isn't either, and if it ever does, it won't lose its grip without a shout.



Photo: Sam Milianta

Casey Sartain, Trevor Hale and Sias Parsons during a recent Grudge City Podcast recording.

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Sat Dec 5: Bandwagon Live w. Means Nothing

Wed Dec 9: MARDUK, NACHTMYSTIUM,
MANTIC RITUAL, MERRIMACK, Obliterate Plague

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Fri Dec 11: DIMEBAG MEMORIAL SHOW
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tion, Skies Of Redemption

Sat Dec 12: SMILE EMPTY SOUL, BURN HALO,
THE LAST VEGAS, Dirty Loveguns (Reese's Birthday
Bash!), SPLIT LIP RAYFIELD

Thu Dec 17: Approaching Zero

Fri Dec 18: Rock n Fashion Show w. Three Reasons

Sat Dec 19: Jezus Rides A Riksha, Dead Vessel, Meat,
Gawdzye, Tera Vega

Fri Dec 25: DJ 16's Annual Black & White Xmas Bash

Sat Dec 26: Christmassacre Show w. Cave Of Roses,
Through The Eyes Of Carrion, Malignant Inception

Thu Dec 31: New Years Eve w. Blood Of Saints, Reaction
Effect, Scripted Apology, Meat, Face The Tempest

Sat Jan 2: Bandwagon Live w. Kettlefish, Opal Hill Drive,
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PALACE OF BUDDIES

– S/T –

Mary Enge – Copy Editor

1. **Andrew Bird** – *Noble Beast*
2. **Iron and Wine** – *Around the Well*
3. **Camera Obscura** – *My Maudlin Career*
4. **Animal Collective** – *Merrweather Post Pavilion*
5. **St. Vincent** – *Actor*

Ryan Fedor – Writer

1. **Palace of Buddies** – *s/t*
2. **Fever Ray** – *s/t*
3. **Jay Reatard** – *Watch Me Fall*
4. **The Field** – *Yesterday and Today*
5. **Pissed Jeans** – *King of Jeans*

Bethany Fischer – Writer

1. **Mayer Hawthorne** – *Strange Arrangement*
2. **Raekwon** – *Only Built for Cuban Linx Part Two*
3. **Gossip** – *Music for Men*
4. **Blü** – *Her Favorite Colour*
5. **Afro Classics** – *Classic Rock*

Peter Fryer – Writer

1. **Phoenix** – *Wolfgang Amadeus Phoenix*
2. **Future of the Left** – *Travels With Myself and Another*
3. **Propagandhi** – *Supporting Caste*
4. **Converge** – *Axe to Fall*
5. **Noisettes** – *Wild Young Hearts*

Eric Granato –

Distro Manager

1. **Loom** – *Selva Molhada*
2. **Girls** – *Album*
3. **Yeah Yeah Yeahs** – *It's Blitz!*
4. **Children of Bodom** – *Skeletons in the Closet*
5. **GWAR** – *Lust in Space*

Jesse Hawlish –

Video Game Writer

1. **Uncharted 2: Among Thieves**
2. **Borderlands**
3. **Red Faction: Guerilla**
4. **Infamous**
5. **Resident Evil 5**

Greg Hebard –

Photographer

1. **Starfucker** – *Jupiter*
2. **Röyksopp** – *Junior*
3. **Grizzly Bear** – *Veckatimest*
4. **Animal Collective** – *Merrweather Post Pavilion*
5. **Metric** – *Fantasies*

Dean O. Hillis – Writer

1. **Tori Amos** – *Abnormally Attracted To Sin*
2. **Tori Amos** – *Midwinter Graces*
3. **Pet Shop Boys** – *Yes*
4. **Morrissey** – *Years Of Refusal*
5. **Swing Out Sister** – *Beautiful Mess*

Gavin Hoffman – Writer

1. **Gnaw Their Tongues** – *All the Dread Magnificence of Perversity*
2. **Khanate** – *Clean Hands Go Foul*
3. **The Decemberists** – *The Hazards of Love*
4. **Funeral Mist** – *Maranatha*
5. **Sunn O)))** – *Monoliths and Dimensions*

Joshua Joye –

Graphic Artist

1. **Neko Case** – *Middle Cyclone*
2. **Deer Tick** – *Born on Flag Day*
3. **The Dead Weather** – *Horehound*
4. **The Heartless Bastards** – *The Mountain*
5. **Scott H. Biram** – *Something Wrong/Lost Forever*

Brian Kubarycz – Writer

1. **YOBB** – *The Great Cessation*
2. **Wino** – *Punctuated Equilibrium*
3. **Kylesa** – *Static Tensions*
4. **Alice In Chains** – *Black Gives Way To Blue*
5. **Om** – *God Is Good*

Cléa Major – Writer

1. **Manchester Orchestra** – *Mean Everything to Nothing*
2. **Brand New** – *Daisy*
3. **Neko Case** – *Middle Cyclone*
4. **Passion Pit** – *Manners*
5. **P.O.S.** – *Never Better*

Tyler Makmell –

Beer Reviews

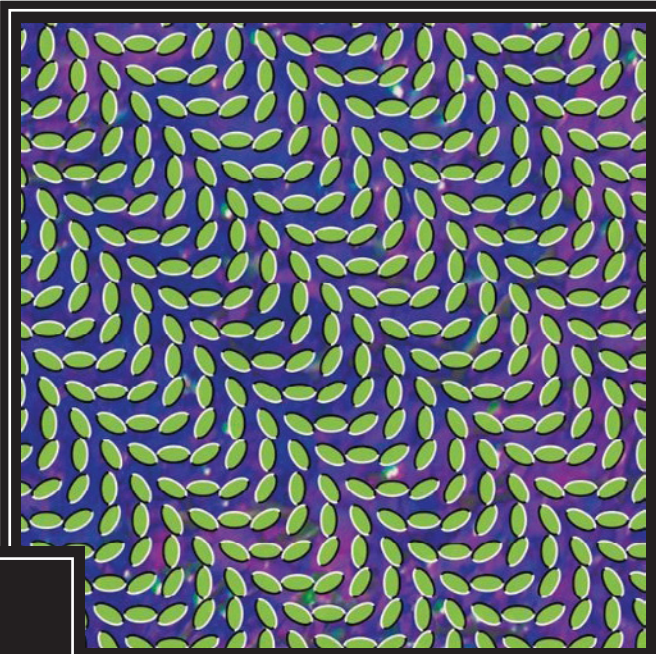
Top Five Craft Beers

1. **Session Black** – *Full Sail Brewing Company*
2. **Gonzo Imperian Porter** – *Flying Dog Brewery*
3. **Ten FIDY** – *Oskar Blues Grill & Brewery*
4. **Organic Zwickel Bier** – *RedRock Brewing Company*
5. **O'Hara's Celebration Stout** – *Carlow Brewing Company*

Mariah Man-Mellus –

Writer

1. **S.L.F.M.** – *S.L.F.M.*
2. **Heartless Bastards** – *The Mountain*
3. **Dodo's** – *Time to Die*
4. **Iron and Wine** – *Around the Wall*
5. **Fruit Bats** – *The Ruminant Band*



ANIMAL COLLECTIVE

–MERRIWEATHER POST PAVILLION–

THE DEAD WEATHER

—HOREHOUND—

Jimmy Martin – Writer

Top 5 Movies

1. *The Hurt Locker* –

Kathryn Bigelow

2. *Watchmen* – **Zack Snyder**

3. *Inglourious Basterds* –

Quentin Tarantino

4. *District 9* – **Neill Blomkamp**

5. *The Cove* – **Louie Psihoyos**

Bryan Mayrose –

Photographer

1. **Grizzly Bear** – *Veckatimest*

2. **The Dodos** – *Time to Die*

3. **Junior Boys** –

Begone Dull Care

4. **Islands** – *Vapours*

5. **Neon Indian** – *Psychic Chasms*

Esther Meroño –

Copy Editor/Writer

1. **Yeah Yeah Yeahs** – *It's Blitz!*

2. **Thrice** – *Beggars*

3. **Thursday** –

Common Existence

4. **The Lonely Island** –

Incredibad

5. **Metric** – *Fantasies*

Sam Milianta –

Writer/Photographer

Top 5 Skaters who grew up

north of Salt Lake

1. **Cameron Starke**

2. **Keaton McDonald**

3. **Matt Coles**

4. **Omar Budge**

5. **Ryan Coleman / Tony Washington** (tie)

Jeanette Moses –

Managing Editor

1. **Yeah Yeah Yeahs** – *It's Blitz!*

2. **Animal Collective** –

Merriweather Post Pavilion

3. **Gossip** – *Music for Men*

4. **N.A.S.A.** – *Spirit of Apollo*

5. **Karen O and the Kids** – *Where the Wild Things Are Soundtrack*

James Orme – Writer

1. **Rancid** –

Let the Dominoes Fall

2. **The Rocketz** – *We Are...*

3. **Wayne Hancock** –

Viper of Melody

4. **Pine Hill Haints** –

To Win or Loose

5. **Miss Derringer** – *Winter Hill*

Katie Panzer –

Photographer

1. **Owl City** – *Ocean Eyes*

2. **Mos Def** – *The Ecstatic*

3. **Kings of Convenience** –

Declaration of Dependence

4. **Imogen Heap** – *Ellipse*

5. **DOOM** – *Born Like This*

Nick Parker –

Copy Editor/Writer

1. **Mastodon** – *Crack The Skye*

2. **Arsonists Get All The Girls** –

Portals

3. **He Is Legend** – *It Hates You*

4. **Between The Buried And Me** – *The Great Misdirect*

5. **The Black Dahlia Murder** – *Deflorate*

JP – Writer

1. **Sian Alice Group** –

Troubled, Shaken, Etc.

2. **El Perro Del Mar** –

Love Is Not Pop

3. **Miike Snow** – *s/t*

4. **Harlem Shakes** –

Technicolor Health

5. **Gaza** –

He Is Never Coming Back

DOOM

—BORN LIKE THIS—



Liz Phillips –

Copy Editor

1. **Röyksopp** – *Junior*

2. **Devendra Banhart** –

What Will We Be

3. **Eyedeas & Abilities** –

By The Throat

4. **Animal Collective** –

Merriweather Post Pavilion

5. **Peaches** – *I Feel Cream*

Todd Powelson –

Graphic Designer

1. **Dan Auerbach** – *Keep It Hid*

2. **Mike Doughty** –

Sad Man, Happy Man

3. **White Rabbits** –

It's Frightening

4. **Leopold and His Fiction** –

Ain't No Surprise

5. **Bonnie "Prince" Billy** –

Beware

Chris Proctor – Writer

Top 5 Snowboarders

1. **Alex Andrews**

2. **Jeremy Jones**

3. **Jake Welsh**

4. **Stevie Bell**

5. **Jeremy Riley**

Jon Robertson – Writer

1. **Isis** – *Wavering Radiant*

2. **Candiria** – *Kiss the Lie*

3. **Thrice** – *Beggars*

4. **Kid Cudi** – *Man on the Moon:*

The End of Day

5. **Grizzly Bear** – *Veckatimest*



YEAH YEAH YEAHS

—IT'S BLITZ!—

Ryan Sanford

Copy Editor

1. **Real Estate** – S/T
2. **Crystal Stilts** – *Alight of Night*
3. **Almighty Defenders** – S/T
4. **The Strange Boys** – *And Girls Club*
5. **Lotus Plaza** – *The Floodlight Collective*

Lance Saunders – Writer

1. **Langhorne Slim** – *Be Set Free*
2. **White Rabbits** – *It's Frightening*
3. **Iron & Wine** – *Around the Well*
4. **The Avett Brothers** – *I and Love and You*
5. **Various Artists** – *Dark Was The Night*

Elliot Secrist – Writer

1. **Cable** – *The Failed Convict*
2. **Eagle Twin** – *The Unkindness Of Crows*
3. **Behemoth** – *Evangelion*
4. **Dethklok** – *Dethalbum II*

Ross Solomon – Writer

1. **The xx** – *XX*
2. **The Great Lake Swimmers** – *Lost Channels*
3. **Lusine** – *A Certain Distance*
4. **Dinosaur Jr.** – *Farm*
5. **We Were Promised Jetpacks** – *These Four Walls*

Jemie Sprankle – Writer

1. **Bishop Allen** – *Grrrr*
2. **Felt 3** – *A Tribute to Rosie Perez*
3. **Dinosaur Jr.** – *Farm*
4. **DOOM** – *Born Like This*
5. **Cage** – *Depart From Me*

Chris Swainston – Writer

1. **Animal Collective** – *Merrweather Post Pavilion*
2. **DOOM** – *Born Like This*
3. **The Builders and The Butchers** – *Salvation is a Deep Dark Well*
4. **Dethklok** – *Dethalbum II*
5. **The Naked Eyes** – *Spell Talk EP*

Kelli Tompkins –

Graphic Designer

Top 5 Poetry Readings

1. **Kathryn Cowles**
2. **Dawn Losinger**
3. **Decadent Dog Rapid Fire Reading**
4. **Scary Dog Rapid Fire Reading**
5. **Baxter's Saturday Open Night**

Ben Trentelman – Writer

Top 5 Horror Flicks

1. **Zombieland** – **Ruben Fleischer**
2. **Thirst** – **Park Chan-wook**
3. **Drag Me To Hell** – **Sam Raimi**
4. **Blood: The Last Vampire** – **Chris Nahon**
5. **Friday The 13th** – **Marcus Nispel**

Ricky Vigil –

Editorial Assitant/Writer

1. **Propagandhi** – *Supporting Caste*
2. **Eagle Twin** – *The Unkindness of Crows*
3. **P.O.S.** – *Never Better*
4. **Lucero** – *1372 Overton Park*
5. **Fake Problems** – *It's Great to Be Alive*

Bryer Wharton – Writer

1. **Absu** – *Absu*
2. **Rammstein** – *Liebe Ist Für Alle Da*
3. **The Devin Townsend Project** – *Addicted*
4. **Burial Hordes** – *Devotion to the Unholy Creed*
5. **YOB** – *The Great Cessation*

Kate Wheadon–

Director of Sales and Marketing

1. **Yeah Yeah Yeahs** – *It's Blitz!*
2. **Crystal Stilts** – *Alight of Night*
3. **The Horrors** – *Primary Colours*
4. **PJ Harvey & John Parish** – *A Woman A Man Walked By*
5. **Karen O & The Kids** – *Where the Wild Things Are Soundtrack*

Jessie Wood – Writer

1. **Boys Noize** – *Power*
2. **MSTRKFT** – *Fist of God*
3. **Deadmau5** – *For Lack of a Better Name*
4. **Yeah Yeah Yeahs** – *It's Blitz!*
5. **Phoenix** – *Wolfgang Amadeus Phoenix*

Sean Zimmerman-Wall– Writer

Top 5 Snowsport Movies

1. *Everyday is a Saturday* (Poor Boyz Productions)
2. *Refresh* (Level 1)
3. *Re: Session* (TGR)
4. *The Freeheel Life* (Telemark)
5. *In Deep: The Skiing Experience* (MSP)

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RETURNING TO NIHILISM AND TANTRUMS

THE REBIRTH OF

RAUNCH RECORDS

By Ryan-Ashley Workman pseudo_rec@hotmail.com

History is always prone to repeat itself. Within a closely-knit subculture such as the one we participate and perpetuate in this City of Salt, certain shared ideas continue to linger over the years, whether they deal with art, music or politics. Some of these ideas are passed down from generation to generation, reignited with an interest of the origins or history of all things cool—or all things opposite of the local conservatism. Some of these ideas disappear into obscurity, only to be triggered by a reminiscent conversation of the early days of the Utah underground scene, or perhaps even déjà vu.

Depending on your age or the amount of time you've spent in this town, chances are you've, at the very least, heard the name Raunch, or seen the logo on a t-shirt or hoodie. Graced with the skull-heavy commissioned art of world-renowned skateboard artist/**Septic Death** vocalist **Pushead**, these iconic images will always be synonymous with many local punk and counter culture endeavors of the past 25 years. For the older locals who set out to acquire the loudest, angriest or the most bizarre music available, Raunch Records was one of the few places in the 1980s that had those records available for consumption.

Nowadays, record stores are becoming an infrequent and rare staple in present day "punk" culture. The internet, social networking sites and YouTube have become the major musical reference point for many people, young and old. Long past are the independent photocopy zines from various cities around the world and the self-addressed-stamped envelope inquiries for catalogs and stickers from your favorite bands or indie record labels. Brick-and-mortar record shops are still around to browse and hang out in, but the immediacy of the electronic age has taken the discovery and exposure aspect of hearing something new, something extreme, into the full control of the listener, who may rather be homebound instead of being in the actual element of the music and the culture they so pursue.

So, why in the world would someone want to take the risk of opening a record store, in a time when music is less about the physical manifestation of a record or CD, and more about instant digital gratification of the music itself, cheaply downloaded, and portable? Why would someone invest in a business in the middle of a panic-stricken recession, and deal with the burden of schizophrenic economics?

Brad Collins is going full-on with the resurrection of Raunch Records, knowing all too well what a financial gamble it may be. His reasoning is not for any kind of "get rich quick" aspirations, and he acknowledges that others may question his intentions of this business endeavor. "There's been a couple guys that are going 'You're a dope! What are you doing it for?'" Collins says, "As far as the [current] economy goes, most people are saying 'you're crazy!'. Even the distributors that sell the music are sayin' 'I'm] crazy ... Well?... I really liked doing it before...it was fun!...for the most part, I really want to see everybody again ... fuck, I don't know! I'm 52 fuckin' years old. Am I going to relate to the

16 year olds? I'm not sure yet."

Raunch Records opened at its first location on July 4th, 1984 on the corner of Fourth South and Fourth West. The building that housed Raunch would soon after be known as Positively Fourth Street, which was also the home of rehearsal studios and the legendary *Painted Word* all-ages music venue, which brought in most any cool, touring band of the time if the neighboring Speedway Café couldn't accommodate them. It was in the worst part of town at the time, hidden by a now non-existent overpass, just south of the then-drug added and now homeless populated Pioneer Park.



Collins, along with his partner in crime **Daphne Menden**, started Raunch with the intention of carrying the most underground of underground music, from international anarchic-politico punk bands like **Crass** and **Conflict** to noise and proto-industrial bands ala **Throbbing Gristle** and the **Butthole Surfers** as well as bands from the first incarnations of the So. Cal and Straight-Edge scenes and any local that happened to have a self-produced tape or vinyl record out. Along with the diverse and hard-to-find music selection, the two curators were also very much into promoting the live music scene happening in town, supporting shows from both local and touring bands alike. The doorway of the store always had stacks of flyers promoting upcoming shows at the *Painted Word*, *Speedway*, *Alice's Café* and *Cinema in Your Face* as well as any of the numerous Fairgrounds concerts. You could also find the first issues of the newly-published "Salt Lake Under Ground" magazine, still in it's smaller, newspaper format.

Daphne moved to Los Angeles around 1990 after the city closed down the Positively Fourth Street building due to zoning violations. Brad relocated the store to the somewhat more accessible address of 800 South and Main Street. This incarnation of Raunch was short lived and produced mixed results. Business may have increased somewhat, but the shop didn't have the same dirty/cool vibe of the 400 South locale. It wasn't until Brad uprooted yet again in late 1992 and moved shop to the Sugarhouse district on Wilmington Avenue that business thrived yet again. The timing was perfect for Raunch, due to the always supportive and ever-growing skateboarding scene as well as the independent feel of the area businesses he was a neighbor with. "The Sugarhouse store was really killer...for some reason, you know, we were on the cutting edge of some fashion thing that happened...[along] with the skateboard industry...so, it really was an awesome place, Sugarhouse was. It was a busy store before I even had the 'Open' sign up."

By then, Brad had expanded his selection beyond punk and hardcore and was exposing the store's supporters to dub and reggae, as well as appealing the skaters with a selection of boards and gear. Never short on alternative reading

material, Raunch also expanded the magazine selection, and brought in books like *The Anarchist Cookbook*, always willing to appease the open-minds of the punks and their punk-at-heart cohorts.

While this location thrived for a few years more, the realities of running a shop with month-to-month leases and the looming and inevitable corporate make-over of the quiet and charming Sugarhouse area became an unfortunate motivation to relocate again in late 1996. The fourth (and final) location of Raunch was located on Salt Lake's east bench in Holladay, but by then, business had decreased so dramatically, that Brad decided that it was time to take a major break from what he had worked so hard to keep afloat and work a normal job in the sports and recreation industry. Raunch had to reluctantly close its doors in the spring of 1997.

"I didn't listen to the music for a while...I don't know if I was burned out, but I just found a new interest. I started playing a lot of golf," Brad admits, with a level of complacency.

During the 11 years since the closing of Raunch, Brad pursued his hobbies, went out to the occasional show, and decompressed from the scene that he indirectly influenced through his efforts as a supporter, promoter and a go-to reference of everything non-mainstream within the city. Just as Brad has been cheekily deemed by some as the "godfather of the Salt Lake scene," he also is quick to pay homage to those before him who helped maintain diversity and give this town a desperately needed voice of free thought. Brad will quickly name-check people like **Steve Holbrook**, one of the founders of *KRCL*, who motivated Brad to play the loud and fast music he loved on his long running Saturday night radio show "Behind

the Zion Curtain" which ran from 1979 through the late 1990s. Brad also acknowledges the underground and indie shops of the pre-Raunch era, like *Tape Head Co.* and *Wally Records*, as well as Raunch's contemporaries of the early days like *Randy's Records*, the *Heavy Metal Shop* and *Grunts and Posture*, as well as *Cosmic Aeroplane*, regarded as one of the premier Utah alternative bookstores which was open from 1977 through 1991. Brad described Cosmic owner **Steve Jones** as "instrumental in a lot of us becoming who we were in the underground. There was nowhere else to get that stuff," Brad says of the eclectic books, t-shirts and records that Cosmic was famous for. Brad would by no means admit that his sole efforts with the record store had changed and nurtured the subculture of Salt Lake as much they did, but would rather give props to all who strived for the diversity in a collective and communal sense.

With the new location, once again in the storefronts of what's left of "Old" Sugarhouse, Brad has no specific focus, only drive to re-start what he enjoyed for so many years before. With a re-ignited interest in Raunch t-shirts as well as the public's increasing preference of vinyl LPs over the dying format of compact discs, there seems to be a growing nostalgia for the hey day of local punk. The new location, housed at 1119 East and 2100 South, will share the classic elements of the original 400 south location, as well as the vibe of the original Sugarhouse store, complete with the crazy painted walls and old fucked up floors. Expect the vinyl-friendly store to carry many LP reissues of classic punk rock, as well as stuff you've never heard of. This time around, Brad is also going to focus on more proprietary stuff adorned with the Raunch name, like skate decks and a full line of Raunch logo wear, no longer just sold through

word of mouth or eBay. And expect the lack of convention of normal retail, since the rules never really applied to Raunch.

"I really don't think [the re-opening of Raunch] has anything to do with me," Brad states. "It's like this feeling, this scent, the smell, the look, the remembrance...I'm not sure exactly what it is...and I'm trying to re-create it here in a way, [but] in another way it will be totally different. I've always tried something different...I think that's what this store is all about." Brad sarcastically warns, "There might be a bin of blues, jazz, world, and reggae music in here," which is itself a statement of diversity, deadpanning that "you can't live on hardcore alone."

"I'm kind of interested in the culture right now," Brad admits with subdued excitement adding, "the kids are more responsive," open to new music, new ideas, as well as rekindling interest of punk and its origins.

Brad understands the need for co-existence within the independent business community. "There's a pretty good selection of underground stores here. I don't know where our niche lies, really.. but I'm thinking it lies with the hardest and the fastest [music]," and half-jokingly adds if the stuff isn't hardcore enough for some of the die-hard customers, Brad requests that you "start your own fuckin' band!"

Raunch Records officially re-opened their doors on Black Friday. The store is located at 1119 East 2100 South and is open Monday through Saturday 11-8 and Sunday 12-6. *Club Vegas* will host a Raunch Party on Friday, January 1st.



Photo: Dave Brewer

Brad Collins, his girlfriend Dorthy Burns, and friends Brett Nelson, Jeff Nelson and Chris Koplin helped Collins reopen RAUNCH after an 11-year-hiatus.

Budgets

in (Mormon) Paradise

by James Bennett bennett.james.m@gmail.com

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Mormons don't have many normal vices. The stringent lifestyle removes alcohol, tobacco and drugs from the mix, and you'd be surprised how little fun gambling and whoring around are when you're not the least bit buzzed. Where some have turned to prescription drugs or creepy international adoptions to get their feel-good fix, many more have found comfort in food. Some local side effects are the glut of subpar chain restaurants and the fact that we have more fast food joints per city block than there are closeted homosexuals at BYU. It's not all bad news, though. The demand has created a sizable market for those competing for the patronage of college students, young families and others whose only real indulgences are celibate teenage vampire novels and saturated fats. Thankfully, when enough discerning restaurant goers descend upon a local eatery, even things as simple as hamburgers and shakes can be elevated to mythic levels. Salt Lake's concentration of independent burger outlets is a testament to this truth.

This article was originally going to be a review of *The Counter*, a build-your-own premium burger joint on the south end of the Gateway. I was going to comment on the ridiculous size of their burgers and the fact that you could pay \$13 to eat a customized meat monstrosity while watching the homeless queue up across the street. I was also going to mention the creamy smoothness of their chocolate shakes and the potential I thought this chain had for longevity. This was the plan, but the restaurant closed in late October and auctioned off everything inside the building. When the cash flow dried up, the place folded. There was no loyalty to their employees or their public. Without the money, there was no reason to stay open. The good news is that Salt Lake's burger dollars are being funneled to one of

several neighborhood burger spots. These places are sustained through lean economic times by customer loyalty and proud culinary traditions. They're places like *Hires Big H*. A recent trip to Hires reminded me why this place has survived for 50 years. From specialty burgers like the Roquefort Bacon H (with country bacon, Roquefort dressing and pickles; \$4.85) to more run-of-the-mill choices like the New York H (grilled onions; \$4.55) Hires is consistently good. Every burger is made from fresh-ground quarter-pound chuck and is finished with their signature fry sauce, lettuce, tomato and American cheese on a bakery-fresh bun. Their long-time employees focus on quality service and ingredients. They offer curbside service at the downtown location and for those who want to recreate the dining experience at home, Hires even sells the raw patties, fry sauce and hamburger buns in bulk. I'll never understand why they have a maitre d' whose only job is telling you to sit where you want, but maybe this is a throwback to their early days. Steeped in quality and nostalgia, Hires Big H is a favorite hamburger stop for

many.

Another downtown spot is *Acme Burger Company*. A decidedly higher brow restaurant, Acme will challenge some people's idea of what a burger should be. But for those willing to take the challenge, the only real risk is having your mind blown. They offer a wide variety of burgers with toppings that range from the normal (six kinds of cheese, smoked bacon, guacamole) to the utterly insane (bison chili, fried egg, hummus). A personal favorite is the Spicy Moroccan Lamb Burger (\$12.50), a mildly spicy burger made with local, skillet-roasted lamb, topped with a carrot raisin slaw and served on a sweet potato bun. Add a single order of shoestring-cut fries for \$4, and a large made-to-order milkshake for \$6 more. Oh, and try the bread pudding. Really, it's better than it should be.

The king of local burger joints, though, is *Crown Burgers*. The origins of the pastrami burger are murky at best, but even the *New York Times* traces its Utah beginnings to the Crown ("Pastrami Meets the Patty in Utah," John T.

Edge, July 28, 2009). I occasionally get the Chicken Strips Dinner, with fries, a green salad and a piece of grilled flatbread (\$7.25), but I normally go for the pastrami burger (\$4.95). Maybe I'm drawn in by the thick-sliced pastrami, dyed red from soaking in the paprika-rich broth. Maybe it's the combination of lettuce, tomato and their unique chunky fry sauce. Most likely though, it's the idea of a pile of meat on top of a meat patty that wins me over. Crown Burgers can do no wrong. The onion rings (\$3.50) may be a little on the orange side, and the thick shakes may only be available in six flavors (\$2.65-\$5.25), but the eating experience is one that always fills me up, both physically and emotionally. Good luck getting that from Applebee's.



Photo: Adam Dorobiala

An epic pastrami burger from Crown Burgers

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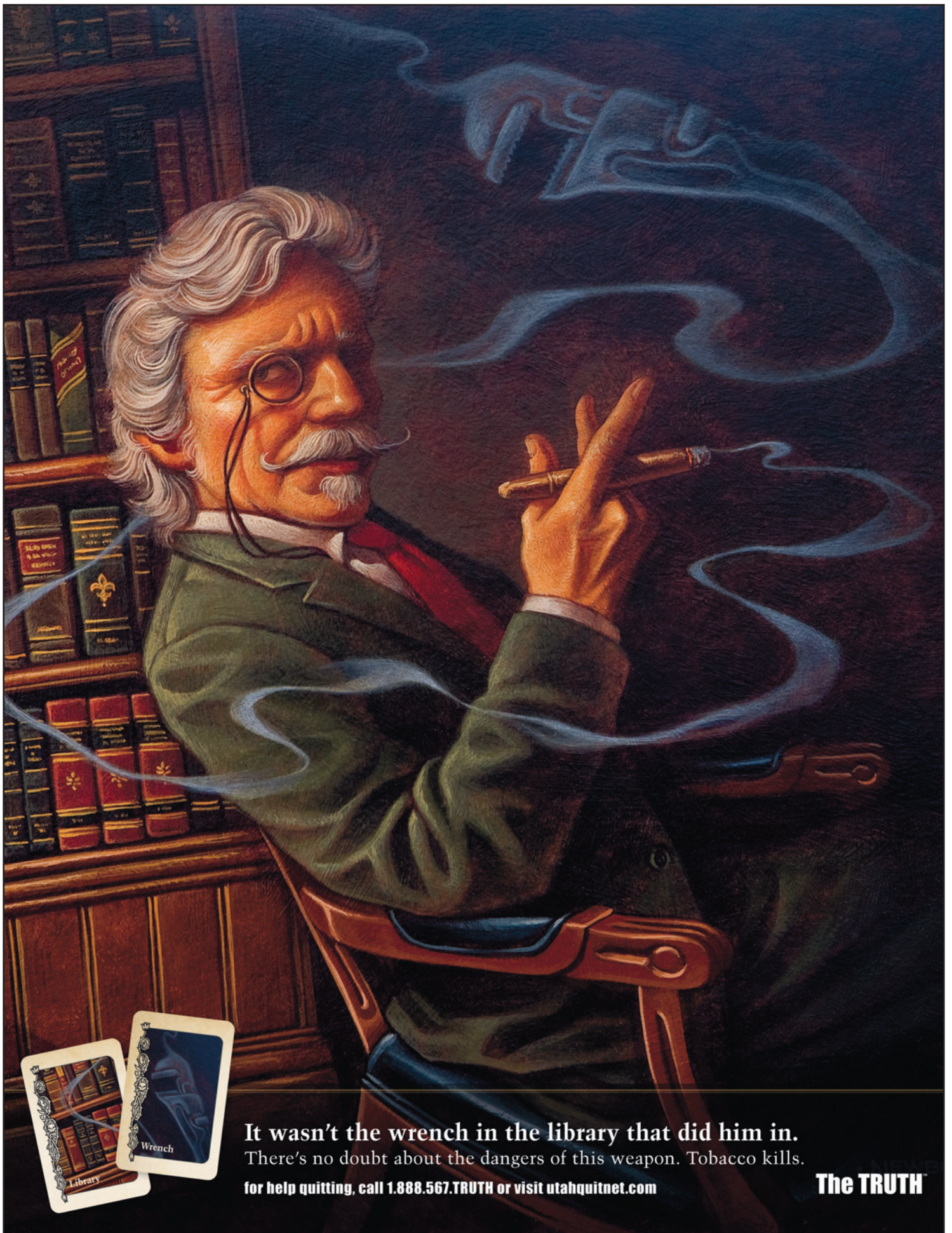
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2012

By
Mike Brown
mikebrown@slugmag.com

BRING IT

It's Christmas time. Religion and capitalism blend together to increase the suicide rate while children make snowmen. Such a special time. But for some reason, the holiday season reminds me the most of one thing. I don't know exactly why, but I always think about the end of the world at this time of year. Ah, the apocalypse. As if I didn't have enough shit to worry about. I have no clean underwear at the moment and I can't find any quarters to do laundry. You think the apocalypse is a problem? Try riding your bike freebasing in this winter wonderland. If I can do that, well then I fear nothing. Truth be told, the apocalypse used to scare the stool right out of me. I dropped out of college thinking there's no point in higher education if the whole planet is just gonna turn to dust. So far I think it was a good decision. Once I solidified my spiritual views as not spiritual at all, I decided that you couldn't really claim Atheism and believe in the end of the world because god or some stupid Mayan Calendar or Nostradamus said so. None of them have been right so far, so what's gonna make 2012 any different? So since the end of the world doesn't scare me anymore, here are some other things that do.

This whole Ed Hardy/Affliction thing: Seriously, I never thought I would miss the fohawked metrosexual, what happened to that guy? Now you got jocks named Chad and Skyler showing off their steroid infested arms in tight shirts that look like a six-year-old bedazzled the shit out of it. If these Douche-knobbers are gonna dress like Brett Michaels, I think they should take it all the way and rock the wig with the shitty cowboy hat. And fuck it, why stop there? Go for the botox and calf implants to boot. I met Brett Michaels once, he was really nice, but his face was so puffy from botox it looked like his face was ready to explode.

You could use this fashion trend as a sign that the apocalypse really is coming, but if you are more like me, then this whole thing makes you feel that the end of the world couldn't come soon enough.

The Girls Bathroom at Urban

Lounge: I won't spend too much time complaining about this seeing how I wrote a whole article on it once, but at the end of every night the bar has its own apocalypse in the girls' bathroom, and I have to clean it. All I want to say is, seriously, what the fuck are you bitches doing in there? I guarantee the real apocalypse will have just as much blood and shit everywhere per capita for the survivors to clean up as I have to on a nightly basis.

The Dentist: My grill is fucked. If I could just time my next dental appointment with 2012, I think I should be ok not flossing for about two more years. I went without a cigarette for over two years once, so I bet I can go without a jolly rancher for the same amount of time. I should be good.

Taxes: I'm kind of debating this one, but really, if the world is going to end so soon then why should I pay my taxes? I'm not really afraid to do this, more just reluctant as fuck. Maybe I should just start a list right now of shit I'm going to put off until 2012. Taxes are at the top. Kind of the same reason I dropped out of college.

Now, I haven't exactly done a lot to get ready for the apocalypse. I kind of think it's funny when people do. Like if the whole world's gonna end, is your little bunker full of freeze-dried food, guns and your CB radio really going to save you? There's going to be no Internet porn, are you sure you want to live like that? I personally would prefer to blow up with the rest of humanity and consider my life a good run. I kind of feel like I don't have much choice. If I have to live off the land, I'm fucked. I can't cook worth shit. I can barely open a can of soup and only have three spoons and two plates in my personal china and silverware collection right now.

I still don't own a gun, and I have no idea where the nearest bunker is. So if the apocalypse really does hit in my lifetime, I'm totally doing a bunch of drugs I swore to myself that I'd never do. Chasing the dragon while the A-bomb drops seems to be the way to go.

So I'm preparing by not preparing at all. Which is weird because I was a really good boy scout, and the Boy Scouts of America's motto is 'Be Prepared.' I'm a personal finance merit badge away from having my eagle, but then I started doing drugs and being an eagle scout would have hurt my punk rock image at the time.

I figure as long as I just keep my name on the Mormon Churches records I should be good. Sure, I have to occasionally tell the missionaries to fuck off, but if the apocalypse really does happen, there's a good chance I'll land in a Mormon bunker. They'd have to take me in, right?

Even though I'm like the worst Mormon ever. Actually, Ted Bundy was the worst Mormon ever. How would you have liked to have been the guy that excommunicated him? "Sorry Mr. Bundy, but you can't be Mormon anymore, you rape and kill too much."



Illustration: Manuel Aguilar

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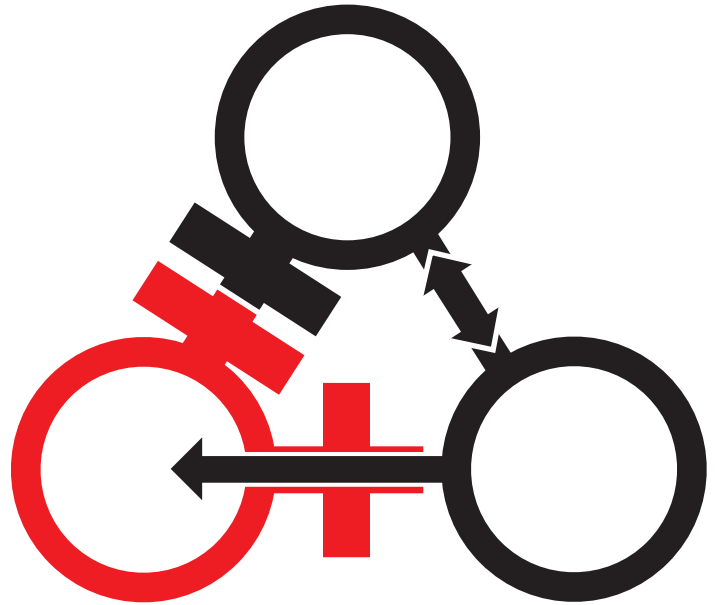
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DR. EVIL'S NAUGHTY BITS



Where Is That Damned
G Spot Anyway?
By ©Dr. Evil, Sexologist

I had just watched a great drag king show at my local lespub. One of the handsome boys came up to me after the show and motioned for me to come closer to talk to him. As I got within hearing distance over the **Pink** beats on the speakers above us he said, "Where is that damned G spot anyway?" I laughed, but I saw that he was serious.

"Reach into her vagina while you're facing her and keep your palm facing you. Look at her shaved or bushy self. Insert a finger into her vagina once she is wet or lubed. Curl that finger towards your face and gently rub along the inside of her vagina until you feel some ridges. In most women you'll feel big 'ruffles' under your finger(s) like those on potato chips. Start moving that finger downward along those ridges towards your palm. As she gets excited by your rubbing, the ridges will lessen, she will loosen up and her g spot will appear."

"So is it like a hidden button inside her, can you feel it?"

"No, it's not like a nipple that gets excited and hard. It's just an area in the vagina like the middle of your palm. It's in a slightly different place in all women. Sometimes to the left, the right or slightly higher.

My partner's spot is way at the top of her vagina and she really doesn't have big ridges."

"Can you use more than one finger?"

"As many as she likes, brotha!"

As I made hand motions like Pacman and pantomimed the actions to him, other kings came over to listen in on the conversation. One blurted out, "When I get my girl hot, she pees!"

"Most likely she ejaculated, and that is not pee!" I yelled over the music.

We're not doing a very good job as a community giving sex ed to young people. Open talk about sex is not just a come on. It's good to dispel myths learned from bad porn. Plus, better sex—and more of it—keeps bed death away.

There are so many possibilities in the bedroom for pleasure. You have to find a partner willing to explore those ideas with you, and you have to be brave enough to communicate all your deep dark desires with him or her.

Dr. E.B. is a Ph.D. and not a medical doctor. If you have medical questions please see a medical professional or make an appointment at Planned Parenthood.

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The Christmas Sweater

By The Princess Kennedy
theprincesskennedy@yahoo.com



Photo: David Newkirk

This year I've become unnaturally obsessed with the ridiculous beauty of the Christmas sweater: the revolting fabulousness that frightens every sense and makes us shudder in fear over this unnecessary time of year. I'm dying for one! Every year for X-mas my mom makes Mormon handcraft, as I have six brothers and sisters, with somewhere around thirty nieces and nephews and about seven brats strewn about them. Mom and Pop could go broke over holiday shopping, let alone spending my inheritance. I've come to the point of dying to see what's coming each season. One year it was a red and black afghan that was a nod to my band **PEPPERSPRAY**, another it was a knitted scarf a mile long and yet another brought couch-pillows made from animal prints. My friend **Justin** saw my mom buying sparkly jewel things from *Decades*, explaining that she was "making 'kooky quilts' this year". I can only imagine what that could be.

One pre-holiday season my mom visited me in California and brought the latest in her homemade couture collection: a forest green XL sweatshirt with a puffy painted Sylvester and Tweety Bird on it. Sylvester festively adorned a Santa hat and Tweety spoke from a word bubble wishing his nemesis "Happy Christmas, hep cat" (my mom's from the beat generation). Taking the neck over the shoulder, I belted it and sported white ruffle bum panties, over-the-knee hooker boots and Santa hat to match the feline. It was a huge hit, especially after everyone found it was hand painted by my mother.


I realize a puffy painted sweatshirt doesn't match the scenic beauty and wonder of a Christmas sweater, but it's the closest I've gotten. I actually never gave Christmas sweaters much thought until my friend **DJ Justin Strange** was talking about his yearly pilgrimage to the thrift stores to snatch up said sweaters and sell them to consignment stores, who mark them up and move them on to housewives and party-goers alike. Since these pieces of fabric that have such an interesting re-life from store to closet to party to never-ending, it must have an equally intriguing history. I tracked down the experts to see if I could find just where the Christmas sweater originated.

I set my sights on the foremost expert of the matter, none other than the lovely and talented **Leslie Hall**, chanteuse of **Leslie and the LY's**. Leslie purchased her first "jem sweater" (one she describes almost maternally) in 1997 for a school dance and quickly

became addicted to the attention she received. Along with its ability to slightly bag while cradling her curves, it also absorbed moisture. Soon enough Leslie had enough to fill a 1974 Starcraft motor home she purchased on eBay. Her traveling trailer of tackiness displays her collection in the majestic fashion they truly deserve, educating both sweater queens and drunken sailors in the process. Leslie told me the jem sweater originated as a hybrid of the Elvis jumpsuit and the 20s bedazzled Flapper dress. Her love of the jem sweater, however, does not extend to theme—including Christmas sweaters. In Leslie's opinion, the Christmas sweater is not a true jem sweater and is therefore not recognized in the Jem Sweater Museum. CURSES!


Being no closer to my answer, I took to the streets (well, Facebook) to dive deep into this fete-du-fashion. I asked my worldwide friends the origin and purpose of the Christmas sweater. The best story came from my dear friend **Kate Bush**, a world renowned graphic artist from Canada: "These sparkle fashions are god's favorite (non-subtle) way for women (and strange men) to passively communicate four or five socially-comforting memories to other terrified human beings. They are a knitted regurgitation of known and recognizable visual narratives, that deliberately attempts to seduce those around the sweater into group merriment and spontaneous calendar-driven conversation. It is exactly like what cavemen used to do with cave paintings, except it is on boobs and not on walls and none of it is exciting, beautiful or dangerous."

Well there you have it, or don't have it: the ever-elusive Christmas sweater. I can't believe with all my clout and pull in the fashion world I was unable to crack its mysterious past. I find an alarming similarity to the line of hideous sparkle-ware destructively spewed onto the earth by Ed Hardy. I found both to be enjoyed by overweight housewives who are too old for such adornment. If you feel the need to acquire an amazing Christmas sweater, I suggest a gift certificate to my favorite, *Consignment Circuit* on 3300 S and 1464 E, which incidentally has the largest selection of these warm wonders of the world. I am committed to my search until I crack this mystery. Hopefully, the sacred story of how Princess Kennedy saved Christmas from the evil hand of a bad French designer may be shared throughout the holiday season.



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FRESHET REVIEWS

Boardpusher

Custom Skateboard Graphics
Boardpusher.com



Photo: Swainston

A carefully placed sticker layout, designs cut into the grip, or a paint marker mural customizing my skate deck are essential steps to setting up a new board. Boardpusher has taken this concept to the next level with custom skateboard graphics. First, you choose the size of board you prefer. They have everything from 7 1/4" mini to 8 1/4" boards and five different long and old school shapes. The next step is uploading your personal graphic. It can be anything you want in full color, it just needs to be saved as a .JPG. A small board graphic appears with your design on it and some tools to help you size and place it where you want. After that, click finish, put in your info and the board is shipped directly to your house with your very own custom graphic. It pretty much costs the same as any other pro deck in the skate shop. My only skepticism was the board's shape. It's always a gamble ordering decks online, but when my 8 1/4" showed up in the mail I was pleasantly impressed with the shape. From its first session to its last this board flicked and slid with glory. I give it an 8.5 on the shredability scale. —Chris Swainston

Brinno

Garden Watch Camera
Brinno.com

Ever heard the saying "It's about as much fun as watching grass grow?" This doesn't apply to the Garden Watch Camera. The name implies watching your garden grow, but it's far more versatile and fun to experiment with than that. Essentially, the Garden Watch Camera is a time lapse camera that turns on at specific time intervals and records an image with its 1.3 megapixel camera to a USB flash drive and then splices them all together into a single .AVI video file. You can choose to capture once every minute up to every 24 hours. All you have to do is set it up and forget about it. The camera has a built-in darkness sensor that puts the camera to sleep at night to preserve battery power, and it's weather resistant. I played around with some 24-hour scenes where I captured two rainstorms pour down then dry up. I also recorded a party from start to finish, a sunrise and a four-hour road trip from the passenger side window. The possibilities are limitless as to what you can capture. It's really fun watching the changes that occur during a long period of time just fly by in a matter of minutes. —Chris Swainston

Mada Hair Products

Assorted Hair Products
Madahair.com

Mada specializes in spray-bottle shampoos and conditioners. This might seem strange for some, but according to Mada's creator **Thad Grace**, spraying on your shampoo and conditioner really makes a lot more sense. It results in less waste, is more accurate, it lasts longer and performs better. The Mada line comes in four systems—hydrating, protein, foundation and refine. My favorite product from the four of these lines was the Reset Shampoo, which will actually help your hair continue to respond to your favorite shampoos by eliminating extra residue. Other standout products are the Light Cream Pomade and the Protein Spray Conditioner with sunscreen. All of the products that I sampled also smelled great and left my hair feeling super smooth and healthy. You couldn't really ask for more. —Jeanette Moses

Zagg

Zbuds
Zagg.com

I am someone who uses earbuds all day at work, while running and while hiking. I probably average more than 30 hours of music every week just with earbuds. So naturally I'm going to need something more sturdy than normal. When I pulled these Zbuds out of the package, I knew immediately these would last me longer than normal buds. The wires are woven with sturdy, thin bootlace-like material that I don't expect to start stripping after six months of use, like usual. Also included are six different sizes of rubber attachments for different sized ears. I opted for the smallest of the sizes because the openings of my auditory canals are small and supple. The buds are comfortable enough to last me an eight-hour workday, and the sound quality (for approximately \$60) gives me no reason to complain. These are the best buds I've had yet. —Conor Dow

Sleepictures

Snail Buckle with Cracked Ivory Belt
Sleepictures.com



Photo: Dorobiala

Sleepictures has taken the original illustrations of local artist **Teresa Flowers** and turned them into wearable accessories in the form of belts, buckles, tops and necklaces. As the company name implies, many of the images have a surreal

and dreamlike quality to them. The buckle is made of pewter and the belt from leather, and both items feel like they have been built to last. This product was created with a real eye for detail, which shows even down to the packaging. My Sleepictures belt came in a classy metal tin with all the product sizes and specs written on the bottom. Expect to pay for these quality items though. Most belts typically run between \$120-\$175, which is probably more than most would be willing to spend on something to keep their pants from falling down. Visit the website sleepictures.com or swing by Fresh to get instant gratification and a slightly cheaper price on this product. —Jeanette Moses

Lafe's Natural BodyCare

Hemp Twist Stick
Lafes.com

Deodorant usually smells way too fancy or fake

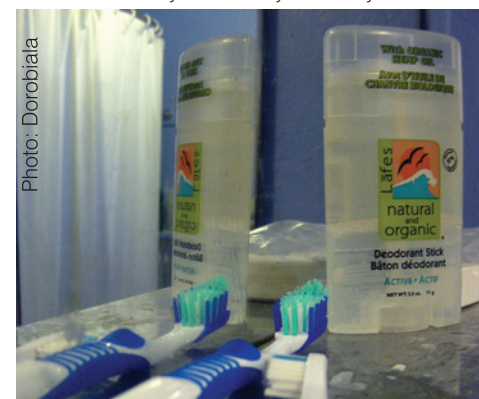


Photo: Dorobiala

and that is one of the reasons I choose not to use the stuff. The other reason is I like my pheromones to be uninhibited in their passage from my glands to whatever nose smells me. The all natural scents in the Twist Stick by Lafe's kept me feeling fresh and clean while covering up my scent just the right amount, which is pretty good considering I pack a pretty solid aroma. The hemp oils, aloe vera and other essential oils used to make the stuff are high quality enough to make your hippie neighbor break into your house to use some of it on their stinky pits, so be careful. —Adam Dorobiala

Electro Joe

4 Port USB Cassette Hub
Electrojoe.com

Ever need a few more USB plug-ins on your computer? Electro Joe thought of how to expand your plug space without being plain or ugly. It looks like a cassette tape from far away but up close you realize it actually has four USB ports available for you to use any which way you can imagine. It even has rotating ribbon wheels to make it seem more like a working tape cassette. Having those few extra plugs is great when you are working on something from an external hard drive and still have to access another while your computer speakers and musical device are plugged in too. The best part is the fact that you can leave this on your desk and people will wonder what cassette you dug up from the D.I. bin before you break the news that you are now computer savvy. —Adam Dorobiala

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GAME REVIEWS



Hi Ho, Hi Ho, It's off to work we go.



Drake's so cheeky he's bulletproof.

Forza Motorsport 3

Turn 10 Studios / Microsoft

Reviewed On: Xbox 360 (exclusive)

Street: 10.27

Remember when racing games consisted of only four basic maneuvers? All you needed was left, right, stop and go. Those were the days, right? Well, it's time to grow the hell up and strap into the infinite possibilities the third installment of the Forza series has to offer. Forget the fact that there's over 400 customizable cars and more than 100 real world tracks to master—the detailed craftsmanship devoted to each vehicle, whether it's a \$16,000 Honda Fit or a \$1.5 million Bugatti Veyron, has surpassed any and all predecessors on every level imaginable. The high-end graphics project the sleekest images ever seen with a driving simulator, which constantly tricks the mind to question if what you're witnessing is real or not. The developers also integrated a plethora of difficulty options allowing the most novice of players the ability to enjoy a spin around the course. The only factor not settling well is the newest assist feature: game play rewind. While the sensation of totaling your car after 30 minutes of racing is unpleasant to say the least, the ability to sweep up the chaos as though it never happened and still win comes across as cheap. Don't let that one fault sway you from experiencing the year's greatest racing title. —Jimmy Martin

Marvel Ultimate Alliance 2

Vicarious Visions/Activision

Reviewed on: Xbox 360

Also On: PS3, Wii, Nintendo DS, PSP, PS2

Street: 09.15

All of the core mechanics that made the first MUA game a blast to play remain the same for the second installment of the game, but repetitive levels, lack of unique character abilities and easy but frustrating game play ruin the superhero party for Marvel Ultimate Alliance 2. What was introduced in the first game in the fun aspect of button mashing, hack n' slash, RPG, co-op fun is continued with MUA2, but the fact that you can easily lose track of your character on the screen in either poorly lit levels or screwy camera angles makes playing the game feel like all you're doing is pounding on buttons and somehow progressing through levels. Not only is playing through MUA2 extremely easy on your own, it's much easier in co-op mode and extremely tedious because of the lack of anything unique and fun in the story or amongst all the superheroes you can play or fight against. With MUA2, instead of actually accomplishing something satisfying and striving to unlock character goodies and more playable heroes, or taking down impossible villains and ultimately saving the world from untimely destruction, you have a game that plays out as more of a chore than entertainment. —Bryer Wharton

Uncharted 2: Among Thieves

Naughty Dog Software

Reviewed on: Playstation 3 (exclusive)

Street: 10.13

Let's get one thing straight: If you're looking for a critical, well-balanced review of Uncharted 2 you'll have to look elsewhere. I have such a raging nerd-boner for this game that I'm walking funny. In the past I may have had more fun with other videogames—I'm sure I have—but I've never been more impressed. No joke. The team at Naughty Dog has learned to harness the power of the Playstation 3 such that they are leaps and bounds above their peers. The result of their efforts is so fucking scrumtrulescent that I'm just completely at a loss for descriptive diction. If this game were purely its cutscenes it'd be a better summer blockbuster movie than any I've seen in years. Conversely, if there were no cutscenes, no characters and no narrative whatsoever, this title would *still* be an absolute must-buy for its gorgeous, fluid gameplay alone. Among Thieves is one of those rare bits of media that transcends the consumer's tastes or preferences completely. It doesn't matter *what* you like in your videogames: if you play games at all you must play this title. —Jesse Hawlish



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MOVIE REVIEWS

Amelia

Fox Searchlight Pictures
In Theaters: 10.23



They say history repeats itself. As Americans waited in ration lines during the Great Depression, they were provided with fascinating reports of Lady Lindbergh's record shattering intercontinental flights across the Atlantic Ocean. Fastforward roughly 80 years and we find ourselves in another economic downturn, but rather than receiving stories of ground-breaking inspiration, we're handed asinine aeronautical accounts about a Colorado family and their idiotic kid inside a runaway balloon. We're screwed. On the surface and to the public, Amelia Earhart (**Hilary Swank**) was a beaming beacon of innovation determined to crush every aerial milestone placed before her. Underneath her enthusiastic charm, she was an unfaithful wife to her husband/publicist George Putnam (**Richard Gere**) who never desired to live imprisoned under the veil of marriage. While the film neglects to reveal but only a glimpse of the heroine behind the curtain, the majority of time is spent on the historical flights themselves. As the story progresses, intertwining excerpts from the tragic flight around the world, we briefly discover a woman who didn't care about the public's approval, but only wanted to prove to herself that she could take on the world. Swank, again, proves her talents as a versatile actress with Gere providing a commendable supporting role. The problems for director **Mira Nair** come in the form of stale story content and uneventful pacing leaving the crowds with little to appreciate. The award hype surrounding the film is merited given the biographical content, but come March, Mr. Oscar will not be co-piloting anyone home. —*Jimmy Martin*

Dirty: One Word Can Change the World

ZuFilms

Street: 11.10

A story like this couldn't be written. From

raw, unfiltered hood activity, to saving a child's life, and even a government conspiracy, the story of legendary Brooklyn rapper **OJ' Dirty Bastard** is one you didn't see coming. Directed by **Raison Allah**, cousin of ODB and affiliated member of **Brooklyn Zup**, the film is full of footage of the rapper from long before he was known for his signature style and original hip hop mindset. This is not a big movie production like the feature film about **Notorious B.I.G.** This is done in true OJ' Dirty fashion, showing everyone more about the rapper than the government, who was after him, wanted you to know. Complete with all the footage from the Grammy's and even the limo trip to the welfare office with MTV's cameras watching him, this movie is truly off the hook. Multifaceted **Russell Jones** (O.D.B.) was not someone who was seen often on the news and in mainstream media stories. As many people know, Dirt was known for his raw, no-fucks-given state of mind, but with Dirt's antics aside, you get to see all the trials and tribulations that he faced throughout his years of staying true to his New York and Brooklyn heritage. Tracing his roots back to the Indians that once owned the area known as New York City, O.D.B. actually was a true king of New York. —*Jemie Sprankle*

The Fantastic Mr. Fox

20th Century Fox
In Theaters: 11.13



This year has seen an uprising of unconventional directors developing features that both children and adults can enjoy together on different levels. **Spike Jonze** gave life to *Where the Wild Things Are* and now **Wes Anderson** brings his creative mind to the whimsical world of **Roald Dahl** with this stop-motion animated gem. Before settling down, Mr. and Mrs. Fox (**George Clooney**, **Meryl Streep**) lived dangerously by stealing birds from local farmers, but once parental responsibility came marching, the father-to-be agreed to abandon his reckless lifestyle and find a new line of work. Two years later (12 in fox years), Mr. Fox, now a newspaper columnist,

finds himself living in a hole, indigent, and yearning for the life he once possessed. After moving into his new tree home, Fox discovers his new neighbors are the three greediest farmers in the country with an infinite amount of chickens, geese, turkeys and apple cider. At the risk of upsetting his wife and neglecting his son, Fox assembles a team to pull off the greatest heist of his career, but a regrettable turn of events sparks a media frenzy and places every animal's life in jeopardy. Anderson cleverly reinvents Dahl's text to represent his own quirkiness without neglecting the author's heartfelt message, but adds his own signature filmmaking to make it a truly collaborative success. The voice work is top notch as Clooney smoothly transfers into his fur-coated suave persona while **Jason Schwartzman** distributes the laughs as Fox's crotchety runt. The film's most remarkable aspect comes from the meticulous and ingenious craftsmanship in animation that welcomes everyone aboard Mr. Anderson's wild ride. —*Jimmy Martin*

Five Minutes of Heaven

IFC Films

In Theaters: 11.20

In the 1970s, violence and death was an everyday event in a civil war torn Ireland with car bombings and drive-by shootings. Director **Oliver Hirschbiegel's** fictional account in has Emerald Isle providing the perfect landscape for a gripping drama of murder, revenge and unlawful justice. When Alistair Little (**Liam Neeson**) pulled a hit on Joe Griffin's (**James Nesbitt**) older brother and rival gang member, it shattered the adolescent's life forever. Fastforward 33 years to present day and a television program has provided an opportunity for the grieving sibling to come face to face with his brother's convicted, now paroled, killer, giving him the ability to avenge his death and reclaim his own self-respect. While the climactic finale resolves itself abruptly with a scarce amount of conflict, no one can deny the remarkable performance of Neeson as the reserved killer trying to offer only historical facts—no apologies or excuses—behind the events, and Nesbitt's exhilarating portrayal of a man on a mission to forget his abusive childhood and revive his very existence. Hirschbiegel makes pulse rates constantly ascend as the tension between these two determined individuals fills the room until their final encounter. —*Jimmy Martin*

The Fourth Kind

Universal

In Theaters: 11.06

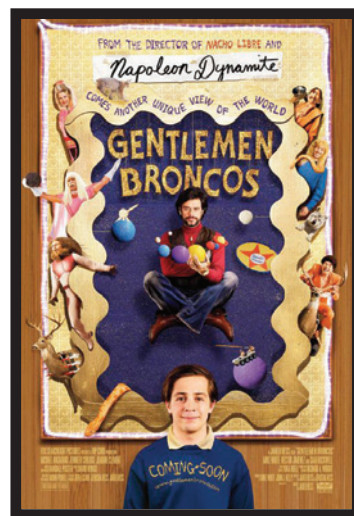
I applaud filmmakers who attempt something new in their craft, whether the technique should be carried on in the future or tossed and forgotten immediately. Writer/director **Olatunde Osunsanmi** has attempted a novel method of splicing re-enactment footage with "real" archival audio and video captured during the inexplicable deaths surrounding Dr. Abigail Tyler's patients in Nome, Alaska in October 2000. It's a shame the method belongs in the latter category. The film immediately

breaks the fourth wall by opening with actress **Milla Jovovich** giving her best **Robert Stack** *Unsolved Mysteries* impersonation as she explains to the audience the authenticity of what they're about to witness is questionable. The remainder of the film showcases interviews with three of Dr. Tyler's (Jovovich) disturbed subjects claiming to have the same white owl perched outside their windows, but the revelation of their shared experiences turns out to be something not of this world ... or is it? I'm a sucker for films documenting supposedly valid extraterrestrial encounters (see: *Fire in the Sky & Communion*), but while the distorted images of men levitating and the sound of demonic voices speaking Sumerian encourages some sense of fear, the unique approach ruins any chance at a full-blown case of panic. As the story moves forward and the plot becomes increasingly preposterous, the only debatable topic following the credits is why an indecisive Osunsanmi couldn't settle on helming one type of genre. —*Jimmy Martin*

Gentlemen Broncos

Fox Searchlight Pictures

In Theaters: 11.06



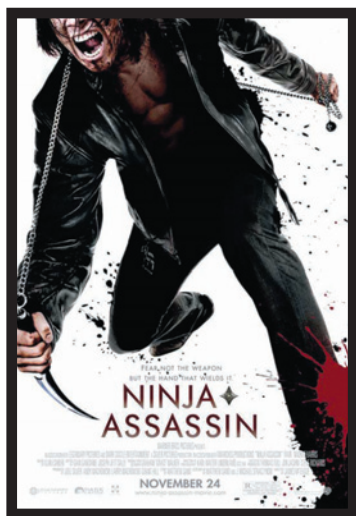
For decades, **Woody Allen** has painted a realistic portrait of New York City and its inhabitants with his films. Viewers can experience the towering skyscrapers, crowded sidewalks and overpopulated landmass without having to leave the comfort of their home. In a sense, director **Jared Hess** has done the same thing with Utah, only everything is awkward and feels as though it needs to be sterilized. This time around, Hess, along with his screenwriter brother, **Jerusha**, captures the life of Benjamin (**Michael Angarano**), an aspiring science-fiction author who enters a writing competition judged by his egotistical idol and fantasy novelist, Chevalier (**Jermaine**

Chevalier (**Jermaine Clement**). Unbeknownst to the newcomer, the veteran has been struggling for fresh ideas for quite some time, which is why after reading Michael's "Yeast Lords," Chevalier plagiarizes the story as his own. As his aspirations quickly dwindle, Michael is supported and surrounded by a band of priceless oddball characters including an effeminate and talentless local filmmaker, a creepy representative of the Guardian Angel program and his ambitious yet naïve fashion designer mother. Misery definitely loves company. By far the most imaginative film of the year with its character development and ingenious special effects, Hess has taken the art form and hilarity of student filmmaking and successfully transferred it into the mainstream for all to see. There's no doubt that Clement steals the show with his character's pompous demeanor, but **Sam Rockwell's** guest appearance as Michael's sometimes cocky, sometimes feminine protagonist, Bronco, doesn't fall too far behind. —Jimmy Martin

Ninja Assassin

Warner Bros.

In Theaters: 11.25



This über-macho gore fest undoubtedly screams so much male magnetism, it can clearly be seen in its oversimplified title. It's so blatant, I wouldn't be surprised to see director James McTeigue generate future manly productions like Beer Porn or Sex, Fries, and Video Games. As a child, Raizo (Rain), along with countless other orphans, was kidnapped by the Ozunu Clan and forcibly trained into becoming an unstoppable killer of the shadows. Enduring agonizing tests that leave his frail body bruised, bloody, and beaten, the only solace he finds is in the nurturing hands of a fellow female peer who's always quick to deliver a metaphor about "special hearts" and affection. However, when his friend is murdered for betraying the clan and further acts of cruelty propose objection, Rain inevitably deceives his "family" and an all out war of karate chops and whirling weapons erupts. Caught in the middle of the sword-wielding battle is Interpol agent Mika (**Naomie Harris**), as she attempts to prove the secret society is behind numerous political assassinations. For a film that berates its audience with non-stop allegories concerning the power and magnificence of the heart, it's a shame its substance is lacking one. I understand ninjas aren't supposed to be seen in action, but it would have been nice to see something substantial occur between the boring dialogue and the cinematography looking as though it was captured

by someone with Parkinson's disease. Hold it still for five seconds! Every element of the film feels unnatural and forced and drives viewers to question the whereabouts of the lost talents of team that developed the alluring *V for Vendetta*. —Jimmy Martin

Pirate Radio

Focus Features

In Theaters: 11.13



Director **Richard Curtis** carefully manipulates, distorts and fictionalizes factual information regarding the United Kingdom's banishment of pop music from BBC airwaves during the 1960s and the men who fought back by illegally broadcasting music from international waters to create a wishy-washy caper of freedom and rebellion aboard the Radio Rock. The central storylines swirl around three members of the ensemble crew including Quentin (**Bill Nighy**), the ship's charming owner and station manager, The Count (**Philip Seymour Hoffman**), the all-American renegade rocker DJ, and Carl (**Tom Sturridge**), Quentin's virgin godson whose been sent to the ship to receive positive guidance from his refined relative, which turns out to be a "spectacular mistake." This arch narrative, along with the subplot of Sir Alistair Dormandy's (**Kenneth Branagh**) attempts to shut down the illicit operations, is overshadowed by the random bits of pseudo-comical interludes provided by the second-string cast members. For its simplistic subject matter, the film is entirely too long and incapable of sustaining the full attention of its audience. If not for the superb soundtrack blasting rock classics from artists like **The Who**, **David Bowie**, and **Cream**, the gentle sound of waves crashing may have put the majority of viewers into a sullen slumber. —Jimmy Martin

Rob Dyrdek's Fantasy Factory: Season One

MTV

Street: 09.01

Living the dream, pro skater Rob Dyrdek is doing just that. I just got done watching the first season of Rob Dyrdek's fantasy factory. Oh man, what an amazing way of life this guy has got set up. Let's start off with the factory itself. As you walk in, you're greeted by a steezy little receptionist, then the office working areas (meh!). The rest of the entire warehouse is all Rob's domain which doesn't fall too short of ridiculous, with a skate plaza that is just set up as smooth as you wish every street in the

world should be and a giant foam pit for all the aerial acrobatics you could ever think of. His right hand man in the show is his cousin **Drama** that does pretty much anything and everything Rob proposes. And of course, any crazy addition Rob wants to throw in. This crazy fantasy factory has seen some pretty good events, whether it's hanging out with the *Nitro Circus* crew, throwing in a zip line and, of course, the most insane skate contests that even our local **Lizard King** has made it to. Lizard even drove out of the fantasy factory after a contest in a bitchin' car, all thanks to Mr. Dyrdek and his wonderful fantasy factory. There are some pretty epic and record breaking adventures outside the factory as well. Rob is making some sick moves for the skate world, like getting sponsors to fund skate parks starting in LA and working to get more all over the states. So, if you're into watching TV or at least anything skate related, I'm going to have to say check this one out. It may remind you of *Jackass*, but with somewhat of a purpose. —Jason Gianchetta

The Yes Men Fix the World

Shadow Distribution

In Theaters: 11.13

Some may believe you can't win the fight against corporate greed, but anti-global-

ization vindicators **Andy Bichlbaum** and **Mike Bonanno** of The Yes Men prove you can start the retaliation process by uncovering their vulnerabilities one creative prank at a time. The antics of these two tricksters were first presented in the 2003 documentary, *The Yes Men*, but this time around, the collaborators themselves take hold of the directing reins to continue their saga of the fight against universal injustices. The film opens with an anxious Bichlbaum, falsely posing as Dow Chemical representative, as he's about to address millions on BBC World to announce the company's plan to accept responsibility for the Bhopal chemical tragedy by donating \$12 billion in aid relief. Dow's stock instantly plummeted. While many criticized the hoax as cruel for offering false hope to the victims, The Yes Men astutely retorted with concerns of the corporation's actual denial of accountability. The same elaborate tomfoolery set-ups play throughout the film with other organizations including HUD and Exxon, yet never seem to disappoint or grow tiresome. For fans of **Sacha Baron Cohen's** (a.k.a. *Borat & Brüno*) wily shenanigans, the duo offer a more intriguing gift by raising the ante on creativity and conducting well orchestrated schemes that open the world's eyes to transgressions that would otherwise go unnoticed. —Jimmy Martin

YOU SHOULD'VE WORN A CONDOM

This is your future if birth control fails.



A Christmas Carol

Disney

In Theaters: 11.06

The largest tragedy in recent cinema history, besides *S. Darko*, is the current career path of director **Robert Zemeckis**. The man responsible for many classics like the *Back to the Future* trilogy and *Forrest Gump* has neglected his live action filmmaking talents for the glitz and glamour of motion-capture computer animation productions. With already two shoddy animated features under his belt (*The Polar Express*, *Beowulf*), Zemeckis has returned with an eerie adaptation of Charles Dickens' holiday masterpiece, but hasn't forgotten to include a bit of his own newly discovered rubbish stylistic embellishments. Utilizing Dickens' 19th century London setting and verbatim vintage dialogue, the story follows the cruel and cynical old hermit, Ebenezer Scrooge (**Jim Carrey**), as he is taken on a journey of salvation brought forth by three vaporous spirits. Granted, the technology has improved immensely since Zemeckis' first attempt five years ago. The film is full of unbelievable facial reconstructions and detailed architecture, but the



impressive digital representation of actors cannot mend the wounds of a poor performance which Carrey provides in eight separate characters. The use of 3D technology is also employed adequately, but, once again, technology cannot stand alone and save a film from collapsing. Here's hoping to a future where artists and filmmakers rely on story structure and personal talent rather than relying on a machine to replicate synthetic versions. —Jimmy Martin



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BEER REVIEWS

High Point for the Holidays
Hard Liquor for a Hard Winter
tyler@slugmag.com

I feel that, by now, both my readers have noticed that I am not a fan of the holidays. So I won't really go over the reasons why I hate the Christ-loving evangelicals of Utah and their demented reasoning behind putting up Christmas décor the day after Halloween. I will, however, caution whoever wears a Santa hat shopping this year: you will get flipped off, and you will most likely get whatever bottle I have in my hand thrown at you, and pray to your God that it is the 1750 ml Jameson, for my sake. For now, I've lined up some of the newest craft liquors to come out of Utah, because as we all know, the only way to get through the holidays is profuse drinking.

Underground

Distillery: Ogden's Own

ABV: 40%

Style: Herbal Infused Spirit

Description: Out of the newest distillery to come from Utah, this herbally infused spirit pours a brownish color and instantly fills the air with black licorice. The aroma, rich with that licorice, also has notes of caramel, spicy anise, sweet toffee and an ample amount of other spices. The taste is dominated by the licorice but still maintains a backing of caramel and anise followed by an herbal dryness that coats your mouth.

Overview: Microdistillery is my new favorite word of the year thanks to these guys.

Tim Smith, Ogden's Own distiller recently started distribution of Underground to the greater Salt Lake area and it is already making a scene. Getting my hands on a bottle took many phone calls due to the fact that many liquor stores were already sold out after its release. Similar to another product of akin tastes (Jägermeister), it has a great deal of licorice influence that makes it prime for any mixer that calls for Jäger or sambuca. My only suggestion is to make this in a smaller bottle size, as it only comes in 1000 ml grenades.

Bourye

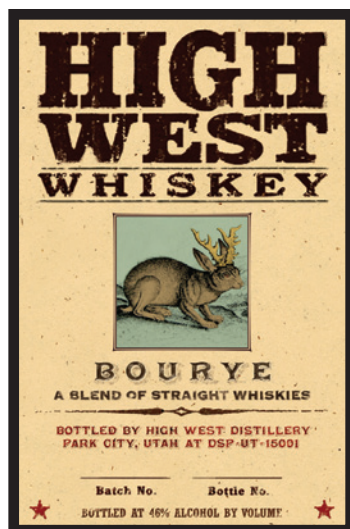
Distillery: High West

ABV: 40%

Style: Bourbon and Rye Blend

Description: This blend of two straight rye whiskeys and bourbon is rich and flavorful in the nose. It starts off with that kick of spice then tapers off with notes of vanilla, cinnamon, light sweet corn, all backed up by caramel. The palate is equally as complex and enjoyable with a heavy backing of rye spiciness that leaves a bit of a punch to your mouth. On further tasting, you get the rich tastes of vanilla, cinnamon, honey and one hell of a spicy finish that leaves a dent in your tongue.

Overview: David Perkins and his team at High West have done it again. This new blend of rye and bourbon has come just in time for the holiday season. Priced at \$49.99, this is ideal for any whiskey drinker up for trying new things. I also ought to throw out a "congratulations" for the boys of High West because right about now their new mountain distillery in Park City should be in full swing. Cheers! This whiskey is by far one of my new favorites from High West. It matches up with their 16 year old



with that violent rye character that is not for the reluctant whiskey drinker. It was great to drink neat at room temperature.

Vodka 7000 with Peaches

Distillery: High West

ABV: 40%

Style: Fruit Infused Vodka

Description: Out of its killer bottle, the



vodka pours a light, well, peach color with decent clarity. The aroma is rich in peaches with soft vanilla notes and leaves a cloyingly sweet smell with you. The taste is intense with peaches, more so than any other flavored vodka in circulation. The peaches almost add a fuller body than the original Vodka 7000, providing a rich rounded flavor that coats your mouth making this one a dangerously easy drinker.

Overview: I had mentioned this earlier when I did a full review of the current High West line, but this was so fuckin' delicious I had to make a full review of it. There are roughly four hand-picked local peaches from Roy, Utah per bottle. This is just one of their seasonal fruit vodkas to be released for now. However, there is rumor of a raspberry and maybe even a cherry coming out, so keep your drunkard radar on. Finally, the thing I most enjoyed about this was its ability to be sipped alone yet still add character to any cocktail it was put in.

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LOCAL CD REVIEWS

Adam and Darcie *California Trail*

Village Ten Collective
Street: 07.24

Adam and Darcie = Earlimart + Winterpills

California Trail is a confident sophomore release for the Provo husband and wife duo. The album is full of intelligent lo-fi folk tunes, controlled production, clever lyrics and charming harmonies. "Hands/Mind" plays out like a long-lost Elliott Smith track sparkling with imagination and heart. The guitar slightly strums in "I Need To Let Go of What I Won't Miss," exposing a hint of Neil Young's "Harvest Moon." Adam carefully sings "Take my wooden heart and burn it to the core / Open my cinder eyes / I have seen the dark before" on "All I Ever Do Is Fall," exuding each syllable with soft emotion. Darcie's voice always appears at the most opportune time to further heighten the gentleness of the album. We should feel privileged to have been invited along this journey to the *California Trail*—it's a trip you'll want to take soon. —Miss Modular

Ask for the Future

Satellites
Self-Released
Street: 05.12

Ask for the Future = The Rocket Summer + Something Corporate + Sing It Loud



This is an incredibly earnest, occasionally twee, straight-up pop album with breathy male vocals. The subject matter is mostly juvenile, existential anxiety with an equally juvenile sense of wonder over romantic love. In other words, this is an album that is aimed squarely at teenaged girls. Probably no other demographic is assumed to have worse music taste, which is a cultural tic I often find annoying and misguided. It would be unfair to dismiss Ask for the Future simply because they might appeal to your little sister—*Satellites* features tight, catchy song-writing and vocalist Sam Sorensen has a strong voice that's much more pleasant to listen to than most singers in the poppy emo genre. The lyrics are by far their weak spot, and hopefully future albums will see improvement in that area. —Cléa Major

(60) SaltLakeUnderGround

Dethrone the Sovereign *Demo 2009*

Self Released
Street: 01.05

Dethrone the Sovereign = Arsis + Winds of Plague + Between the Buried and Me + Unexpect

Dethrone the Sovereign have offered up some damn interesting metalcore, death, prog and black metal sounds on their first official demo. The order of the songs chronicles the bands musical progression, since the songs are tracked in the order they were written. The beat patterns and rhythms the band has crafted in their songs are maddening and far from providing a nice melodic backdrop. There is some fast transitioning from compellingly heavy order to dissonant and swirling chaos. The keyboards honestly make this material shine—it's as if the band took prog and symphonic black metal keyboard influences and combined them into some strange bastard son that dares listeners to make sense of it all. It's not all crazy for the sake of being crazy; the songs offer layered, challenging listens that can be misunderstood from first impressions. There is a lot to listen too on this six track demo and enjoyment grows with each play through. —Bryer Wharton

Hour 13

Self Titled
Self-Released

Street: 11.10

Hour 13 = Nickelback + Hinder + Saving Abel



"Ed Hardy" rock is one subgenre of music that for seem reason continues to get more popular every year. [Insert sarcasm.] Bands like the three named above, along with the greatest fucking band of all time, 3 Doors Down, are the reason I love music. I call it "Ed Hardy" rock is because all these bands, and their fans, wear the shit out of Ed Hardy's clothes, and that is so bad ass. [End sarcasm.] Hour 13 can definitely be categorized under Ed Hardy rock with their powerful playing and knack for anthemic, inspirational choruses. This music was built for slaying cougars and drinking Coors. —Jon Robertson

Killbot

Welcome to the Cemetery

Self Released
Street: 10.30

Killbot = 3 Inches of Blood + Mercycful Fate + Venom

If music had a smell, Killbot's *Welcome to the Cemetery* would have the pungent odor of sulfurous, extra-metallic, iron-filled fresh blood. The CD's production is magnificently razor sharp, clear, crisp and, most importantly, brilliantly darkened yet vibrantly heavy. Killbot remind me a lot of 3 Inches of Blood not only because their styles are slightly a similar mixing of classic and thrash metal but because they sound like a classic metal band born from the heyday in the late 70s and early 80s. It's not a forced sound, but it's a completely natural progression of terrific songwriting. Each track on the seven-song album embodies its own identity with depth of musicianship shining through, via pulse-pounding rhythms, astoundingly tight riffing and some awesomely metal guitar soloing. Add a unique sounding vocalist and it just pushes everything to the brink of badass heavy metal. (Burt's Tiki Lounge: 12.12) —Bryer Wharton

Pariah Poetic

Of Nature

Self Released
Street: 09.23

Pariah Poetic = Strata + Lostprophets

Pariah Poetic is not your Mom's band. Nor are they your brother's—they could be your kid sister's, though. The guitarist has some really, really good things going on—the guit-fiddle is intricately woven throughout (listen to "Deviate Demonic" for confirmation). This is some of the better music of the style that can be heard in Salt Lake recently. Note to band: pull off more of the stuff you do in "Remoxydial"'s ending. Sidebar: I've always struggled with this sort of vocalizing and this sort of guitar, they never seem to match but "it is what it is" and in this case: a great effort. —JP

Rummys

Penetration

Cockeye Records
Street: 2007

Rummys = Frank Zappa + Cheap Trick + Marilyn Manson + Joan Jett + Steppenwolf

The above equation for Salt Lake City's Rummys doesn't really do the band justice and that's saying quite a bit. *Penetration* is a jam rock record with an hour's worth of material playing out in a highly cohesive fashion, feeling like there is an equal portion of creative thought and goofing off in the songwriting. Lyrical content can range from typical classic rock fair to complete oddball, off-the-wall, irreverently poignant and vulgar songs. The best way to describe this offering is take a bunch of your favorite classic rock CDs (Frank Zappa is essential) smash them up with

a hammer piece them together to make a CD, then slap that in your player and you have *Penetration*. The record has the formula of fun built into it with some great grooving and jazzed rhythms with a garage band playing at the bar type stuff but not overly amateurish sounding. It's all done with taste (or distaste) towards your usual classic rock lyrically and sonically, this is a rock record like you've never heard before. —Bryer Wharton

S.L.F.M.

Sailor's Life For Me

Self-Released
Street: 08.01

S.L.F.M. = Tune-yards + Regina Spektor

If a hummingbird princess was tangled in ukulele strings, she would sound like S.L.F.M. Despite the potential for cute homogeneity, S.L.F.M. blends inevitable quiet love songs with distorted (but always melodic) rock sounds. The tracks are unprocessed and recorded live. Let's talk about moustaches: No album has ever pushed as much moustache propaganda as this. Imagine an upbeat *CocoRosie* without the baggage of vice. At times the music sounds hurried and is difficult to follow unless all focus is given to the track. "Optimistic Optical Illusions" and "Always Cry Wolf" climax in ear candy falsetto refrains and demand full attention to be enjoyed. (Kilby Court: 12.07) —Bradley Ferreira

Syqnys

CandyCap Rap

KA Productions
Street: 09.10

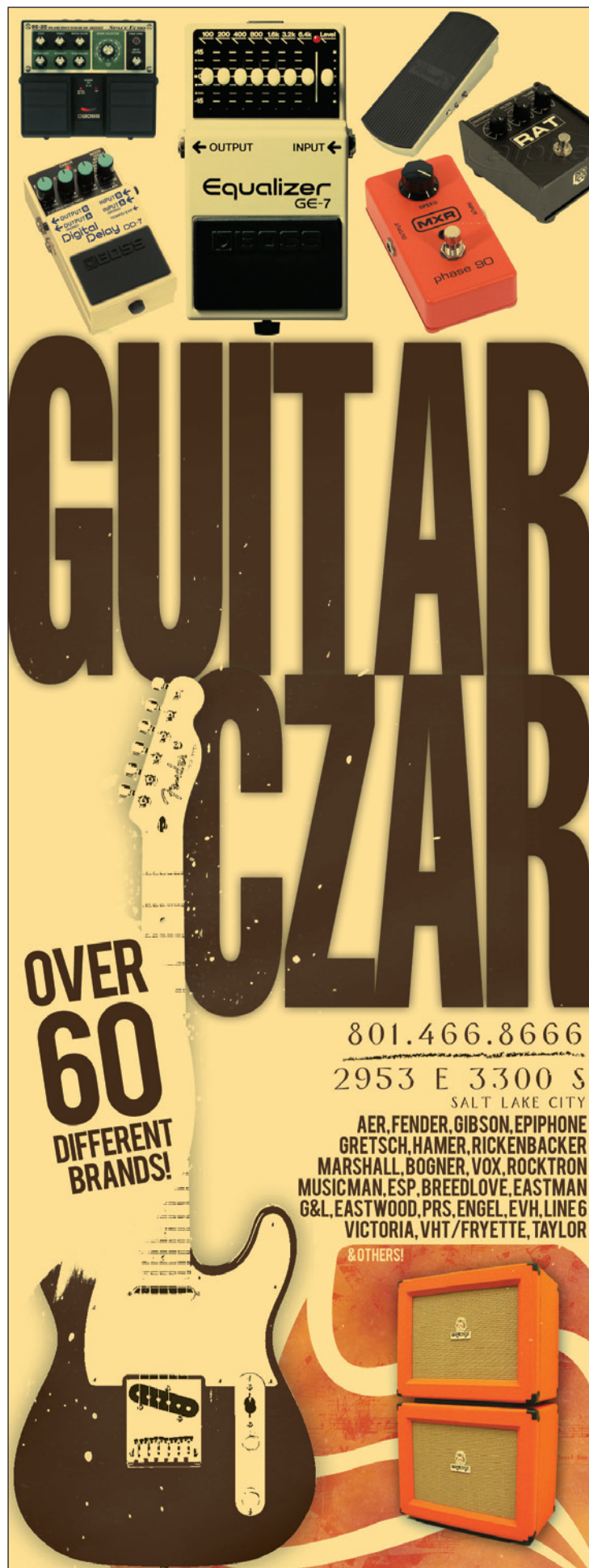
Syqnys = Immortal Technique + From First to Last + Eminem

CandyCap Rap features some of the most immature rhymes I have ever heard. Some things should just not be done, like having a song about loving candy ("Candy Rap") on the same album as a song about shooting the pope ("Blasphemy"). I don't mean to offend, but a song about mentally handicapped people just shows you don't have much to say. Pair this with cookie-cutter beats, and it's clear that this album belongs back on Myspace four years ago. Nothing about using a catch phrase from *Borat* as your chorus is right. "Sexy Time," which is both the title of the song and the chorus, is total overkill and should have never been done. Between the pointless raps and the weak beats is album artwork of starving African Children that is trying way to hard to shock people. No one is arguing with Syqnys—this is an album that "should have never been made." —Jemie Sprankle

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CD REVIEWS

Asobi Seksu

Rewolf

Polyvinyl Records

Street: 11.10

Asobi Seksu = Mazzy Star + Tennis-coats + Slowdive



As a general rule a band's "acoustic" album is pretty worthless. Anyone growing up in the late 90s can recall the steady stream of cringe-worthy "your favorite pop-punk band playing whiny acoustic covers" album. Asobi Seksu's acoustic album *Rewolf*, however, is a totally different animal. Asobi Seksu's acoustic reworkings span their entire career and reign in their noisier shoegazing tendencies in favor of lushly produced dream-pop. Core members **Yuki Chickudate** and **James Hanna** strip down their shoegaze anthems to the brass-tacks centered around Yuki's ethereal Japanese voice, Hanna's meandering guitar lines and the duo's collaborative studio exploration. The rewarding re-contextualization of "Thursday" and "New Year" off 2006's *Citrus* aren't acoustic versions—they are completely new compositional re-imaginings. I'm glad Asobi Seksu's translations of their songs aren't as literal as the English translation of their band name, literally "Playful Sex" (their name was originally **Sportfuck**. Yikes). —*Ryan Hall*

Beak>

S/T

Ipecac Records

Street: 11.17

Beak> = Can² + 1/3 of Portishead

Beak> is a new band made up of three dudes from Bristol, (that's in England, yo) one of whom is **Geoff Barrow** from Portishead. Standing in stark contrast to the amount of time it took for Portishead to release their latest album, *Third*, Beak>'s debut was recorded live with no overdubs over a mere 12 days, relying on post-production edits to form the arrangements. Perhaps they should have sequenced the album differently, as I want to turn this album off about halfway through every time I listen to it—too many of the songs on the first half are propped up by BOOM BOOM CRACK krautbeats and sluggish tempos (62) *SaltLakeUnderGround*

that never reach that magical point of hypnosis, which is especially important when multiple songs are utilizing similar rhythms and feel. The song "Blagdon Lake" is a nice highlight on the second half, **Silver Apples** style keyboard lines pulsing under the subtle delays of a wood-toned chord progression, although its effect is dampened a bit by the bent-circuit-by-numbers vomit of "Barrow Gurney" that follows it. If you dig Can and like keyboards that sound like spaceships, there is enough good material on here to merit checking *Beak>* out. —*ryanfedor*

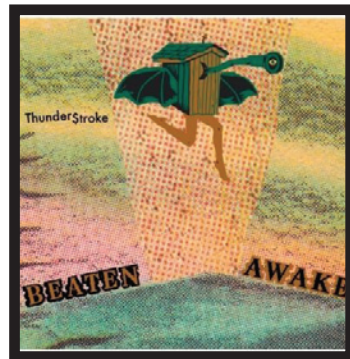
Beaten Awake

Thunder\$troke

Fat Possum

Street 10.13

Beaten Awake = Nick Drake + Party of Helicopters + a countrified Pavement



Man, this is a hard one to get your head around. *Thunder\$troke*, the second album by Kent, Ohio's Beaten Awake is most easily described as a sloppy, 70s psych-inspired guitar odyssey. As such, it hits the nail right on the head. The wandering, reverb-heavy and almost folksy guitar sounds pair remarkably well with the underlying, rhythmic organ. This is particularly easy to hear on the song "Coming Home." If every song on the disc were like this one, this would be an open and shut case for a modern psych record. Then the Ohio foursome drops a song like "Gyro Quake"—a much more traditional rock song, with a gentle nod of the head to songwriters like Pavement's **Stephen Malkmus**. Even as an indie rock band there is a certain country-fried feel, making that categorization seem forced. Truth be told, this is a very listenable album—it just may take you several listens to figure out if you like it. —*James Bennett*

Dead To Me

African Elephants

Fat Wreck Chords

Street: 11.10

Dead To Me = The Clash + American Steel + Common Rider

The first thing Dead To Me fans will notice about *African Elephants* isn't that it's

necessarily good or bad, but that it's weird. Opening track "X" is a reggae jam sung half in Spanish, "California Sun" has a strong **Bedouin Soundclash** vibe going on and "Liebe Liese" is a jagged pop-punk tune with some German flavor. Oh yeah, and co-vocalist/guitarist/founding member **Jack Dalrymple** is nowhere to be found. The former **One Man Army** frontman has taken an extended hiatus from Dead To Me, and the other members' decision to continue without their most well known and musically renowned member is pretty damn ballsy. Jack's departure allows DTM to expand upon their simple punk rock formula and incorporate varied new influences and song structures for an album that's initially jarring, but becomes better with each listen. Think of this as DTM's version of *Give 'Em Enough Rope*: hopefully, *African Elephants* will be their bridge from a solid punk rock foundation to true musical versatility and greatness. —*Ricky Vigil*

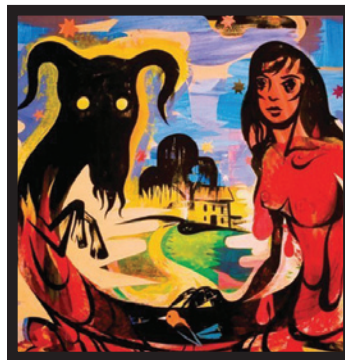
Evangelista

Prince of Truth

Constellation

Street: 10.06

Evangelista = (Mick Harvey - Serge Gainsbourg) + Julee Cruise



Although it opens with an immediate experimental assault on "The Slayer," most of this album is a creeping, haunting assemblage, best encapsulated on the ghostly outro track, "On the Captain's Side." When she rocks out, vocalist **Carla Bozulich** channels **Janis Joplin** on bad acid. Mostly, though, her languid vocals breathe down your neck with a moist seductive husk (or an occasional creepy-little-girl sing-song chant) over a soundtrack of swampy, oozing pop and electrical gore. Add to the mix some "fucking bitch ass ruling organs" (one assumes this refers to the musical kind, but maybe they're organic—it's hard to tell what's making some of these squishy sounds) as well as a "bike wheel," music box, accordion, and a cadre of string instruments and you have a less-gravely **Diamanda Galas** with a lot fewer demons: no less creepy, just less alarming. Don't listen to this in bed unless you like nightmares! —*Madelyn Boudreaux*

Jimi Tenor / Tony Allen

Inspiration Information Vol. 4

Strut

Street: 10.26

Jimi Tenor / Tony Allen = Fela Kuti + Gil Scott-Heron + Sly Stone



Strut continues to deliver with Volume 4 of the *Inspiration Information* series. This round the label has paired Finnish home-made instrument musician Jimi Tenor with Afrobeat drumming legend Tony Allen. After listening to the album a number of times it's hard to believe that it was recorded in a week. The musicianship is so seasoned with vibrancy and skill it sounds as if it was meant to be. Album opener "Against the Wall" sounds like a suspenseful music sequence from a film quickly changing pace into a smooth-jazz rap. On the light afro-dub track "Selfish Gene" Tony's drum shuffles artfully along, while Jimi sings over a droning Wuritzer organ. "Darker Side Of Night" offers up pure hip-shaking rhythm and "Got My Egusi" has crisp percussion, pumping horns with vocals in both English and Nigerian. Put down whatever it is you're listening to and listen to the incredible synergy between these two artists. —*Courtney Blair*

The Laughing

FEVER

Self-Released

Street: 10.27

The Laughing = Stellastarr* + Grizzly Bear

Clever songwriting, careful orchestration, impressive instrumentation and overpowering percussion fill this debut album from Austin-based rock quartet The Laughing. *FEVER* boasts an outstanding recording and production quality. I do, however, feel this hinders the album, as it comes across far less organic and natural feeling than that of their contemporaries' who are all trying to essentially do the same thing. The standout track was "Hello," a dance inducing, hand-clapping song that'd be worthy of college radio play. Repeat listens show that "Watch Out" is a pleasant song that will get you humming along, if you can grow accustomed to the quirky vocals. In closing, *FEVER* isn't bad—it's

just short on redeeming qualities. I'd look to the future, as a sophomore album could be this band's saving grace (or final nail in the coffin) because this album will get buried under the works of more promising contemporary acts. —*Ryan Sanford*

The Mary Onettes

Islands

Labrador

Street: 11.03

The Mary Onettes = The Cure + The Jesus and Mary Chain



Earlier this year The Mary Onettes released the wonderful three song EP *Dare*. Only a few months later, and I have my wish for more come true. *Islands* includes the songs from the EP, and seven new tracks of pleasant listening. The first track, "Puzzles," is the catchiest song of the album, as it starts with the distant reverberated strings and smooth 80s pop vocals. The calm strings and echoing drums throughout the album are uplifting, though most of the songs seem a little sad. From "Cry For Love" to "Bricks" it's very easy to forget what's happening in the surrounding reality. When not on repeat, it takes a few minutes to realize you're sitting in silence. This is a good album to nap to. —*Jessica Davis*

MK & the Gentlemen

Mixed Tape EP

Topo Ranch

Street: 10.13

MK & the Gentlemen = Maroon 5 + Everlast + Counting Crows

No, really, I was in a house-party band once too. Seriously, we were so good everyone loved our shows. It was just the rest of the world's fault that we're not famous. That's how this band feels. They wear the fact that they're playing in front of Hollywood hipsters, albeit in their dingy basements, on their collective sleeve. Simplistic acoustic guitar lines run behind basic beats, sing-along-ready choruses, and quick, but mealy mouthed lyrics. Wasn't this music the epitome of radio-friendly pop like ten years ago? Honestly, if these guys were playing in my basement, I'd probably have a pretty good time, mostly 'cause I'd be drunk enough to overlook the constant references to a vacuous LA lifestyle, as in "Hollywood Hello" or "Baby Come Back." But now, here, listening to them, the sound is just something I can't get into. Sorry guys, maybe try doing something original next time. —*Rio Connelly*

Morningbell

Sincerely, Severely

Orange Records

Street: 12.01

Morningbell = The Flaming Lips +

Starlight Mints

Morningbell possesses some serious talent, mashing up all sorts of styles into a juicer but still coming out with an instantly recognizable yet distinct brand of psychedelic rock. An especially stellar tune was "Stay in the Garden," a subdued ballad featuring an upright bass, violin, viola, clarinet and more. All of the amazing songs on this album put it even above The Flaming Lips' most recent release, *Embrionic*, which has been quite a success as far as psychedelic tunes go. That's not to say that *Sincerely, Severely* is without its faults. Certain songs, the most notable of them being the title track, sound like they're ripped straight from a *Flight of the Concorde* album. It's really kind of a bummer when they come up, considering how enjoyable the rest of the album is. You can find this album for free at morningbell-online.com, so go check them out. No excuses. —*Ross Solomon*

The Prodigy

Take Me To the Hospital

Remixes

Cooking Vinyl

Street: 10.20

The Prodigy = Pendulum + Skinny Puppy + The Chemical Brothers

The Prodigy is an interesting group that can be classified as big beat, a term coined for them, *Fatboy Slim* and *The Crystal Method*, among others, which is characterized by heavy breakbeats and synthesized loops and patterns. However, the tracks on *Take Me To the Hospital* single, which include the original title track as well as eight remixes, go beyond any electronic sub-genre and spread into many genres. The fast paced, sub-bass and scattered drum synths easily fall into drum and bass and breakbeats, while the womp-womp sound and fast, high synths are a nod to recent club electro. The chopped-up and mechanized vocals herald back to early 90s house, and the heavy bass is a nod to The Prodigy's industrial roots. The original song isn't very innovative in itself, but the remixes show that it does have the ingredients necessary to be warped and synth-ed out to please today's electronic and club scenes. —*Jessie Wood*

The Rakes

Klang!

V2 Records International Limited

Street: 10.09 (digital release only)

The Rakes = Bloc Party + The Libertines



Sadly, as I start this review, The Rakes are no more. They announced their official split on their website just days before their third album was set to be released in the US and only weeks before their *Urban Lounge* show. Are they victims of a failing

recording industry? It's hard to say, since *Klang!* was only being released digitally in America. That would mean minimal advertising and promotion required from the label. Plus, the physical CD has been available on import since March. More likely, per the statement on their website, they have become victim to their own success, suggesting that they are not able to give it "their 100% anymore." And what a shame that is since *Klang!* is a fantastic album. Punk rocky and highly catchy, the album's 11 cuts (including download bonus *Demons*) were recorded quickly in a converted studio in Berlin, giving the album a great, infectious spontaneity. Lead singer/guitarist *Alan Donohoe* sounds like a more Cockney version of *Jarvis Cocker* spewing out his words as the melody happily bounces behind him, especially on the opener "You're In It" and the single "1989". Other highlights are the slower, yet no less intriguing, "The Light From Your Mac" (with its great bass line courtesy of *Jamie Hornsmith*) and the wonderfully titled "The Loneliness of the Outdoor Smoker." When albums grab you at first listen, as this one did to me, it's a shame to think that more won't be following it. That seems the real pity of The Rakes' disbandment. —*Dean O. Hillis*

Rise and Fall

Our Circle is Vicious

Street: 11.10

Deathwish Inc.

Rise and Fall = Pulling Teeth + Modern Life is War + The Carrier



For the longest time Europe received no love from the American hardcore community, with few bands even causing a blip on the radar. Audiences have been warming up to Europe in the past few years, with acts like *Justice*, *Anchor* and *Dead Swans*, but one of the most notable bands from overseas is Rise and Fall. Things are going to get even bigger for these guys because *Our Circle is Vicious* destroys. I'm not speaking in usual hyperbole-laced compliments here: between the recording quality of *Kurt Ballou* (God City Studios), the ominous heaviness of *Cedric Goetgebuuer*'s guitar work and the impassioned vocal delivery, this album is devastating. Tracks like "Built on Graves" are speaker melting. Lyrics like "I know where this will take us/Let's hope you know where it will leave you," (from "Harm's Way") are so angry and bleak that it's hard not to kind of love it. The album varies between mid-tempo songs that are every bit as heavy as their blazing counterparts. Rise and Fall came from Belgium to destroy, and destroy they do. —*Peter Fryer*

Skeletonwitch

Breathing The Fire

Prosthetic Records

Street: 10.13

Skeletonwitch = At The Gates + Immortal + Megadeth + Phobia

Dear Skeletonwitch, I'm writing to tell you how fucking hard *Breathing The Fire* rules. The last show I saw you play was on your journey to the northwest to record with the ridiculously talented *Jack Endino*. Kudos to you, Skeletonwitch. You've again created an insanely elite and magical album. Everything I worship and adore in metal lies in *Breathing The Fire*. You know what a metal heart yearns for and that's what's been delivered: Loads of thrash/black/death possession, impeccable amounts of speed, and vocals that cut like a chainsaw. Each 2-3 minute polished-to-the-nines song bleeds into the other engaging me, as I belt out words I didn't know I had memorized, like from my favorite track, "Stand Fight and Die": "What once was yours now becomes mine, when weapons raise and the blood starts to flow, you stand, you fight, you die!" P.S. No wonder *Breathing The Fire* debuted on the Billboard Top 200! —*Nicole Dumas*

Slayer

World Painted Blood

American Recordings

Street: 11.03

World Painted Blood = Christ Illusion + Diabolus in Musica + Divine Intervention



There are really two ways to look at the current incarnation of Slayer. It's basically been that way since their 1998 *Diabolus in Musica* album that drastically changed their sound. Thankfully, Slayer always have had angry thrash core in their music. If you were hoping that with *World Painted Blood* you were going to get another *Reign in Blood*, you're delusional, because it's not going to happen, ever. If you've enjoyed all the albums since 1998 then you're going to enjoy *World Painted Blood*, and you're going to enjoy it a lot. It's the best record since *Divine Intervention*. With the first few listens the album sounds fairly similar to *Christ Illusion*, but after a bit the sheer thrash metal songs shine through with the old style Slayer attitude of the band bringing back that noisy punk attitude all with wailing solos, fast riffs and just overall swirling thrash mayhem. While very similar to the last album, Slayer achieves what they tried to with the last record by mixing old and new with catchy, angry and just infinitely better songs. —*Bryer Wharton*

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More Fog.
More Lasers.
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Less Sleep:

New York's

**Trouble
& Bass**

Live Up
to Their
Namesake

By Ryan Powers
ryan@slugmag.com

When I hear the word "crew" used to describe a group of musicians, my first instinct is that the reason for the crew is to make up for some lacking in the crew members. For New York's Trouble & Bass, this couldn't be further from the truth. Each member of this party-promoting, record-producing, track-remixing bass juggernaut can stand alone, but together they represent some of the most aggressively fantastic bass-heavy dance music in the DJ world. The first T&B party I ever attended was a few years ago in a sweaty basement. Someone had provided an ambulance siren, which wailed with increasing frequency between the bass-wobbling, finely-chopped electro pummeling the ears of everyone crammed into 205 *Chrystie*. Having played countless gigs since, with practically every DJ that matters, huge music festivals such as *Coachella*, *Winter Music Conference* and *CMJ*, as well as individual tours covering every corner of the globe, Trouble & Bass' uncompromising eardrum takeover shows no sign of stopping.

While Trouble & Bass has seen a few faces come and go, I was able to get together with the core members of the T&B Crew:

Drop the Lime: The club-destroying Italian with the golden tooth, Drop the Lime is also known as **Curses!** (if you are a fan of the French label *Institubes*). He began in breakcore (a 150 plus bpm barrage of electronic music) but quickly expanded to include jungle, doo-wop, bass line, and dub step influences. He's about to embark on the *Set Me Free* world tour, playing more continents than you'll probably visit in a lifetime.

AC Slater: From Philadelphia, AC Slater was originally known in the hardcore rave scene, but has since switched gears to a slower-paced bass line and acid-heavy sound that occasionally drifts into undefined newness much to the chagrin of club goers everywhere. Random fact: his remix of "Math Head - Turn The Music Up" was selected by *Moby* as one of the best songs of the decade.

The Captain: Manages the T&B label, but can also rock the decks and has played more than his fair share of amazing sets. Random fact: although AC Slater played hardcore raves (as in boomboomboom) **The Captain** was into hardcore (as in chuggachuggascreamblastbeat).

Star Eyes: The *Siouxsie Sioux* of a new generation, Star Eyes not only has the look, but also has the skill to absolutely stand alone as an amazing producer and DJ. She was in the UK garage/breaks/grime DJ duo *Syrup Girls*, and before that she was a drum and bass DJ for nearly 10 years. In her younger years, she was a fan of new wave, goth/industrial, Britpop, and freestyle/Miami bass. Now she's known for live vocals and not being afraid to dance in the DJ booth harder than the people on the floor.

Since my first T&B party, I've seen members of the crew perform in every capacity from clubs, to music festivals to pool parties.

SLUG: T&B has no problem flaunting and celebrating the label and the parties, and the recent three-year anniversary seems to have exploded a small section of NY. How did this small New York party/record label turn into the flagship for bass heavy music worldwide?

AC Slater: We are all passionate about the music and we love spreading it and having a good party.

The Captain: Hard work, great taste and the passion to be 100 percent about what we believe in.

Star Eyes: Voodoo magick.

Drop The Lime: Siamo una forza potente.

SLUG: Three years is an eternity in a scene where songs become totally played out in a matter of months, yet T&B continues to grow, thrive and innovate. How?

Star Eyes: We aren't necessarily interested in what everyone else thinks is cool at the moment—just what we think is cool. We trust our instincts, and we pay attention to influences outside of just dance music. The only way to innovate is to do what you really love and believe in. If we're excited about something, chances are that other people will be too.

AC Slater: We like looking for the next thing, something new and exciting to quell our A.D.D.

The Captain: We're always paying attention to new music, new producers and

new DJs. Part of what makes the party so fresh is that we don't limit ourselves to one type of music, which allows our parties to take shape in different ways each time.

Drop The Lime: Bass never dies. It's a frequency that keeps life moving forward. Planes, trains and automobiles all hit the 30hz when in motion. Motion means stepping forward into the future.

SLUG: What is it about T&B that seems to have struck a nerve for fans of not only electronic dance music, but also all of the post-punkers, hipsters and indie rockers now ready to dance?

The Captain: Electronic music in the U.S. is getting bigger and bigger. I think people like the energy of our events—it's like the energy of a live band, or a punk show. We've been a part of (or are familiar with) many different music and social scenes, and we spread the T&B name throughout all these people.

AC Slater: Our aesthetic and work ethic is very DIY punk. I think a lot of different underground-scene types can relate to that.

Star Eyes: We don't exclude people, and you don't have to put on a "uniform" to come to our parties. Our music and our events are maybe a little heavier or more raw or dirtier than some of the stuff currently going on in house or "indie dance"—that seems to appeal more to fans of punk rock, metal or drum and bass. In general, I think people can see that we're doing something real, and the right people respond to dem vibes.

SLUG: The lines between a "live performance" and a DJ set are often blurred with super-pumped sets, live vocals, original tracks and remixes, light shows, crowded stages, "I'll Bass You" signs, etc. What are we seeing?

Star Eyes: It's all those things. It's anything. Chaos, sweat, noise, screaming, dancing, singing, holy rolling-baptism by bass.

The Captain: You're definitely seeing the future ... and a very lively DJ set.

AC Slater: All those things are just us doing what we feel like doing. Drop The Lime and Star Eyes both incorporate live singing into their DJ sets. It creates a nice connection between the audience and DJ and really gives a nice credibility to T&B.

Drop The Lime: Have you ever eaten a fish that was still breathing?

SLUG: Despite the tightness of the crew, it seems a lot of the original tracks and remixes are driven and carried out by a single individual. Is there a lot of collaboration production-wise, or does this individuality run in the family?

Star Eyes: Individuality is what enables us to make something new as a crew. There is some collaboration, but a lot of it takes the form of remixing since it's rare that people are in the same place at the same time. And when we are all together, we're usually at a dance floor somewhere or drinking coffee and telling epic tales.

Drop The Lime: Ecco ci qua ...

AC Slater: We all kind of have slightly different roles and we all have busy schedules, but we pair up in the studio from time to time.

SLUG: Just when someone seems to have an idea of the "Trouble and Bass sound" it seems you guys are already two steps ahead playing some unreleased jam from next year. How do you have time to even listen and find new music with constant music production, touring, promotion and DJing?

Drop The Lime: I like bass.

The Captain: It's hard to stay on top of music with the crazy amount of stuff being put out and sent to us. I take time to search out new music and research blogs, mixes and charts. And I always take time to listen to demos. I think of it as part of my job.

Star Eyes: We warp time. On top of that, DTL and AC only need four hours of sleep a night. I think they may even sleep hanging upside down.

AC Slater: I never sleep! Touring is the best way to hear new music, especially in the UK, which is where our biggest influences come from. In general, just being out in clubs you are exposed to a lot of new music and ideas. It's inspiring. You can't experience everything online, or on a blog or Twitter.

SLUG: Although there is a selection of officially released material, I am sure there are a plethora of other tracks that either never see the light of day or are leaked onto a few blogs. What do you think about MP3s that never make official release? Is it more important for fans to be able to access and pay for music or be able to attend live DJ sets?

Drop The Lime: Blogs help spread the sound. But sometimes you need a plumeria to come in and tighten up the loose gravy.

Star Eyes: It's important for fans around the world to access the music any way they can. Obviously, artists need to make money off their tracks, but label release schedules are usually so far behind it doesn't matter if some MP3s don't get an "official release." Having free or exclusive downloads keeps an artist's name fresh in the minds of fans. In other words, don't worry, be happy.

AC Slater: As a DJ, it's good to have some exclusive material to make you stand out a little easier and make it special when someone pays to come see you. Plus, fans can usually hear tunes that aren't released on a DJ mix somewhere.

The Captain: I don't produce at the moment. I've learned from DTL that making music, even if it's never going to be released, is all part of the process. Making that track could lead to making a better track, etc. It's really important to edit yourself creatively, and it's smart to keep yourself from getting oversaturated.

SLUG: Scion has thrown a considerable amount of money into the industry with their CD samplers and Scion-sponsored events. Trouble & Bass was one of the groups lucky enough to be featured. Despite being a major corporation, the consistent quality of Scion's CDs and parties cannot be ignored. What are your thoughts on this type of sponsorship?

The Captain: Working with Scion was great. They've supported so many good things for the United States, like bringing over a lot of international acts and making it possible for smaller cities to get a chance to see some of the bigger name DJs. And they've definitely supported so many people in the United States, from promoters and graphic designers to DJs and producers.

AC Slater: Scion is a major contributor to the independent dance music industry in the States. They seem to have opened the door for corporate sponsorship in the USA, as I now see other companies starting to experiment. This is so common in Europe but not as much in the United States, Scion has done so much for us. They are great to work with, they know what's going on, and they are really interested in the music.

Star Eyes: Scion has definitely played a role in helping smaller parties pushing new music to succeed, especially in cities that don't normally have the money to bring in bigger DJs. They have been incredibly good to us in letting us do what we do without putting too many restrictions on our content or our vibe, which is something you barely see with major labels these days. As long as companies are tasteful about their marketing and work with the artists, then it is all good.

Drop The Lime: Scion is amazing. Their support is like that rooster hot sauce on a banh mi sandwich.

SLUG: A "T&B" t-shirt has become a ubiquitous sign of, "I like to party, and I enjoy good music." How did that happen?

Star Eyes: We sprinkle all the t-shirts with the secret jizz of the party wizard before we give them out.

The Captain: Actually, it happened when **Diplo** wore our shirt in every photo and at every gig.

AC Slater: Only brilliant people wear T&B brand t-shirts.

Drop The Lime: Whatever happened to the dude that played Boner on *Growing Pains*? He needs a T&B shirt...

SLUG: For all of the other producers and musicians out there, what type of equipment or software do you typically use for remixes and original tracks?

AC Slater: Logic for production! Serato for DJing!

Drop The Lime: The best VST for Logic is a synth called GREMLIN. You can't turn the wobble feature off, but you can add as much as you like.

The Captain: I'm into the Screwdriver with a JVX plug-in.

Star Eyes: I like to plug-in to The Force and get my vibe props tight. Also I like a home studio because that means bigger speakers so you can shock out and FEEL THE BASS. Then you invite your friends over and they say funny things and drink weird energy drinks and you all stay up until 5 a.m. cracking out.

SLUG: What is next for Trouble & Bass?

The Captain: In 2010, we got full-lengths from Drop The Lime and **Little Jinder**, EPs from AC Slater, **Mikix the Cat**, **Supra1**, and **77Klash** (produced by AC and DTL), and a couple compilations.

Star Eyes: Euro Tour part 2. Trouble & Bass LA. WMC. More fog. More lasers. More ham. Less sleep.

Drop The Lime: That pretty much sums it up.

AC Slater: Froggy's gonna be making a MESS.

For the latest on Trouble & Bass' new releases and tour dates, check out troubleandbass.com.

To take a listen to some of the sweet Trouble and Bass mixtapes, check out:

T&B Crew - Scion Comp Promo Mix - sendspace.com/file/x37edr

T&B Crew - Keep Watch Vol 7 Mix for Mishka - mediafire.com/?znzmtzj2zy

The Captain + Star Eyes - Subs Up Hoes Down - sendspace.com/file/lqg1b4



Photo: Peggy Ann McConnell

Left - Right: Drop the Lime, AC Slater, The Captain and Star Eyes—the masterminds behind Trouble & Bass.

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Band of Annuals, Grand Hallway, The Devil Whale – The State Room
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Isaac Russell, Mudbison, David Hopkins – Velour
Formerly So, Resistor Radio, Collin Creek – Muse
Rooney, Talley Hall – In The Venue
Dashboard Confessional, New Found Glory – In The Venue
40 oz to Freedom – Vegas
JJ Grey and Mofro, Jonathan Tyler, The Northern Lights – The Depot
Electric Valentine, Vogue in the Movement, The Crush – SHO
Towline – Brewski's
Brittany Shane – Outer Rim
Dubwise – Urban
Bad Seed & The Bad Habits – Bar Deluxe
Artist's Reception – The 814 Gallery
Surface Shred – Brighton Resort
Derrick Wright – Tin Angel Café
Deck the Halls – INK Tattoo
Roby Kap, The Polaroids – Pat's BBQ
Sin City Soul – The Spur
Jake Dreier – The Owl Bar

Saturday, December 5

The Beehive Bazaar – Provo Women's Cultural Center
People's Holiday Market – Trolley Square Atrium
Meeting of the Tribes – Masonic Temple
Durrough – Teasers
Hazel and Vine, The Golden Living, Mason Jones – East Hollywood High
Marie Digby, Alpha Rev (5PM), Red Caps, Naked Eyes, Labcoat – Kilby
John Whites, Mathematics Etc, RTS, Grand Hallway – Velour
Willy & The Wolves, Adding Machines, Archie Crisanto – Muse
Mury, Broke City, Allred, The Black Hounds – In The Venue
Gary Allan, Jack Ingram, Eli Young – The Depot
Parsec – Brewski's
We Own The Sky, Covendetta, VS Shark – Outer Rim
Laserfang, Tolchock Trio, Andale – Urban
The Red Jumpsuit Apparatus, Hawthorne Heights, Just Surrender, Monty Are, Nightbeast – Murray Theater
Leopold and his Fiction, The Naked Eyes, The Astrals – Burt's
Funk & Gonzo – Bar Deluxe
Billy Baxter – Tin Angel Café
Holidays on Broadway – Broadway District (Third South)
Blues 66 – Pats BBQ
Zach Parrish & The Hukelberries – Gracie's
Sin City Soul – The Spur
Westminster Chamber Singers Holiday Choral Concert – Westminster
Happy Birthday Nick Parker!

Sunday, December 6

Big D & The Kids Table, Sonic Boom Six – Lo-Fi
The Legendary Porch Pounders Sunday School for Sinners – The Iron Horse

Monday, December 7

Tad Benoit – The State Room
Church, SLFM, Silver Antlers – Kilby
The Business, Control, Negative Charge, Drunk As Shit – In The Venue
Film- The Least Of These – City Library
Killing Roses – New Song Underground
The Var Sequence, In Dreaming, Night Night, The Crylcs – Velour
Westminster Chamber Orchestra – Westminster
Ping Pong Tournament – Urban

Tuesday, December 8

Erin McCarley, Trent Dabbs, K.S. Rhoads, Butterfly Boucher, Mathew Perryman Jones, Katie Herzog, Jeremy Lister, Tyler James, Andrew Belle, Andy Davis – Kilby
Melt Banana, Vile Blue Shades, Cornered By Zombies – Urban
AFI, Middle Class Rut – In The Venue
The Yarrow, The Archers Apple, Missing Method, The Indecision – Velour
Chris Peterson & Rebekah Sosa Community Reception – Sorenson Unity Center

Wednesday, December 9

Hard Drive To France, Black Chariot – New Song Underground
Just A Face – Kilby
Marduk, Nachtrystium, Mantic Ritual, Merrimack, Malignant Inception, Obliterate – Vegas
Zero 7 – The Depot
The Velvetones, Ulysses, Hotel Le Motel – Urban
Eric McFadden Trio, Marinade, Labcoat, Jeremiah Maxey Trio – Burt's
Koda, Small Town Sinners, Cody Rigby – Muse
Until Further Notice, Goodnight Annabelle, Gypsy Cab, Victory Heist – Velour

Thursday, December 10

D9, Lips, Gum – Kilby
Samba Gringa, La Farsa, Bramble – Urban
Downtown GetDown, DJ Selleck – Bar Deluxe
Monrow, Moses, Matt Ben Jackson, Tightly Willis – Velour
Alicia McGovern – Tin Angel Cafe

Friday, December 11

Craft Show – Skinworks
Themselves, Burnell Washburn, Pet Maine, Yze, MC Pig Pen – Kilby
Del the Funky Homosapien, Bukue, Smells Like Fun Video Premier, DJ Street Jesus Scenic Byway – Urban
Drew Danbury, JP Haynie, Polka Dot Dot Dot, The Awful Truth – Muse
Suicide Silence, Fire in The Skies, Sky Devoured Us – In The Venue
Vains of Jenna, Corvid, Heartbreak Hangover – Abyss
Young Hurricanes, Empirates, Goodnight Gilbert, Vinyl Club – Velour
Ulysses – Brewski's
Film- Manufactured Landscapes – Art Center
Hotel On Baltic & Friends, Autumn Sets Winter, Testing Hearts, David Elijah, Atlasi – Murray Theater
Leikatekt – Bar Deluxe
Nurse Sherri, Billy Banter & Solid Juice, Hans Monument, My Three Sons of Bitches – Burt's
Futsetta, Anthony Phan, Rajnice – New Song Underground
Audra Connolly – Tin Angel Cafe
Lil Dave Thompson – Sun & Moon Café

Saturday, December 12

Holiday Market – Trolley Square Atrium
Craft Show – Skinworks
Spy Hop Matinee (1-5PM) Ursa Oley, Bird Eater, I am The Ocean, Accidente (7PM) – Kilby
Themselves, Mindstate Feel Good Patrol, Mindstate – Urban
Irony Man – Brewski's
The Waiting Ends, Dethrone the Sovereign
Brutality, Arsenic Addiction, Black Chariot – Outer Rim
Slippery Kittens – Bar Deluxe
Eric Tanner, Kettle Black – W Lounge
Kilbot, Speitre, Oldtimer – Burt's
Rising Artists Studios – New Song Underground
Matt Weidauer, Katie Bradeburg – Muse
Battle of the Bands – Velour
Gaylen Young – Tin Angel Café
Utah Arts Alliance Holiday Open House – Utah Arts Alliance
Westminster Community Chorale Concert – Westminster
Jeff McBride – Shriner's Hospital Auditorium

Sunday, December 13

Jerry Joseph & the Jack Mormons – Urban
Gregory Alan Isakov – The State Room
Spontaneous Kinnie, Super Hero, Futsetta, Storming Stages and Stereos, The IB – New Song Underground
Happy Birthday Jon Robertson!

Monday, December 14

Trampled By Turtles, Puddle Mountain Ramblers – Urban
Destructinator – New Song Underground
Kilbourn Booking, Matchless Records – New Song Underground

Tuesday, December 15

Sister Audio, Rabbit Alone, Cary Judd – Kilby
X-Mas Open Mic – Velour
Pleasure Thieves, Gods Revolver, The Hall Fire Press – Urban
Happy Birthday Greg Hebard!

Wednesday, December 16

Nathan Spenser, Forget The Whale, The Red Caps – Kilby
K.I.C Comedy Night – Velour
Autumn Sets Winter, The Sakai Incident, Double S-7 – Muse
With Liberty, Chasingaurora, Walking Edith Park – Outer Rim
Film- So Much So Fast – Museum of Fine Arts
Open Mic – Bar Deluxe
Nobody's Hero – New Song Underground
Bela Fleck & The Flecktones – Kingsbury Hall
Thera Vega, Dead Vessel – Urban

Thursday, December 17

Tad Benoit – The State Room
Funk & Gonzo, The High Council, Heathen Empire – Urban
All Systems Fail, Dead Noise, Desolate – Burt's
Joshua James – Velour
Steve Lyman – Tin Angel Cafe

Friday, December 18

Naughty or Nice: Rank-1, Marcus Schossow – The Rail
Victoria – Velour
Mike Morris – Muse
The Gorgeous Hussies – Brewski's
Birthquake, The Spins, The Platte – Kilby
Fire In The Skies, Breaux, Covendetta, Visions of Decay, Dead Wife By Knife – New Song Underground
Jeremiah Maxey Trio – Bar Deluxe
Derrick Wright – Tin Angel Cafe
SLUG Localized- The Fucktards, Heathen Ass Worship, Breaux – Urban
Happy Birthday Joshua Joye!
Happy Birthday Mike Ref!

Saturday, December 19

Aftermath of a Trainwreck, Tamerlane, Cool Your Jets, Bird Eater – Sound
The Skaficianados, Super Hero, The Love Astronauts, Back In Five, Skank Race – Kilby
Allred – Velour
Matt Weidauer, Crossing Columbia – Muse
The Wailing OSheas – Brewski's
Birthquake CD Release, Palace of Buddies, Mammoth – Urban
S3X, Last Fall, End the Eternity, Planning Armageddon, Dread the Mainstream, Wes Burdine – Murray Theater
Nick Neihart – Bar Deluxe
Sweatin Willy, Utah County Swillers – Burt's
Kris Zeman – Tin Angel Café
Jezus Rides a Riksha – Vegas
Happy Birthday Ross Solomon!

Sunday, December 20

The Platte – Urban
Citizen Fate, Good Morning Revenge – New Song Underground
Happy Birthday Liz Phillips!

Monday, December 21

King Niko, Long Distance Operator – Urban
Film- Sound of the Soul – City Library

Tuesday, December 22

Green Leafs – Urban

Wednesday, December 23

The Polar Express – Heber Valley Railroad
Lplash, True Pseudo, DJ Bandwagon, Knuckles, DJ DC – Urban
Her Candane, Letlive, Loom – Kilby

Thursday, December 24

Ugly Sweater Party – Bar Deluxe
Happy Birthday Ben Trentelman!

Friday, December 25

Christmas Karaoke – Burt's

Saturday, December 26

1 Adam 12 – Brewski's
The Heaters, Taughtme, Future of the Ghost – Urban
Debi Graham Band, Andale – Bar Deluxe
Paul Boruff – Tin Angel Cafe

Sunday, December 27

Ping Pong Tournament – Urban

Monday, December 28

Heroes of Fiction – New Song Underground
The High Council – Urban

Tuesday, December 29

The Strangerz – Urban
Happy Birthday Ruby Johnson!

Wednesday, December 30

WMCA Holiday Concert – New Song Underground
Naked Eyes – Urban

Thursday, December 31

Dan Weldon – Brewski's
Let Go of the Past Party, God's Revolver, Dirty Love Guns – Bar Deluxe
Thunderfist, Top Dead Celebrity, God's Revolver – Burt's
DJ Dan & Donald Glaude 2x4 Hardware – SaltAir
BlackOut Dinner – Tin Angel Cafe
New Years Eve Show Future of the Ghost & more – Kilby
Ted Dancin New Year's Eve Party – Urban

Friday, January 1

The Debi Graham Band – Brewski's
I Am The Ocean, Broke City, Estrago, Chase the Moment – Urban
Surface Shred – Brighton Resort
Raunch Party – Club Vegas

Saturday, January 2

Miniature Tigers, Bicycle Voice – Kilby
Eek-A-Mouse, James Shook – Urban
Quasi-Stellar Radio – Velour
Reverend Horton Heat – Depot
Dan Weldon – Brewski's
The Returners – Outer Rim
Happy Birthday Somerset Bivens!

Sunday, January 3

Cedars, Jason McKee – Kilby

Monday, January 4

Sam Vicari, Bicycle Voice, James Barlow & the such and such – Kilby

Tuesday, January 5

Open Mic – Velour

Wednesday, January 6

Dread Paul and his Prayers for Atheists, Babbie Rabbit, Repo's Alembic Report – Kilby

Thursday, January 7

Do Your Laundry – Your Mom's House

Friday, January 8

Filly Children – Brewski's
Kid Theodore – Velour
Happy Birthday Angela Brown!
Pick up the new SLUG – anywhere cool!



HELP-PORTRAIT

12.12.09

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December

- 1 Between The Avenue, Sugar Stone, 747
- 2 Finn Riggins, The Continentals, Asher In The Rye, Mathematics Etc
- 3 5 PM EARLY SHOW One Eskimo, The John Whites.
- 3 8 PM LATE SHOW The Awful Truth CD Release, Forest World, Uzi & Ari
- 4 Larusso, Vinyl Williams, Shark Speed, Black Chariot, The Foreground, Tyler Grundstrom
- 5 5 PM EARLY SHOW Marie Digby, Alpha Rev
- 5 8 PM LATE SHOW Red Caps, Naked Eyes, Ulysses
- 7 Church, SLFM, Silver Antlers
- 8 Ten out of Tenn Tour
- 9 Just a Face

- 10 D9, Lips, Gum
- 11 Themselves, Burnell Washburn, Pat Maine, Yze, Mc Pig Pen
- 12 Ursa Oley, Bird Eater, I Am The Ocean, and Accidente
- 15 Sister Audio, Rabbit Alone, Cary Judd
- 16 Nathan Spenser, Forget The Whale, Red Caps
- 18 Birthquake, Patterstats, The Spins, The Platte
- 19 Skalidays Show: Skank Race, Back In Five, The Love Astronauts, Super Hero, The Skaficionados
- 23 Her Candane Reunion Show, Letlive, Loom
- 31 New Years Eve Show! Future of the Ghost & more



A close-up portrait of a woman with dark, curly hair and a nose ring. She is looking directly at the camera with a neutral expression. The background is dark and out of focus.

koi

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