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Editorial Assistant: Ricky Vigil
Action Sports Editor: Adam Dorobiala
Copy Editing Team: Jeanette D. Moses, Rebecca Vernon, Ricky Vigil, Esther Meroño, Liz Phillips, Katie Panzer, Rio Connelly, Joe Maddock, Alexander Ortega, Mary Enge, Kolbie Stonehocker, Cody Kirkland, Hannah Christian.
Daily Calendar Coordinator: Jessica Davis
dailycalendar@slugmag.com
Social Networking Coordinator: Katie Rubio
Cover Photo: "Drawn" by Jake Garn
See page 18
Design Interns: Adam Dorobiala, Eric Sapp
Ad Designers: Todd Powelson, Kent Farrington, Sumerset Bivens, Jaleh Afshar, Lionel Williams, Christian Broadbent, Kelli Tompkins, Maggie Poulton, Eric Sapp, Brad Barker, KJ, Lindsey Morris, Paden Bischoff.
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Illustrators: Jared Smith, Manuel Aguilar, Ryan Perkins, Phil Cannon
Photographers: Ruby Johnson, Katie Panzer, Dave Brewer, Sam Milianta, Adam Dorobiala, Weston Colton, David DeAustin, David Newkirk, Barrett Doran, Adam Heath, Bob Plumb, Michelle Emerson, Bryan Mayrose, Jeremy Riley, Peter Anderson, Jesse Anderson, Mitch Allen, John Carlisle.
Filmmers: Andrew Schummer, Brian Baade, Loren Tyrel, Mary Catrow, Slugger.
Ad Sales: SLUG HQ 801.487.9221
Angela Brown:
sales@slugmag.com
Mike Brown
mikebrown@slugmag.com
Mike Cundick

mikec@slugmag.com
Jemie Sprankle
jemie@slugmag.com
Shauna Brennan
shauna@slugmag.com
Marketing: Ischa Buchanan, Jeanette D. Moses, Jessica Davis, Billy Ditzig, Hailee Jacobson, Stephanie Buschardt, Giselle Vickery, Veg Vollum, Josh Dussere, Chrissy Hawkins, Emily Burkhardt, Rachel Roller, Jeremy Riley.
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Contributor Limelight

Shauna Brennan Sales Rep



Though this bubbly beauty only joined the SLUG family in October, we're already proud to call Shauna Brennan our own. Breaking hearts and bringing money to the SLUG bank account, Shauna's natural sweetness makes her a great fit for the SLUG sales team. Shauna isn't a total stranger to our world, as her handmade headbands, earrings and knickers (sold under her Feral Marigold brand) have been featured at *Craft Lake City* in both 2009 and 2010. When she's not studying for her BS in Anthropology at the U, Shauna can be found admiring cute animals (most recently attending a Cat Show at the Fairgrounds with her mom) or enjoying cupcakes. You can find Feral Marigold goods at *Ume Boutique* in Ogden and *Q Clothing*.

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DEAR DICKHEADS

Dear Dickheads,

When I sat down to write this letter, I thought that I would be writing a letter telling Mike Brown, once and for all, how ridiculous his behavior and his column are. On second thought, however, I have no real problem with Mike Brown. My beef is with you, SLUG Magazine, and with your loyal local readers.

Of course, Mike Brown, you and your behavior and your column are ridiculous and inappropriate. That's why people like your material. People like reading your column because it is like being in 8th grade all over again, but this time it's cool to laugh with the weird, kinda smelly kid telling disgusting, predictable jokes, rather than at him.

The problem, SLUG and SLUG readers, is that you keep encouraging the fantasies of this pre-adolescent. Having met Mike Brown, I can honestly say that his ego is as big in person

as it sounds in his writing. This is your fault. SLUG editors let the Cop from "Ask a Cop" verbally suck Mike Brown's dick before asking for his "advice" on a sticky issue. How quaint. And the reply was as absurd as ever.

I even heard someone recently insinuate that women fawn over Mike Brown, trying to get mentioned in his column. Few things are more repulsive to me than the thought of women throwing themselves at grimy, chauvinist Mike Brown to get a pathetically local 15 minutes of fame.

To Urban Lounge and its patrons I'd like to say: Are you fucking kidding me? Hosting not one, or even two, but five "Mike Brown Fests"? Letting anyone have one "Fest" dedicated to themselves is nuts. Letting someone like Mike Brown have free reign of a bar and create contests such as "poo-ding" wrestling (girls purportedly wrestled in chocolate pudding designed to look like...well

you get the idea) and a Mike Brown look-alike competition is absolutely ludicrous. The fact that these events are apparently well-attended makes me want to vomit. In the women's bathroom at Urban Lounge.

SLUG readers and staff, I'm begging you. Stop inflating his ego. It can't be healthy for him, and it's certainly not healthy for me. I think I'm getting migraines from rolling my eyes at Mike Brown's column and egotistical behavior. Think I'm overreacting? Go ahead and check this month's column. I'm sure he's as arrogant as ever.

-A Concerned Citizen

Dear Citizen,
I'm not sure what you were doing in 8th grade, but most of us here at SLUG were weird, smelly kids trying to make each other laugh with disgusting, predictable jokes. Being the only kid with a poorly developed sense of humor and mild hygiene problems is never fun, and there is no greater feeling in the world than discovering that there are people just as smelly and weird as you. That's why we like Mike Brown. Even the SLUG cop likes Mike Brown. He's the stinky weirdo in all of us, cool enough to gain the admiration of pleasant smelling normies, but gross and rude enough that he doesn't have to be a part of their world. If he can get women of ill repute to fawn over him and somehow convince legitimate business people to let him take over their establishment every few months, there's no limit to the awesomeness he can accomplish. When he succeeds, it makes us want to succeed. I'm starting to think you might just be one of the many women whose love for Mike Brown has gone unrequited. There's no shame in being lured in by his enticing aroma, but you gotta realize that there are literally dozens of local ladies on the Mike Brown waiting list. The key is persistence—and a little bit of pudding wrestling never hurt anybody's chances.

xoxo,
SLUG Mag

Dear Dickheads,

I want to thank you so much for

bitching out that horrible woman who wrote a letter about *Queer Prom* in the November issue of *SLUG*. I went to *Queer Prom* with my gay best friend, and I have never been to a more fun, awesome and accepting event in my life. I had so much fun and everyone was so happy. The best part was seeing all the gay, lesbian, and transgendered couples being able to dance together, kiss, and hug each other without fear of being leered at or reprimanded for showing what they truly felt for each other—love. It was a marvelous event, and even as a heterosexual, I was accepted and I made friends that night just as the Gay Pride Center intended.

So for bitching out the bitch, I commend you. Thank you, from not only LGBT people, but the heterosexuals who accept, love and support them. And if Janice Graham is reading this, then go look up Sister Dottie S. Dixon on YouTube!! Even if she is a character played by a man, she's a better Mormon than you will ever be.

-submitted anonymously

Dear Anonymous Reader,

No sweat off our backs—belittling the people who think they are better than us is pretty much what we do best here at SLUG Magazine. As far as I'm concerned, it can't really be considered "bitching out" or "talking shit" when it needs to be said. Creeping outside the entrance of a youth-focused event like Queer Prom is no better than being the creep in the rape van offering underage girls free booze if they'll hang out with you. Plus, Kennedy can be one sassy tranny and we loved seeing her get riled up over Janice's letter.


Thanks for giving us a case of the feel goods. Stay awesome, keep reading and don't stop writing.

xoxo,
SLUG Mag

Fax, snail mail or email us your letters!

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A woman with long brown hair is wearing large black Mickey Mouse ears. She is smiling and looking towards the camera. The background is a brightly lit interior, possibly a diner or a themed restaurant.

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A blue rectangular poster for Jade Market. It features the market's name in large, bold letters and a list of products and services. The bottom section includes the address and phone number.



Localized

By JP
jp@slugmag.com

If there's a better way to end a year than with a killer show, *SLUG* knows it not. We're fucking slaying it with three amazing local groups for December's *Localized*. The talent ranges from the acoustic to the dark neo-new-wave and to the eclectically electric jazz. On December 10, **John-Ross Boyce & His Troubles** will open the show with **Night Sweats** and **The Daniel Day Trio** headlining an end-of-decade show unlike any other.

Daniel Day – Drums
David Bowen – Bass
Mike Sasich – Guitar

It's a good indicator of how awesome a show will be when a bandleader begins the discussion about their *Localized* performance by promising "things that you've never seen a band do." Fireworks, maybe? Daniel Day won't say, but the quixotic glint in his drummer's eyes evokes a giddy feeling.

The bar is set pretty high, but this in-demand group can say shit like that and back it up. They're *the fucking Daniel Day Trio* (DDT). They're booked almost every day of the week in—and out of—state. For an all-instrumental group they have real groupies, ones that travel to see them. But why such interest in a trio, one oft-lumped into the jazz genre? Day is a part of that—though bassist David Bowen has been a solid asset during the group's five-year existence, they now recently added guitarist Mike Sasich (**iAndale! Thunderfist**) who played on *and* engineered the DDT's first album *Champions* (2010).

Day has a lengthy history in the local music scene and paid his dues at Boston's Berklee College of Music, which Day calls a "childhood dream." It wasn't easy
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old **Bowie** track, utilizing a "tension and release"-style attack Day describes as a "mashup" and proof of DDT's forging of new ground.

"I've gotten more intelligent and found a vehicle that allows me to experience that sense of pioneering and satisfaction from creative development that the other groups like **Cosm** and Iceburn allowed me to achieve and experience." Day says, "I experience that in this group too. We continue to challenge ourselves. And the whole mashup element is really edgy for a live ensemble to pursue."

The next LP is going to include elements of their previously recorded work and this new, more avant-garde, "live" take on the genre. Though he's tight-lipped about the second album they're recording, Day reveals they've laid down over 20 tracks at *Kitefishing* studios that they're really excited about fucking around with. "We're basically mimicking, or influenced by, what the cutting-edge club DJs are doing with live mash-ups and mixing tracks," says Day. Think live mix-downs of jazz music and you might have an idea of where this group is headed with their 2011 release.

When asked about what he does in life, what keeps his spirit alive, "music" was the answer. Music in all its forms, from booking, arranging and planning. This cat is a genuine workhorse of the music business. This is foreign to a lazy ass like me. But Day? "I still love it," he said. "We stay challenged, I keep raising the bar for what we're achieving on our live sets and our artistic direction. It's continually being updated." And the awesomeness to be unleashed Dec. 10 at *Urban Lounge*, "What will it be?"

"*SLUG* readers must attend the show to find out," Day says with a smile.



bangs drums, Chris "Controller/Quiet Thunder" Murphy plays keys/percussion/guitar and Terrence Warburton sports his standard guitar.

Scott Selfridge – Vocals/Bass
Mike Drone – Synths
Stephen Chai – Keyboards/Saxophone
Shane Asbridge – Drums
Chris Murphy – Keyboards/Percussion/Guitar
Terrence Warburton – Guitar

Salt Lake City's Night Sweats are rad. So rad that the songs I recorded on my memo device, then downloaded after a recent practice, are now on my phone. And I listen to them for more than just research. I only had time to catch four of their pieces and I can't wait until *Localized* to enjoy more. Salt Lake City hasn't had a multi-talent band like this since **Vile Blue Shades** was regularly gyrating and stumbling about the valley.

The guys have been in so many incestuously local bands that Stephen Chai joked about his recently deceased band **Mammoth**, saying his other project, **Laserfang**, "ate Mammoth's soul and became stronger."

"I think we ate Vile Blue Shades' soul," Shane "Noshane!" Asbridge says of Night Sweats. The sweaty sextet has been playing together in various projects for years. "There's like a half-degree of separation between all of us," says Chai. The band sounds like what ex-, and current, members from local groups as varied as **Red Bennies**, **Tiny Lights**, **Giant**, the aforementioned VBS and various electronic acts might make.

All that inbreeding is as fucking radical as local fans want it to be. Scott Selfridge leads the group with vocals/bass as he brings to bear his long experience in the Bennies, Mike Drone pumps out percussion/synth, the aforementioned Chai plays keys/sax, Asbridge

It seems like a night terror to wrangle those egos, not to mention a scheduling headache the other bands require, but these guys are pretty low-key. "There's not a single leader in the band," Selfridge says. "It's really constructive and the music kinda follows our personalities where we're able to communicate really well together so that when we have an idea we're all good enough at playing that we can execute it really fast and kill it, or promote it as may be. We all seem to be really emotional people so we're kind of guided by our hearts with the music," Selfridge says.

It seems like the band has as hard of a time as I do with nailing down their "sound" in words. Chai started humming in answer after I asked him that worst of all the questions in the music journalism canon. "When we get done playing a show people either say we sound like **Morrissey** or 'you guys are like **Joy Division**' or just that post-punk era," Selfridge says. "I kind of think we sound like **A Certain Ratio**, which is kind of like this new wave, dark, broodish, percussive band that was kind of paralleling Joy Division—it has that dance feel, but borders gothic music, but it's not as weird or identifiable. We could play a gothic show, but we're nowhere near gothic music. We're more of a rock band," Selfridge says. The band agrees that the goths would certainly hate them.

Drone makes a point about the beauty in their work, describing songs in the working stages as being "really pretty." He says, "Everything's still dark, but we have a lot of prettiness to our stuff. I think Scott nailed it—we're all pretty emotional instrumentalists and that really shows in what we do. We don't really try to sound like anything. We try to evoke an emotion."

After hearing a few of their songs, I concur with their summations. Though only eight shows deep in their performance repertoire at the time of the practice

I recorded, their session was more polished than most local bands could ever hope to achieve at their peak live periods. A typical song begins with arpeggiators perfectly arrayed, four percussionists well-synchronized, Warburton's delay in accord and a thumping bass line held down via Selfridge Then out of nowhere, a mysterious effected horn sound emanated from Chai's station, drawing attention to the saxophone he is bleating into a processor arrays' microphone. Those small additions, each keyboardist, and the multi-instrumentalist contributions amount to several "holy shit" moments. It's a deep sound, a pulsing, vibrating rhythm they create: An organic/electronic-gasm.

"I feel like we do have the sound already, now it's a matter of writing more," Asbridge says of the future of their noise. Though the guys are gearing up to record an EP late December/early January of 2010/2011 they aren't too interested in touring or making any money, apparently. They all have day jobs, ranging from call centers to design firms to restaurants. Music is a creative outlet and one they've all been good at for many, many collective decades. It's refreshing to see a band in it just for the music, playing shows as they come, and making amazing tracks in the meandering meantime.

See the confluence of decades worth of experience at this month's *Localized*, December 10 at *Urban Lounge* (241 South 500 East). As usual, a pocket-friendly \$5 gets you into what will be one of the most interesting *Localized* shows of the year, and the last of our amazing 2010 showcase of local talent. Help us welcome a new year and celebrate the end of a great decade for *SLUG* and SLC music with The Daniel Day Trio, Night Sweats and opening band John-Ross Boyce & His Troubles.

2LB.

TASTY TWO POUND SANDWICH

Given the glut of superstores and convenience markets that litter the landscape these days, it is easy to forget that American towns were once built on the backs of family-run food markets. Downtown areas were places where hardware stores, drug stores and fresh meat counters abounded. The buying habits of the last fifty or so years have led to the consolidation of most of the small boutique stores and the almost total annihilation of the family-owned food market. There are a few hold outs, though. As family businesses have focused on adapting their enterprises to the needs of their clientele, some have managed to stay relevant and keep a solid customer base. One of these success stories is *Grove Market & Deli*.

Grove has been a Salt Lake City staple since 1947. Originally, it was a simple mom and pop food store that serviced the neighborhood around Main Street and 1900 South. It still fills this role, offering a small selection of produce, canned goods, basic grocery and drug store items and cold drinks. But as customers started flocking to larger format stores, Grove had to do something to keep people coming back. The result was the development of a deli menu that would pull from, and showcase, the quality food items that were available for purchase. This same desire to meet the needs of a changing customer base led to the addition of specialty chocolates, quality glass-bottled soda, a fine selection of tobacco and an entire aisle of boutique-made hot sauces. Today, Grove Market is celebrated as both a sandwich shop and hot sauce mecca. It is certainly worth checking out.

Somehow, calling a sandwich from Grove 'large' doesn't really communicate what you're getting yourself into when you order. They are so immense that they border on being obscene. This comes into focus when you realize that the "ambassador rolls" they use to make sandwiches are really just entire loaves of French bread. For the fickle, they also offer sliced bread varieties like rye, wheat and pumpernickel. But come on, when one of the choices is a whole loaf of bread, do

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

Grove Market & Deli
1906 S. Main St.
Salt Lake City
801-467-8860



Photo: Barrett Doran

Grove's delicious sandwiches are served on an entire loaf of French bread and clock in at two full lbs.

you really need another option? On a recent visit, I went with my old sandwich order mainstay:

The Deluxe (\$8.99). The Deluxe starts with one of these infamous sandwich rolls. Layered between the halves of bread are generous piles of turkey and ham, your choice of cheese and standard fixings like lettuce, tomato and pickles. The pickles are an especially good addition—providing the requisite crunch and zing that nothing else really can. In all the time I have been going to Grove, I've never been able to finish one of these on my own. I normally split one with a friend and round out the meal with a bag of chips and a cold bottle of Big Red soda or Mexican Coke from the market side of the store. On a nice day, the picnic tables out front are the perfect setting for such a meal. If you end up there alone, you always have the option of ordering a half sandwich for a few dollars less. Even then, you may need to tote part of it home.

Another popular menu item is the Big John Combo (\$10.49). This one is a meat lover's dream. In addition to the turkey, ham and fixings found on the Deluxe, you get stacks of pastrami, roast beef, salami, bologna and corned beef. I've never been hungry enough to order one of these, but I suspect it is probably enough food to feed three people. Grove also offers single cold cut sandwiches, tuna and chicken salad, and even a vegetarian option (tomato and avocado) that range in price from \$7.39 to \$8.99. They have also started selling meatball and pulled-pork sandwiches (\$8.99) for those who prefer a hot meal. As the weather turns chilly, I suspect that these will become increasingly popular options. The pulled-pork is cooked in-house and is as tender as it is succulent.

I love that a small scale market like Grove is still around. Not only is it a throwback to a time when one's food needs could be met right in the neighborhood, it is a testament to how simple adaptation can allow a locally run sandwich shop to log more than 60 years of business. It also shows that, sometimes, quality and quantity go hand in hand.

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A KRCL Christmas

By Princess Kennedy

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Dear Sandee Claws,
All I want for kwanzukka is my own fucking radio show on KRCL. Please pass the word on to Jesus (aka **Troy Williams**). I have a feeling that I am one of at least a hundred douchebags to send off such a request. I'm sure that in the talentless pool, few stand out who would make awesome on-air contributions. What I'm finding in the close relationship I've been forging with the home-spun station, is that it's what's on the inside of the future hopeful and what he or she can contribute that is going to matter.

I saw this when I first moved to SLC and immediately set my sights on infiltrating the sacred walls of the station. I have been spinning my magic of relentless ever-presence to let them see that someday, if they play their cards right, they could get me and this velvety soft voice I own to grace the air waves, and you know what? I think it's working.

I've spent a few afternoons answering phones, doing PSAs and adding to the lovely bits they have, such as *Album of the Day* and *Radio Active*. Finally, they have opened the door just enough for me to wedge my stiletto in, and that is all this gurl needs before a total tranny takeover.

Over the past fifteen years, *KRCL* has thrown a huge holiday/listener appreciation party to mark each of their milestones—20, 25 and last year's 30th birthday. My friend **Kate Wheadon**, who works as an underwriter, called to tell me that they decided to start throwing the fête every year. If there is one thing we gays are, it's creative, so I was asked to help name the party. I came up with *The Polar Jubilee*.

The Polar Jubilee is on the same day as *SLUG*'s December release date (Dec. 03), so I shan't go into too much detail. Just get your butt down to Salt Lake Hardware Building tonight by 7 p.m. to join in the festivities and catch a glimpse of the pièce de résistance of the evening: **Bad Brad Wheeler's Hanukkah Harmonica Army!** If you miss it, then a simple visit to my FB page will have numerous photos (courtesy of *davebrewerphotobooth.com*) of guests with **Circus Brown** as Elvis Santa and yours truly as Ms. Tranny Clause.

Of course, music is the main focus of *KRCL*. I love knowing that every day I'm going to be opened up to something I've never heard before when I listen to the station. For the holidays, I can put it on and not stress about music for the entire day. Just this past Thanksgiving, I had friends in town that complimented me on the playlist I had chosen. They immediately became impressed by the fact it was our local community radio station and were overjoyed they could stream *KRCL* live online in their own city. That led me to my thought of a PSA for the station. "Most people bypass the radio in lieu of their iPods, but *KRCL* is the station I listen to so I know what to put on my iPod."

I started thinking of a world without *KRCL*. Without it, we would have a much less exciting *Gay Pride*, no voice (on the radio) for not only the GLBT community, but countless other minority and leftist groups. No *Summer Concert Series* and no one to feature local musicians. That's a lie, we do have *SLUG*, but I feel strongly that one depends on the other, and without either SLC would still be doing the Macarena thinking it was cool and honey, I don't want to live in that world.

If you find yourself wondering what you can do for the station, the opportunities are endless. They are in constant need of volunteers in so many different aspects—whether you're available to answer phones during their semi annual fund drive, or to be an able body at one of their many events—it takes a village and you get to schmooze with some of the hottest and most knowledgeable talent in the field. Hanging with **Jamie G** talking music while swooning over **Bad Brad**'s good looks sounds like the perfect day to me.

They never forget at *KRCL* who the station is for—the listeners. 2011 will feature upcoming spots like *Wake Up Call* and *Back Seat Driver*, as well as more



Kennedy kicks Troy Williams (L) and Bad Brad Wheeler (R) off the boards at the headquarters of her favorite community radio station, KRCL.

community-based fund drives that actually focus on bringing the community together, like *Bad Brad's Big Gay Car Wash*, which is set to happen after winter ends. I'll be there in my bikini eating Carl's Jr. washing those dirty, dirty Trans-Ams. Overall, you will find that community input will be a heavy hitter in the months to come.

It takes \$125 an hour to run the station. Darling, that is one expensive whore! Nevertheless, a whore that can do stuff for you that no other whore can is worth every penny.

I've come to the realization that my hopes and dreams of being a radio star are in the hands of you—the listener. This year for your charitable holiday donation, I want you to write a big fat check to *KRCL* in my name, so that between the hours of 5 and 6 a.m. you might get the chance to hear me say:

"This is Princess Kennedy and you're listening to *Tran-Sister Radio* on *KRCL*—all the radio you need!"

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SaltLakeUnderGround 15

crazy crazy cats

By Mike Brown
mikebrown@slugmag.com

It's no secret that I love my cat Jet Pack. I used to hate cats. I still hate most cats. Most cats are selfish pretentious dicks. They think they know everything and can do whatever the fuck they want. Sounds like most hipsters I know. I bet if cats listened to music their record collections would totally suck.

But Jet Pack? Nope, he's awesome and here's why. He hates other cats, but likes people. I hate it when cats are afraid of people. It's so funny to watch Jet Pack go outside and smack up one of my neighbor's cats. He also shits outside. I don't have to clean up a litter box, thus eliminating that weird cat smell. He drinks out of the toilet too, so practically all I need to do to take care of him is keep his Friskies bowl filled.

Jet Pack is basically the most low maintenance pet ever. And that's important to me because I'm lazy. I can't even have plants in my house because I can't remember to water them. The last betta fish (named **Gary Glitter**) that my roommate and I tried to keep as a pet? Well, don't ask how long that fish lasted.

Funny thing is that I didn't even want Jet Pack. My girlfriend at the time insisted on getting a cat. **Dan Rose**, legendary drunk and **Fucktards** guitarist, gave me the name before I got the cat. So I told my lady that we could get a cat, but I got to name it and pick it out. She said that it had to be black. Deal.

So we went to the kitty prison with the intentions of just window shopping some pussy. I don't know how anyone can go to that place and not come home with a caged up pet. You'd have to be a total sociopath. Since I'm only a partial sociopath, I started auditioning kitties to see who fit the name Jet Pack. They have this little room there where you can take cats in for a quick conjugal visit. After pulling about five or six cats out of their cages, I finally found Jet Pack. All black, furry and friendly.

I walked up to the counter and said, "Lady, I want this cat, do I have to sign something or what?" The lady at the counter was more than hesitant to let a tattooed male walk away with an all black cat a couple weeks away from Halloween. She put me through a series of questions testing my cat raising abilities such as, "Have you ever had a cat? Do you live in a house or apartment? What will you do if he jumps on the counter?"

I'm thinking, "Fuck you lady! Give me the fucking cat! I'm not going to kill and eat it and so what if I did? YOU guys are just going to kill it!"

Finally they let me have Jet Pack. I would never kill and eat a cat though. And I know that killing animals has got to be the hardest part of their job, I just don't like being profiled as a cat molester. Water under the bridge, I guess.

I have a lot of respect for what the employees of the *Humane Society* and *No More Homeless Pets* have to do. It makes me feel like all you fashion vegans can go eat a bowl of cow dicks until you volunteer there, or do what my buddy Dave (not his real name) does and start a feral cat community.

When I was first told by my buddy Dave that he had 53 cats, I thought he was kidding. He invited me out to his property to check it out. I had to see this. I learned a lot about crazy cat people that day. Some of them aren't old ladies. And some of them aren't crazy.

Let's get educational for a minute. I had no fucking idea what a feral cat was. And I think I'm pretty smart so most of you dumbasses reading this probably don't know either. A feral cat is a stray cat that has basically reverted back to rolling in packs. Undomesticated, these bad boys don't snuggle up on your lap or dance in commercials. They are like the badass gangsters of cats—raised on the streets and tough as shit—minus the selling crack and pimping to survive. Cats can't hustle catnip to each other, but I think it would be funny if they could.

If you have the space like Dave does, here's how you start a feral cat community. He's been working with *No More Homeless Pets* for over 10 years with a program called *Trap, Neuter, Return*. You can get a safe trap and snag a tomcat, which is a cat looking to fuck and making those god-awful noises you hear around 1 a.m. Tomcats are responsible for creating more homeless kitties. The overall concept behind the program is that it's a lot healthier to spay a stray than try and feed it.

Instead of domesticating it (because you probably can't at this point), you can build the feral stray a kitty condo and let it live outside like a bad ass. Dave had a bunch of kitty condos at his cat commune—it took a lot of work for him to get his whole colony contained—meaning spayed and neutered.

I don't have a high enough word count to explain how to build a kitty condo. So if you are interested, you should go to utahpets.org or 1-866-UTAH-PETS and tell them that you are not that crazy and want a bunch of feral cats in your yard. If I didn't have an apartment, I'd do it. And don't you just want to be like me?

[Editors Note: If Mike Brown spent less time writing about his cat Jet Pack, he would have had room to explain how to build a kitty condo.]



Illustration: Manuel Aguilar

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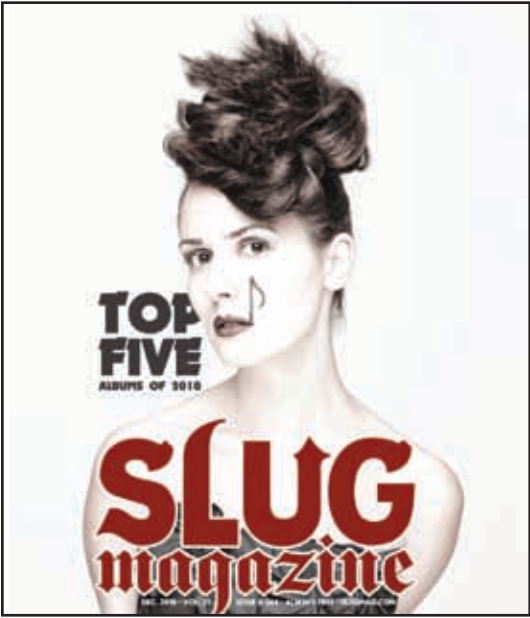
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About This Month’s Cover:



“Drawn” by Jake Garn

Photographer
JAKE GARN

erases any line drawn
between fashion and art

Jake Garn began shooting photos in the mid-nineties while enrolled in a basic photography class. In 2002, Garn purchased his first digital SLR camera and his photographic hobby turned into an obsession. Since then Garn’s images have brought him recognition both nationally and internationally—most recently when his work was featured in an episode from *Project Runway*’s eighth season. Despite Garn’s critical acclaim, his photographic work remains a passionate part-time hobby by choice. “I shoot for myself almost 90% of the time (meaning I shoot for fun, not for money),” Garn says. He combines elements of high fashion and the avant-garde to create beautiful, whimsical images that are instantly identifiable. His innovative approach to his subject keeps his work fresh. This month SLUG asked Garn and his award-winning team of stylists to create our December cover image according to theme: Top Five Albums of 2010. Together, they transformed model Katherine Franco into a musical muse. Garn chose to depict her as an eighth note in two photographic interpretations.

“The idea of including the imagery of written music into a photo shoot resonated with me. That night I sent an email to the styling team letting them know I wanted to shoot people looking like music notes.” Garn says, “A week later, on the day of the shoot, we had a rack full of clothes and dozens of ideas from everyone, the only thing left to do was to shoot our favorites.” Check out more of Garn’s innovative work online: jakegarn.com

Special thanks to Jake Garn and his team:
Photography by **Jake Garn**
Hair by **Steven Robertson** of *Lunatic Fringe*
Makeup by **Paula Dahlberg** of *Lunatic Fringe*
Wardrobe Styling by **Michelle Boucher**
Model: **Katherine Franco**
Wardrobe for “Leather” Courtesy of *Tempest Couture* (1305 S. 900 E. SLC, UT. • 801-486-1188, see their ad page 29)



“Leather” by Jake Garn

SLUG
MAGAZINE

2010

TOP 5

To celebrate another year’s end, *SLUG* handpicked 13 writers to spotlight one of their favorite releases of 2010 in an extended review. Read on for Top 5 lists from *SLUG*’s contributors and genre-spanning reviews of artists like The Black Keys, Sleigh Bells, Acid Tiger and local artist SLFM.

Jaleh Afshar – Designer
1. Four Tet – There Is Love in You
2. LCD Soundsystem – This Is Happening
3. How to Destroy Angels – Self-Titled
4. We Are Scientists – Barbara
5. Sufjan Stevens – The Age of Adz

Brett Allen – SLUG Games Coordinator
1. The Cool Kids – Tackle Bo
2. The Black Keys – Brothers
3. Die Antwoord – \$O\$
4. The Arcade Fire – The Suburbs
5. Gorillaz – Plastic Beach

Tony Bassett – Delivery Driver
1. Autolux – Transit Transit
2. Bad Religion – The Dissent of Man
3. Nikki and Rich – Cat and Mouse
4. Black Mountain – Wilderness Heart
5. Dag Nasty – Dag With Shawn

James Bennett – Writer
1. The Hold Steady – Heaven is Whenever
2. The Weakerthans – Live At The Burton Cummings Theatre
3. V/A – KRCL Presents: Weird You Out: Volume 1
4. Ted Leo and the Pharmacists – The Brutalist Bricks
5. The Fall – Your Future Our Clutter

Paden Bischoff – Designer
1. Sage Francis – Li(f)e
2. Middle Class Rut – No Name No Color
3. Kylesa – Spiral Shadow
4. Dillinger Escape Plan – Option Paralysis
5. Torche – Songs for Singles

Courtney Blair – Writer
1. Beach House – Teen Dream
2. Arcade Fire – The Suburbs
3. Sleigh Bells – Treats
4. Twin Shadow – Forget
5. The Radio Dept. – Clinging To A Scheme

Shauna Brennan – Ad Sales Rep
1. Beach House – Teen Dream
2. Sleigh Bells – Treats
3. Twin Shadow – Forget
4. Deerhunter – Halcyon Digest
5. Wavves – King of the Beach

Dave Brewer – Photographer
1. Sayde Price – Wilt All Rosy
2. Isaac Russell – Isaac Russell E.P.
3. Adam Haworth Stephens – We Live On Cliffs
4. Tim Fite – Under the Table Tennis
5. Various Artists – The Sound Strike Songs

Christian Broadbent – Ad Designer
1. The Black Keys – Brothers
2. Gorillaz – Plastic Beach
3. Spoon – Transference
4. Jimi Hendrix – Valleys of Neptune
5. The Dead Weather – Sea of Cowards

Angela H. Brown – Editor/Publisher
1. Grinderman – Grinderman2
2. Meat Beat Manifesto – Answers Come in Dreams
3. Andre Williams – That’s All I Need
4. Ceremony – Rohnert Park
5. S.L.F.M. – Affaire / Infatuation Satisfaction

Mike Brown – Sales Rep./Columnist
1. Fucktards – Christ Punchin’ Fun
2. El-P – weareallgoingtoburn inhellmegamixxx3
3. Lil Wayne – I Am Not a Human Being
4. Nephi Beh LLC – Care “E” Oakley Vol. 1
5. The Black Keys – Brothers

ACID TIGER



Acid Tiger
Self-Titled
Deathwish
Street: 04.27

What initially strikes me about *Acid Tiger* is the unity it exudes between different forces in the world of underground rock music. From recent personal experience, stoner metal/sludge/doom seems to have exploded in Salt Lake, where local acts such as **Oldtimer**, **Dwellers** and **Laughter** have made names for themselves and garnered attention to these sub-genres by playing with touring acts like **Black Tusk** and **Weedeater**. Since Acid Tiger self-proclaims that they play a “progressive rock/punk hybrid” on their Myspace, but sound akin to stoner metal, they linguistically interrupt a current (and unfortunate) punk criteria, which enables them to act as a sort of cultural black hole where all that has or ever been is free game to be mauled by the tiger. No one *SLUG* equation suffices to pin down what Acid Tiger’s music is like. The intro to the opening track, “The Claw,” spurs our sonic dissociation from rock conventions—the tom drumming and **Adam Wentworth**’s rolling bass line juxtapose with an unearthly guitar theme with mild amplification effects. I can’t get over the dynamics of “Big Beat”: What starts out as a sludgy, power chord-ridden rock song picks up into **Motörhead**-esque punk—complete with **Lukas Previn**’s guitar shredding and an *otherworldly* drum solo by drummer **Ben Koller (Converge)**. “Death Wave” takes us on a vicious journey through many facets of what rock music can be—vocalist **J. Rattlesnake** puts it perfectly: “Forests burning, ice caps melting, oceans boiling ...” Though the song deals with environmental issues, the destructive imagery also correlates with Acid Tiger’s bulldozing through the annals of rock and collecting the shards to construct themselves qua beast. This epic piece positions listeners to submissively take a claw-paw to the face—“Feel It” melds rock n’ roll guitar with screamo-like vocals, then drags all in its path down to be slowly devoured, feeling every fang rip through, as the lowered tempo induces acidic pleasure. Thus, the souls of rock’s past board the boat to “Set Sail,” where the **Jimmy Page**-influenced intro lures them to float into the escape of death, only to be thrown overboard into tiger shark-ridden waters, to be mauled again, and again. —*Alexander Ortega*

Ischa Buchanan –
Marketing/Writer
1. Uncle Scam –
Redneck Funeral
2. The Soular System –
Fight the Future
3. Sara Bareilles –
Kaleidoscope Heart
4. Serj Tankian –
Imperfect Harmonies
5. Uncle Scam – XX

Emily Burkhart – Marketing
1. The Black Keys – Brothers
2. The Goat & The Occasional
Others – The Goat Speaks
3. The Dead Weather –
Sea of Cowards
4. The Delta Spirit –
History from Below
5. MGMT – Congratulations

Stephanie Buschardt –
Marketing Coordinator
1. Kid Cudi – Man on the
Moon II: The Legend of
Mr. Rager
2. Crystal Castles –
Crystal Castles II
3. Janelle Monae –
The ArchAndroid
4. Ratatat – LP4
5. Zion I – Atomic Clock

John Carlisle – Photographer
1. The National – High Violet
2. Sharon Jones & the Dap-
Kings – I Learned the
Hard Way
3. Griffin House – The Learner
4. Sarah Borges and the
Broken Singles – Live Singles
5. Armadillo Road – Self-Titled

Hannah Christian –
Copy Editor
1. Yeasayer – Odd Blood
2. Beach House – Teen Dream
3. Gogol Bordello – Trans-
Continental Hustle
4. Erykah Badu – New
Amerykah Part Two:
Return of the Ankh
5. Broken Social Scene –
Forgiveness Rock Record

Rio Connelly –
Writer/Copy Editor
1. Dessa –
A Badly Broken Code
2. Menomena – Mines
3. Patter Stats –
What Is This Beast?
4. Fang Island – Self-Titled
5. Los Campesinos! –
Romance is Boring

Jessica Davis –
Marketing/Intern
1. Ariel Pink’s Haunted Graffiti
– Before Today
2. Xiu Xiu –
Dear God, I Hate Myself
3. Ty Segall – Melted
4. Nobunny – First Blood
5. V/A – KRCL Presents:
Weird You Out: Volume 1

Tommy Dolph – Distro Driver
1. Daniel Johnston –
The Story of an Artist Disc 1
2. Daniel Johnston –
The Story of an Artist Disc 2
3. Daniel Johnston –
The Story of an Artist Disc 3
4. Daniel Johnston –
The Story of an Artist Disc 4
5. Daniel Johnston –
The Story of an Artist Disc 5

Barrett Doran – Photographer
1. Fang Island – Self-Titled
2. The Black Keys – Brothers
3. How to Dress Well –
Love Remains
4. Vampire Weekend – Contra
5. Sufjan Stevens – Age of Adz

Adam Dorobiala –
Action Sports Editor
1. Nephi Beh LLC –
Care “E” Oakey Vol. 1
2. Nonnon, Nolens Volens, //
– Data Booty
3. The Hood Internet X
Anatomy Magazine – T
he Great American Mixtape:
Side A
4. Ratatat – LP4
5. Palace of Buddies –
Super Summer Sampler

AUTOLUX



Autolux
Transit Transit
TBD Records
Street: 08.03

Being an Autolux fan takes patience. Their first LP, *Future Perfect*, was an underground staple after its release in 2004. Four years later they finally revealed the *Kid A*-esque “Audience No. 2” as a single, which served to satisfy my Autolove for a while. After two additional years of delays and more plays than I can count generated on their Myspace player, *Transit Transit* saw the light of day. It was as refreshing as eating a nice home cooked meal after demonstrating some serious self-control to avoid a bag of cheddar and sour cream chips that would have ruined my appetite. This album is all about **Carla Azar**. She is one of a small number of drummers who actually writes drum parts, rather than simply blending into the rhythm section. The sullen, piano-driven “Spots” is the perfect showcase of Azar’s original approach—about a third of the way through the song, an understated drumbeat begins, transforming a great eerie track into a memorable and totally original piece of music. The vocals on this album are well distributed, not just within each song, but between the band members. Azar’s engagingly soft vocals lure the listener in, while bassist **Eugene Goreshter** and guitarist **Greg Edwards** take turns lulling us with their signature variable melodies. A few of the tracks on the album are true to some of the straightforward, odd rock-work they did on *Future Perfect*, especially “Census,” “Supertoys” and “Kissproof.” They tread new ground with most of the tracks, particularly on the charmingly repetitive “Headless Sky,” where they somehow make an unvarying guitar part sound fresh for four minutes. But the opus of the album, “The Science of Imaginary Solutions,” is everything I love about Autolux—atmospheric, quirky and truly beautiful in its artistry. I sincerely adore this band. —*Andrew Roy*

ARIEL PINK'S HAUNTED GRAFFITI



Ariel Pink’s Haunted Graffiti
Before Today
4AD
Street: 06.08

Ariel Pink is a scary, bat-shit insane homeless man residing in an old abandoned tunnel of reverb. His albums have always been speckled with moments of lucidity and genius, but good portions were just homeless rambling. This time he was given a budget and a producer, who took a cheesecloth and chinois and strained out all of the bad acid vibes. This is by far his most cohesive album, partially because it was actually recorded as a whole and not compiled like the others, and it is impressive. Without all of the tape-hiss and crackling, Ariel really shines through, in a low-budget 80s movie kind of way. The album opens up with an airplane flying overhead in “Hot Body Rub,” a song that has succeeded in giving me Vietnam War flashbacks. After the weird saxophones are done coaxing you in, you are treated to a cover of **Rockin’ Ramrods**’ 1966 garage-rock song “Bright Lit Blue Sky,” which is actually one of my favorite songs on the album. It is really quite the production, with choir-like backing vocals during the chorus (not the usual creepy falsettos that are typical of Ariel Pink). My other favorites from this album were actually included in far less satisfying forms in previous releases: “Round and Round” is the best example of something creepy being melted down to a perfect pop song (so perfect at times, I forget who I am listening to). “Beverly Kills” is either a love song or a statement about freedom of press—either way, the Tarzan yells near the end get me aroused. It’s a song that is a good example of garage-pop at its finest. Ariel Pink has finally reached accessibility while keeping his eccentricity intact. *Before Today* features more pop songs than ever, but it was still able to weird me out. —*Cody Hudson*

BATHS



Baths

Cerulean
Anticon
Street: 07.06

When *Cerulean* came out on Anticon earlier this year, critics were quick to lump the 21-year-old Californian's debut into the burgeoning (and largely made up) chillwave microgenre. Baths took offense to this—it is easy to see why. Instead of being ostensibly effects-driven and wrapped under a gauze of lo-fi consumer electronics, *Cerulean* is all beats. Crisp, sparkling, low-end rumbling beats are looped with such complexity and with such a dizzying array of auxiliary instrumentation and vocal manipulation that they are easy to lose in the shuffle. But, as Baths' September show at the *Urban Lounge* showed, he is clearly much more informed by standard 4-on-the-floor electronic music than by the *idea* of electronic music that many of his contemporaries draw from. At the core of each song on *Cerulean*, besides an intricate beat palate, are songs. These are songs that are written with verse-chorus arrangements and real, heartfelt emotion. "Plea" is a love song addressed to a man, and given **Will Wiesenfeld's** own sexuality and the song's timeliness, "Plea" can be viewed as a sort of post-Prop 8 anthem. Except it's not. "Plea" is only political as a point of reference. While "Plea" is relatively easy to track emotionally, the rest of *Cerulean* bounces from the most exuberant and wide-eyed to brooding and unsteady, usually all within the same song. *Cerulean's* other near-perfect track is "Hall." It starts with an acoustic guitar and vocal line that has been chopped and edited past the point of recognition before a heavy galloping beat whisks the track into Wiesenfeld's lengthy falsetto chorus that pulls all of the disparate parts of the song under one roof. While hyperkinetic and bright, the song broods with a quiet dissatisfaction at its core that defines *Cerulean's* deep emotional core: a sizzingly bright blue. —Ryan Hall

Mary Enge – Copy Editor
1. Arcade Fire – The Suburbs
2. Beach House – Teen Dream
3. The Black Keys – Brothers
4. Local Natives –
Gorilla Manor
5. The Morning Benders –
Big Echo

Bethany Fischer – Writer
1. Murs & 9th Wonder –
ForNever
2. Trek Life – Everything
Changed Nothing
3. Sharon Jones & the
Dap-Kings – I Learned the
Hard Way
4. Aloe Blacc – Good Things
5. Roc Marciano – Marcberg

Eric Granato – Distro Manager
1. Hank III – Rebel Within
2. The Creepshow –
They All Fall Down
3. The Black Angels –
Phosphene Dream
4. Gogol Bordello –
Trans-Continental Hustle
5. Invdr – Electric Church

Kyla Grant – Writer
1. Judgement Day –
Peacocks/Pink Monsters
2. Film School – Fission
3. Your Skull My Closet –
Let's Get Acquainted
4. Middle Class Rut –
No Name, No Color
5. Marnie Stern – Self-Titled

Heck Fork Grief – Writer
1. Comeback Kid –
Symptoms + Cures
2. Gorillaz – Plastic Beach
3. The Ocean – Heliocentric
4. Black Anvil – Triumvirate
5. None More Black – Icons

Ryan Hall – Writer
1. Clipse – To Realize
2. Baths – Cerulean
3. Chris Rehm –
Salivary Stones
4. Daughters – Self-Titled
5. A Faulty Chromosome –
Craving to Be Coddled to Feel
Fake Safe

Chrissy Hawkins – Marketing
1. Band of Horses –
Infinite Arms
2. Weezer – Hurley
3. Taylor Swift – Speak Now
4. The Arcade Fire –
The Suburbs
5. Mumford & Sons –
Sigh No More

Eric Hess – Writer
1. Lil Wayne – No Feelings
2. Lil Wayne –
I Am Not A Human Being
3. Waka Flocka Flame –
Flockaveli
4. Kanye West – My Beautiful
Dark Twisted Fantasy
5. B.O.B. – Adventures of
Bobby Ray

Dean O Hillis – Writer
1. The Mynabirds – What We
Lose In The Fire We Gain In
The Flood
2. Suzanne Vega – Close Up
Vol. 1, Love Songs
3. Morrissey – Bona Drag 20th
Anniversary Edition
4. Andy Bell – Non-Stop
5. Saint Etienne – Tales From
Turnpike House Deluxe Edition

Gavin Hoffman – Writer
1. Burzum – Belus
2. Swans – My Father Will
Guide Me Up a Rope to the Sky
3. The National – High Violet
4. Thou – Summit
5. The Body – And All the
Waters of the Earth Turn to
Blood

Nate Housley – Writer
1. Beach House – Teen Dream
2. Big Boi – Sir Lucious Left
Foot: The Son of Chico Dusty
3. No Age –
Everything In Between
4. Spoon – Transference
5. Crystal Castles –
Crystal Castles II

Cody Hudson – Writer
1. Ty Segall – Melted
2. The Tallest Man on Earth –
The Wild Hunt
3. Thee Oh Sees – Warm Slime
4. Menomena – Mines
5. Ariel Pink's Haunted Graffiti
– Before Today

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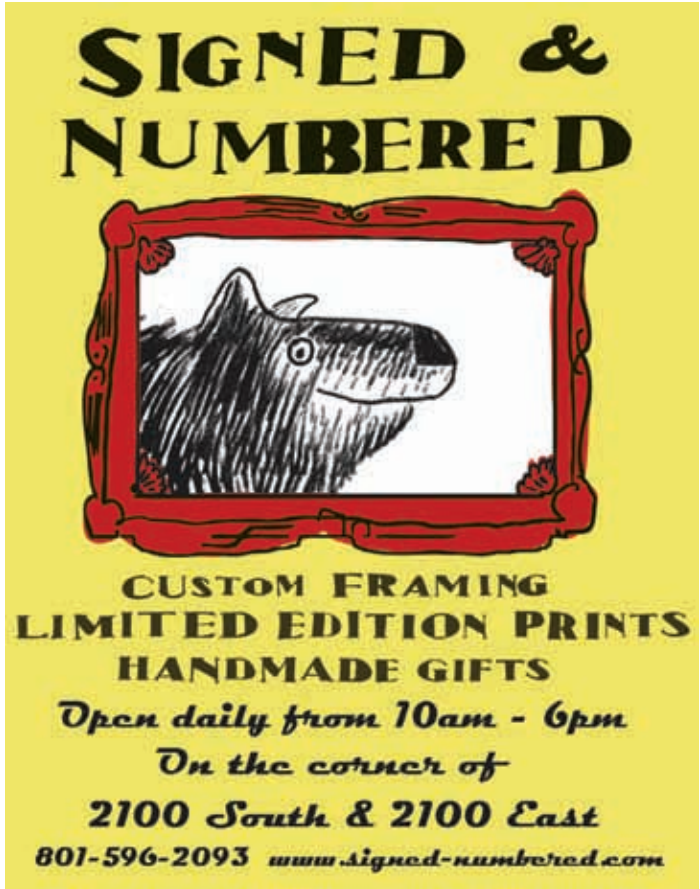


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5. Vampire Weekend – Contra

Ruby Johnson – Photographer

1. The Rolling Stones – Exile on Main Street
2. The Black Keys – Brothers
3. Paul McCartney & Wings – Band On The Run (reissue)
4. Bob Dylan – The Witmark Demos: 1962 - 64' Bootleg Series Vol. 9
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Joshua Joye – Issue Designer

1. The Jon Spencer Blues Explosion – Dirty Shirt Rock 'n' Roll: The First Ten Years
2. Crocodiles – Sleep Forever
3. Deadbolt – Voodoo Moonshine
4. The Black Angels – Phosphene Dream
5. Nephi Beh LLC – Care "E" Oakey Vol. 1

Cody Kirkland – Copy Editor

1. Liars – Sisterworld
2. Joshua Payne Orchestra – Walk on the Wild Side /Break Up
3. Southerly – Champion of the Noisy Negativists
4. LCD Soundsystem – This Is Happening
5. Phantogram – Eyelid Movies

Joe Maddock – Copy Editor

1. White Denim – Last Day Of Summer
2. Yeasayer – Odd Blood
3. The National – High Violet
4. Maps & Atlases – Perch Patchwork
5. Menomena – Mines

Mariah Mellus – Writer

1. Belle and Sebastian – Write About Love
2. The Black Keys – Brothers
3. The Morning Benders – Big Echo
4. Spoon – Transference
5. Black Mountain – Wilderness Heart

Sam Milianta – Writer/Photographer

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3. The Black Angels – Phosphene Dream
4. The Rolling Stones – Exile on Main Street (reissue)
5. Thee Oh Sees – Warm Slime

Lindsey Morris – Designer

1. Dangers – Messy, Isn't It?
2. Cloudkicker – Beacons
3. This Will Destroy You – Tunnel Blanket
4. The Album Leaf – A Chorus of Storytellers
5. Young Jazz Rebels – Slave Riot

Jeanette D. Moses – Managing Editor

1. The Black Keys – Brothers
2. The Black Angels – Phosphene Dream
3. Spell Talk – Ghost Rider
4. Sharon Jones & The Dap-Kings – I Learned The Hard Way
5. Laserfang – Mammoth

Adam Okeefe – Distro Driver

1. Covenant – Modern Ruin
2. Decoded Feedback – Aftermath
3. Swans – My Father Will Guide Me Up a Rope to the Sky
4. SLEEPCHAMBER – Stratocast
5. Taylor Swift – Speak Now

James Orme – Writer

1. Mad Sin – Burn and Rise
2. Kings Of Nuthin' – Old Habits Die Hard
3. Bad Religion – The Dissent of Man
4. Th' Legendary Shack Shakers – Agridustrial
5. The Creepshow – They All Fall Down

BEATS ANTIQUE



Beats Antique
Blind Threshold
Antique Records
Street: 09.14

Music sometimes described as "belly dance" can be immediately off-putting to listeners bred on a steady diet of rock or dance. Fortunately for fans of the unique, San Francisco's Beats Antique carry everything you need in their packs: touches of North African Rai, Bedouin melodies and healthy doses of dubstep. This isn't music to belly dance to, traditionally—it may be far too electronic for some dance troupes and that's fine. *Blind Threshold* lends itself to breakdance moves more than any other form of old school technique. Dance talk aside, this album is laced with music you can just sit and relax to as the styles of acts as diverse as **Balkan Beat Box (BBB)** and **Flying Lotus** cohabitate. A BBB hip hop essence emerges in the only track with English vocals on the album, **LYNX's** "Rising Tide," as a Fly Lo-style organic beat cascades in the background. It's moments like this when Beats Antique's new-school world takes on traditional American styling: "I will write you a song that sounds like a faded photograph of your favorite night ... You know you were born for more than what machines provide," croons LYNX. This post-modern juxtaposition of century-old song with hip hop makes for one of the best tracks of the year and shows what the band is about—distancing themselves from new, soulless providers like cameras while simultaneously embracing memories created by technology. Unfortunately, only that one song expresses the bands' message in words I understand. Fortunately, however, the rest of the album speaks as only their instrumental music can, via a collision of ancient dune-wanderer woodwinds and modern computer beeps. Beats Antique carried a spark of new fire in their backpack as they traversed a desert of modern electronic gadgets at the end of the decade and subsequently made one of the best albums of 2010.

—JP

MELECHESH



Melechesh
The Epigenesis
Nuclear Blast
Street: 10.26

Melechesh, a Sumerian/Mesopotamian-themed black metal band that originated in Jerusalem in 1993 and relocated to the Netherlands in 1998, have always been a favorite artist of mine. *The Epigenesis* is Melechesh's fifth full-length album, and easily their best. The record pushes hard on the boundaries of what black metal is, going well beyond the typical blast and scream fare. The songwriting is concise and every note, chord, vocal passage and harrowing chant feels purposeful and thought out. Listening to *The Epigenesis* provokes an otherworldly and old-world feeling, like this album was created long before Christianity was even a thought. It's full of mystical musical behavior and lyrics that push a unique, ancient, lurking evil feeling throughout the record. "Grand Gathas Of Baal Sin" is a fantastic example of the brutality and the ability the record has to create imagery of mystical demons, sweeping winter and night-time freezing sand dunes. The album is full of raw yet pristine guitar work and drumming that provides a combination of blasting and sometimes noxiously trance-like beats. Everything is backed by a Middle Eastern Sumerian atmosphere that comes in a flurry of different instruments. "When Halos Of Candles Collide" is a magical and varied break from the chaotic and pounding metal rhythms *The Epigenesis* provides. The album is fully metal in its ability to get my blood pumping and heart pounding. It's also just a full-on sound immersion experience that has the ability to take over every conscious thought you have and take you somewhere far from the normal confines of your life.
—Bryer Wharton

THE BLACK KEYS



The Black Keys
Brothers
Nonesuch
Street: 05.18

Dan Auerbach and **Patrick Carney** have crafted something rare and beautiful with the release of *Brothers*. It's interesting and engaging from beginning to end and actually seems to have captured the same raw energy that was so exhilarating on their early albums. That isn't to say *Brothers* is simply a rehashing of the bluesy rock n' roll found on *The Big Come Up* or *Thickfreakness*. Instead, it's as if they've captured that grit, but polished it up a bit with what they learned working with **Danger Mouse** on *Attack & Release*. *Brothers* brings us a Black Keys who are as creative as ever, seem to have diversified their influences, perfected their song writing and, as a result, are pumping out some damn fine whiskey-soaked blues and psychedelic-inspired rock n' roll. "Everlasting Light" opens the album in a style very uncharacteristic of the Keys, most notably because of Auerbach's falsetto vocals, an atypical choice, but one with pristine execution. "Next Girl" takes things back to the realm of familiarity—it sounds like your typical Keys fair—blues-inspired rock about wayward women. "Howlin' For You," one of my initial favorite tracks on the album, has a **Gary Glitter**-sounding backbeat and insanely catchy lyrics. "Ten Cent Pistol" features vivid lyrics over layers of slowed down garage rock that give the song an eerie feeling. Ultimately, you won't find any filler on *Brothers*—this is the kind of album that grows better with each listen. Every song has a purpose and is just as strong as its counterparts. —Jeanette D. Moses

NEPHI BEH LLC



Nephi Beh LLC
Care E Oakey Vol. 1
Care E Oakey Inc.
Street: 10.01

Karaoke is not only a great time, it's an actual interactive song and dance party brought directly to your musical intake device by Nephi Beh LLC. Armed with nothing more than a couple of amps, a microphone, some ideas and a beat machine, Nephi Beh has taken karaoke to the next level over the last few years by allowing friends to make their own songs to be showcased on nights of Care E Oakey. Contributors have come up with songs ranging from drug use to horny werewolves, complete with slide projections to keep you on track during your performance. If you have ever experienced a Care E Oakey night, you know why this album is by far one of the best albums released this year. The subtlety of style in every song mixed with the down-to-earth lyrics contained in every track just beg for you to listen one more time. "Beach Bod" is by far the most produced track on *Care E Oakey Vol. 1* with vocal pairings in a duet style chorus, layers upon layers of samples and lyrics that have been known to make the ladies swoon. One of the most memorable and amazing tracks contained within the album is "Over and Over and Over" which gives reason to the things we call relationships. This track has been one of my favorites since its debut at Care E Oakey over a year ago, and it is beyond me why it hasn't been released until earlier this year. Care E Oakey nights are always open to crowd involvement, with only a few set songs like the ones on the CD, you have the opportunity to create your own fantastic songs if you find a beat that suits your fancy. I predict that if Nephi Beh could get signed to a multi-national label, he would most definitely have the chance of making the album go gold if not platinum. Bravo good sir, bravo.
—Adam Dorobiala

MURS & 9TH WONDER



Murs & 9th Wonder
Fornever
SMC Recordings
Street: 04.13

Murs & 9th Wonder's album *Fornever* was an exception to what I felt was a rather disappointing release year. The album was exactly what I wanted: consistent. Murs is always stable with his lyrical content, delivering quality product with every release. With Murs, I don't have to hope it's going to be good, 'cause I know it will be. 9th Wonder's soulful and freshly polished sounding beats compliment Murs' style. This album was a solid addition to Murs' library of albums. Another reason I fell hard for *Fornever* is because Murs has some real talent for catering lyrical content to ladies. Broads love a good indie rap artist who comes across more cute and emotional than pussy hungry and gangsta'. Songs like "Vikki Veil," "Asian Girl" and "I Used To Luv Her (Again)" give the ladies a touch of nasty mashed up with sweet beats. The undertones of soul singers hidden smartly in the beats create a more laid back feel to the whole album, which flows perfectly with Murs' technique and lyrical content. Songs about pancake houses, cigarette addiction and relationship troubles give a breath of fresh air to hip hop's normal burned out content of bitches, money and cars. My favorite track has to be "Let Me Talk," a track about fighting with a PMSing girlfriend. It's hilarious when **Suga Free** drops in on the end of the track with lines like, "Just you and her in the car, you know she farted but she looking at you like you did it." Cameos from **Krupt**, **Sick Jacken** and **Verbs** all complement the album as well. It's a solid and fresh release that I can listen to all the way through without skipping a song. Nicely done Murs & 9th Wonder. —Bethany Fischer

PRETTY LIGHTS



Pretty Lights

Making Up A Changing Mind, Spilling Over Every Side, Glowing In The Darkest Night

Prettilylightsmusic.com

Street: 03.02, 07.29, 10.22

Derek Vincent Smith of Pretty Lights made it his mission to release three EPs this year. Each song on these three EPs are beautifully crafted, with intricate layers, complex breakdowns and groovy riffs that work together to create something to get genuinely excited about. Each EP stands on its own stylistically. The first is a plunge into hard, emotive beats and worked out synths, as if Smith just jumps right into a tornado and is seeing what he can handle. The second is coming to terms with what the first accomplished, looking out from inside of the tornado, with some of the hardest, darkest tracks Smith has produced yet. The third is the calm after the storm, when everything slows down, and all makes sense again. In an October interview, Smith told me that he gets amped about all of the music he creates, and you can tell. His excitement and his inspiration from creating such original, fresh and fun music seeps through in tracks such as "Total Fascination," a no-holds-barred dirt-nasty dance song. You can get lost in the complexity of the arrangements on "A Million Tomorrows" or in the pitter-patter of the broken up, scattered beat on "I Can See It In Your Face." The samples, drawn from every corner of music history—soul, blues, jazz, hip hop and funk—portray emotion succinctly and powerfully. "Drift Away" seamlessly blends varied styles of samples into a passionate, poignant song. Every song, even the instrumentals, dig deep into your body, grab your heart, and squeeze it to the beat, exemplified in "Looking For Love (But Not So Sure)." This music is so sincere, and lovingly crafted, that it feels timeless. It feels like it's always been here and it always will be. It's not just dance music. It's honest and meaningful. —*Jessie Wood*

Alex Ortega –
Writer/Copy Editor

1. Acid Tiger – Self-Titled
2. Against Me! – White Crosses
3. Spanish Gamble – It's All Coming Down
4. Killbot – The Horror EP
5. Small Town Sinners – The Dirty Thirty

JP – Writer

1. Hooray For Earth – Momo
2. Beats Antique – Blind Threshold
3. Glitch Mob – Drink the Sea
4. Efterklang – Magic Chairs
5. Nymph – Self-Titled

Katie Panzer –

Photographer/Copy Editor

1. Yeasayer – Odd Blood
2. Chromeo – Business Casual
3. Gorillaz – Plastic Beach
4. Hip White People – Affirmations
5. Kid Cudi – Man on the Moon II: The Legend of Mr. Rager

Liz Phillips – Copy Editor

1. Crystal Castles – Crystal Castles II
2. Broken Bells – Self-Titled
3. Fang Island – Self-Titled
4. Beach House – Teen Dream
5. RJD2 – The Colossus

Maggie Poulton – Designer

1. Adam Haworth Stephens – We Live on Cliffs
2. Beach House – Teen Dream
3. Arcade Fire – The Suburbs
4. Janelle Monae – The ArchAndroid
5. The Tallest Man on Earth – The Wild Hunt

Todd Powelson – Designer

1. Local Natives – Gorilla Manor
2. The Dead Weather – Sea of Cowards
3. The Tallest Man on Earth – Wild Hunt
4. Massive Attack – Heligoland
5. Rolling Stones – Exile on Main Street (reissue)

Chris Proctor – Writer/Intern

1. Junip – Fields
2. Big Boi – Sir Lucious Left Foot: The Son of Chico Dusty
3. Ratatat – LP4
4. Beach House – Teen Dream
5. Broken Bells – Self-Titled

Jon Robertson – Writer

1. Deftones – Diamond Eyes
2. Baths – Cerulean
3. Big Boi – Sir Lucious Left Foot: The Son of Chico Dusty
4. Kele – The Boxer
5. Jacobi Wichita – Lamsie. Divey

Mike Reff – Writer/ SLUG
Games Coordinator

1. Broken Bells – Self-Titled
2. Bonobo – Black Sands
3. Gorillaz – Plastic Beach
4. Caribou – Swim
5. Crystal Castles – Crystal Castles II

Jeremy Riley – Marketing/
SLUG Games Coordinator/
Action Sports Intern

1. Spell Talk – Ghost Rider
2. Justin Bieber – My World 2.0
3. Mariah Carey – Merry Christmas II You
4. Shakira – Sale El Sol
5. The Fucktards – Christ Punchin' Fun

Rachel Roller – Marketing

1. Daft Punk – Tron: Legacy
2. Gorillaz – Plastic Beach
3. Pretty Lights – Spilling Over Every Side
4. Lil Wayne – I Am Not a Human Being
5. LCD Soundsystem – This is Happening

Andrew Roy – Writer

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SLEIGH BELLS



Sleigh Bells

Treats

Mom & Pop Records

Street: 06.01

Alexis Krauss and **Derek Miller** make up the raw, loud and addictive Brooklyn duo Sleigh Bells, but you should already know that. Chances are you were at their face-punching, sold-out show in October. Have you heard the story of the initial meeting of this pair? It plays out like the *Brady Bunch*. A chick named Alexis, who was once an elementary teacher, met Derek, a former **Poison the Well** member, while he was her waiter in a Brooklyn restaurant. He was in search of a singer, they both knew that it was much more than a hunch, and that's how they began making music with a punch. The Sleigh Bells buzz started in October 2009 following their **CMJ** performance when their demos were being passed around the music blog scene like a joint. My first listen was greeted with genre-bending, room-shaking tunes sounding like a 20-car pileup pouring through my speakers. I was sold on this musical assault on my senses and it didn't take long before the heavily **Funkadelic**-sampled "Ring Ring" (rerecorded as "Rill Rill") became the office hit. June 2010 saw the physical release of their debut *Treats*—35 minutes of knock-out-worthy goodies. Derek's Poison the Well roots are evident on "Straight A's" with head-crushing guitar at maximum volume. His masterfully arranged repetitive drums and catchy loops on "Kids" (previously "Beach Girls") sounds like it could've been produced by **Timbaland**. Alexis shows her sugary bubblegum pop side on the booming bass tune "Run The Heart." *Treats* has mainstream success and overexposure stamped all over it, but who gives a shit? Embrace the crazy distorted beats that will knock you off your rocker, and have some fun for once. —Courtney Blair

S.L.F.M



S.L.F.M.

Affaire/ Infatuation Satisfaction Double EP

Self-Released

Street: 09.17

S.L.F.M.'s **Jessica Davis** may have scored the opening slot for **Sonic Youth**'s SLC tour in September, but busking on Broadway's street corner during *Gallery Stroll* or jamming-out at house parties are the gigs she really likes to play. Davis also likes secrets, mysteries and disguises—topics that inspire her lyrics and motivate her to sometimes wear the mustache of an English gentleman. Davis rocks an electric ukulele with two-minute ditties about skinny-dipping, secret loves and villains. Inspired by cowboys, **Coco Rosie** and **Ty Segall**, this low-fi double EP was recorded at home by Davis herself with many of the tracks done in just one take and played live. Although *Affaire/ Infatuation Satisfaction* lacks any sort of real production quality, it is used to S.L.F.M.'s benefit, allowing Davis' raw vocal talent and speedy ukulele playing to confront the listener. Davis plays her ukulele through her Father's old effects pedals and sings with a vintage microphone, giving S.L.F.M. a distinct sound. Salt Lake City's S.L.F.M. is no longer a secret (last month she appeared on **Doug Fabrizio**'s *Radio West* on **KUER 90.1FM**.) but don't go asking a girl to disclose all of her intimate details—Davis prefers to keep the meaning behind her music moniker a guessing game. Hint: This gal appreciates a good mustache. —Angela H. Brown

5

TOUCHE AMORE / LA DISPUTE



Touché Amoré / La Dispute

Searching For a Pulse / The Worth of the World
No Sleep
Street: 07.27

When the Internet shit-talking regarding new bands reaches unprecedented levels, it usually means they're about to get huge. As part of the weirdly wide-reaching post-hardcore and emo revival of the last few years, Touché Amoré and La Dispute have become the regular targets of many a cro-magnon keyboard attack in recent months, and both seem poised for greatness. Both bands have carved out unique sonic niches—La Dispute takes cues from the lyrical and sonic intricacy of **mewithoutYou** and the desperate energy of early **Thursday**, while Touché Amoré combines traditional screamo with the semi-melodic hardcore of **Modern Life is War**. If you like any of the bands already mentioned (even if you dislike some of the others), you need to hear this. Each band starts their respective side of the split with a faster track and follows it with a slow, angry scorcher about how shitty the world around us is and how it fucks all of us up—not exactly uplifting, happy-time music. The highlight of Touché Amoré's opening track "I'll Get My Just Deserve," is the appearance of La Dispute vocalist **Jordan Dreyer** (both Dreyer and TA vocalist **Jeremy Bolm** contribute to all four tracks), not because of the contrast in vocal style, but because of how well Dreyer's punchy vocals and verbose lyrics mix with Bolm's rich but succinct shrieks. It's in the slower songs that this split really shines, as it allows each band to get nice and depressing. Even though La Dispute's "Why It Scares Me" effortlessly transitions from subtle, minimalistic guitarwork to an explosive full band attack, it feels like Dreyer's voice is the song's only instrument. Both bands are tight and feature solid musicians, but the vocalists are clearly the driving force behind every song. Even at a paltry nine minutes, this split destroys nearly every other musical release of 2010. —*Ricky Vigil*

5

5

Katie Rubio – Social
Networking Coordinator
1. The Ghost Inside – Returners
2. The Devil Wears Prada –
Zombie EP
3. The Word Alive – Deceiver
4. Bring Me the Horizon –
There Is a Hell Believe Me I've
Seen It. There Is a Heaven
Let's Keep it a Secret.
5. Emarosa – Self-Titled

Lance Saunders – Writer
1. Delta Spirit –
History From Below
2. Menomena – Mines
3. Laserfang – Mammoth
4. The Black Angels –
Phosphene Dream
5. Beach House – Teen Dream

Elliot Secrist – Writer
1. The National – High Violet
2. Starkweather –
This Sheltering Night
3. Knut – Wonder
4. East of the Wall –
Ressentiment
5. The Black Keys – Brothers

Paige Snow – Derby Writer
1. Deer Tick –
The Black Dirt Sessions
2. Stars – Five Ghosts
3. Yeasayer – Odd Blood
4. Zoroaster – Matador
5. Hillstomp – Darker the Night

Jemie Sprinkle – Sales/Writer
1. Camu Tao – King Of Hearts
2. The Black Keys – Brothers
3. Hate Your Guts –
Bastards Disease
4. Wale – More About Nothing
5. Royce Da 5'9" – The Bar
Exam 3: Most Interesting Man

Kolbie Stonehocker –
Copy Editor
1. Circa Survive –
Blue Sky Noise
2. Spell Talk – Ghost Rider
3. Murder By Death –
Good Morning, Magpie
4. My Chemical Romance –
Danger Days: The True Lives of
the Fabulous Killjoys
5. In The Word of the Mute
– Between the Rebel and the 40

Kelli Tompkins – Designer
1. LCD Soundsystem –
This is Happening
2. Junip – Fields
3. Broken Social Scene –
Forgiveness Rock Record
4. Spell Talk – Ghost Rider
5. Hooray For Earth – Momo

Ben Trentelman – Writer
Top 5 Movies
1. Kick Ass
2. Alice In Wonderland
3. Machete
4. Shutter Island
5. Inception

Ricky Vigil – Editorial Assistant
1. Titus Andronicus –
The Monitor
2. Look Mexico –
To Bed To Battle
3. Touché Amoré/La Dispute
– Searching For a Pulse/The
Worth of the World
4. Ceremony – Rohnert Park
5. forgetters – Self-Titled

Bryer Wharton – Writer
1. Melechesh – The Epigenesis
2. Alcest – Écailles De Lune
3. U.S. Christmas –
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Spilling Over Every Side
3. Arcade Fire – The Suburbs
4. Four Tet –
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An Extremely Unquestionable Presence – An interview with



Photo: Amanda Vouglas

"There's this misconception, when you're 40 you're old ... In music you get better. It's not a physical sport—we're not playing football."

By Bryer Wharton
bryer@slugmag.com

The history of Atheist, a revolutionary extreme metal band that created forward thinking, technically engrossing and emotionally empowering music, is a storied one. They hit the scene in 1988 and soon released their debut *Piece of Time* and its quick successor *Unquestionable Presence* to much fanfare in the flourishing Florida death metal scene. Tragedy hit

the band in 1991 as original bassist and key member **Roger Patterson** was killed in a touring van accident. The band's 1993 album *Elements* reflected an emotionally split and shattered band that wanted to call it quits, but due to label obligations they cranked out the third album. Atheist broke up in 1994, but their albums grew in popularity and the band attained legendary metal status as their fan base grew, despite the lack of a tour schedule or any current releases. After years of inactivity, Atheist reunited in 2005 and finally released their fourth album, *Jupiter*, in November 2010.

I got to talk to one of Atheist's founding members, vocalist (and former guitarist) **Kelly Shaefer**, about the band past and present.

SLUG: It almost seems like there is a trend of band reunions lately. Some may say it's for money, but I think it's a completely different reason for metal bands because there isn't really much money to be made. What do you think about the trend?

Shaefer: Let's keep things in perspective: We [reunited] in 2005, back before **Cynic** and [any other band] got back together, we just came back in a different way. We didn't come back with a new record until now—it started with re-issues of the old albums and then the reunion shows/tours. It would appear that's it's a comeback, but really it's a storm that had been brewing long before most everybody else got back together. We just needed to get reacquainted with each other and remind ourselves of what it was that we loved about the music. It's certainly not for the money, that's absolutely the most ridiculous statement somebody could make. Anybody that plays this music knows we aren't rich. We're very wealthy in experience, and that's it. It's really about the art and doing it for all the right reasons—that's what keeps it underground.

SLUG: Do you think the resurgence of a lot of the older metal bands is good for the metal scene?

Shaefer: I actually do in some instances, like **Testament**'s new record is amazing—they came back with fire. You can't come back and rest on your old laurels—you sort of have to have something to say that's relevant to this decade. If you do, it will translate to the people listening. There's probably been a 50/50 split on the bands that have come back and done strong records. It's good because it reminds everyone about the fundamentals. It's also an interesting experience to watch people transcend a couple of decades and reapply the same techniques that built this scene. If they do it in a unique way that's influenced a lot of bands, why not come back and take a stab at it? It depends on who you are. There's certainly this misconception that when you're 40 you're old, and I think that's ridiculous. In music you just get better and better. It's not a physical sport—we're not playing football. I can play better than I ever have, I can write better than I ever have, so why wouldn't I continue to make music that's relevant?

SLUG: I personally think a lot of the technical death metal stuff now has been influenced by what Atheist did. Where do you see Atheist's place in the current climate of metal?

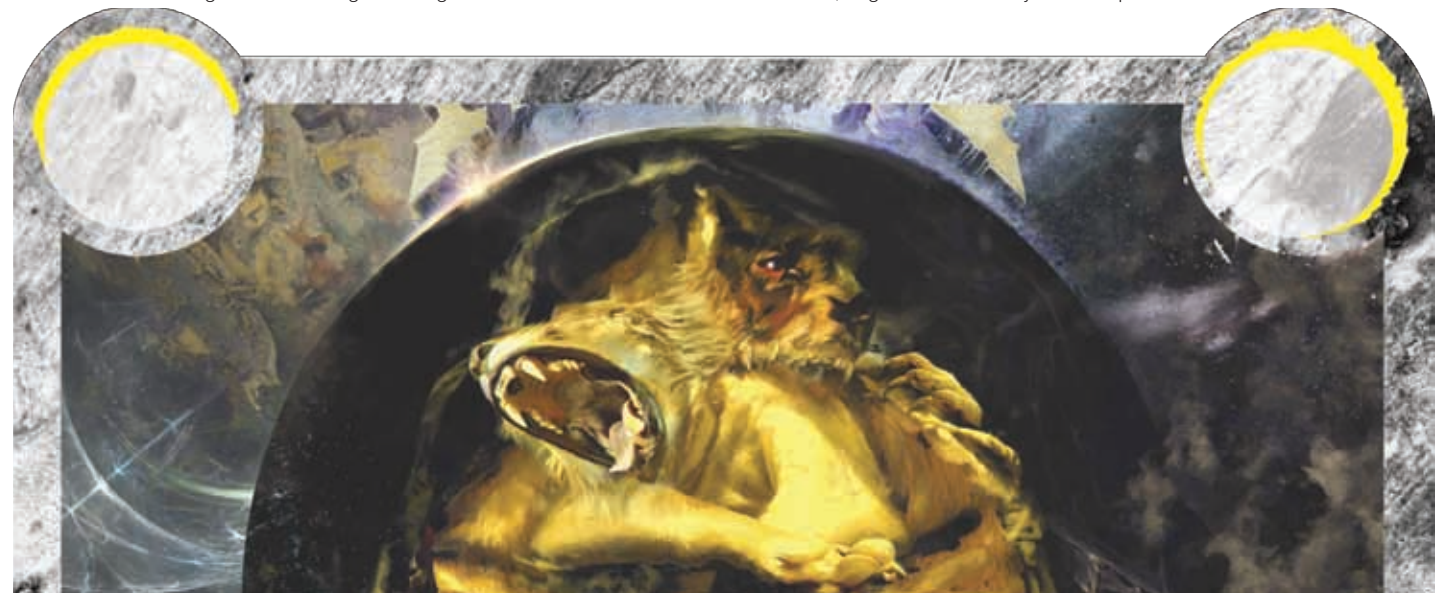
Shaefer: I see us being a different thing than just technical. There are many bands that are far more technical than us and play stuff that's way harder to play, but the stuff that we're orchestrating is what makes us technical. The accumulation of the four parts almost like a machine—working together but actually playing different things all the time—we're sort of better at that than we are at creating "bet you can't play that" kind of riffs. I think our biggest goal was to take this kind of metal to a different place. We can all play our asses off and play a bunch of notes and impress everyone and do what's expected of us, but we wanted to offer something new. I think there is a lot of complexity in the music and that the vocals somehow pull it together and allows you to sort of grab on and hang on through the four minute ride that is

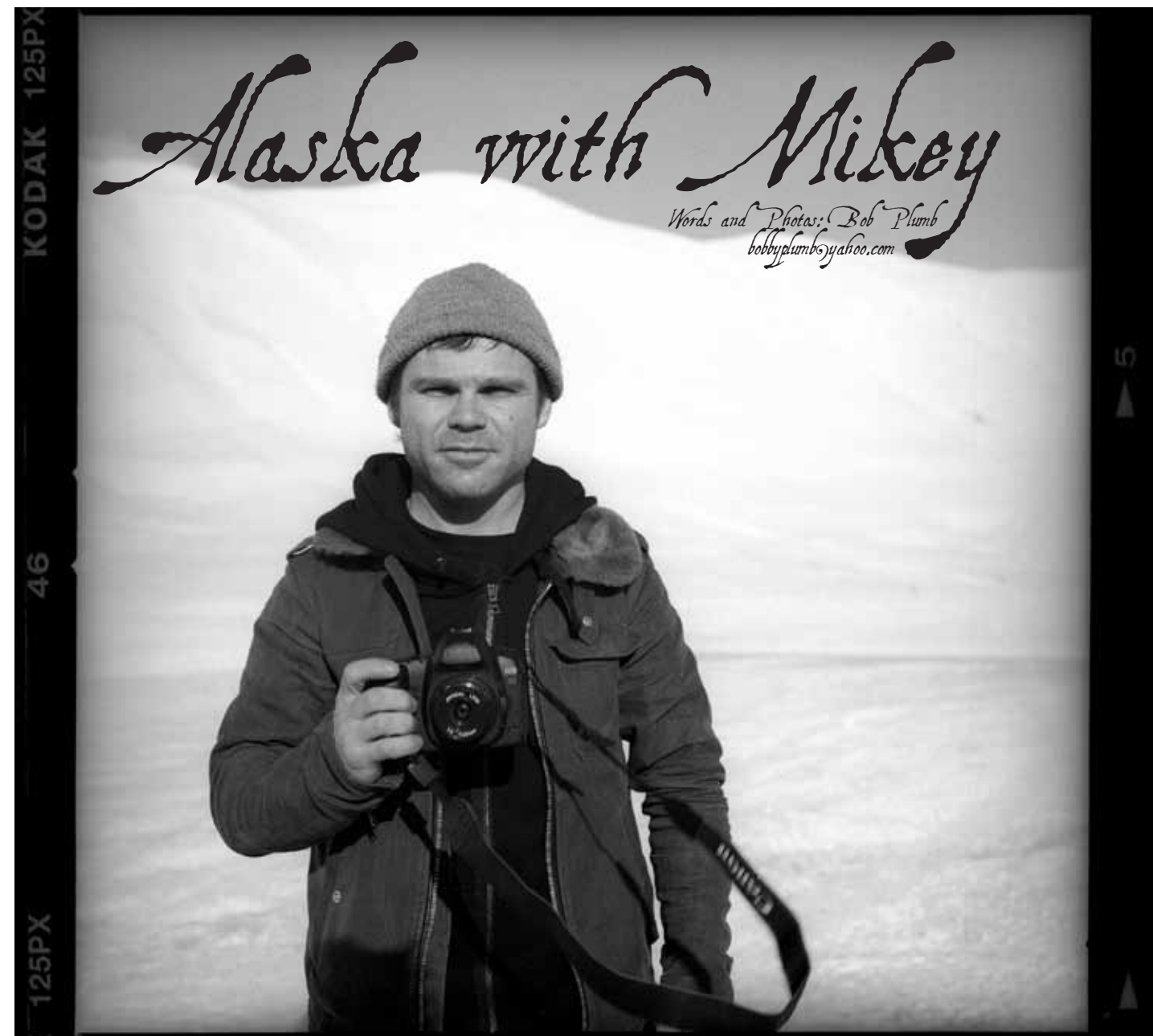
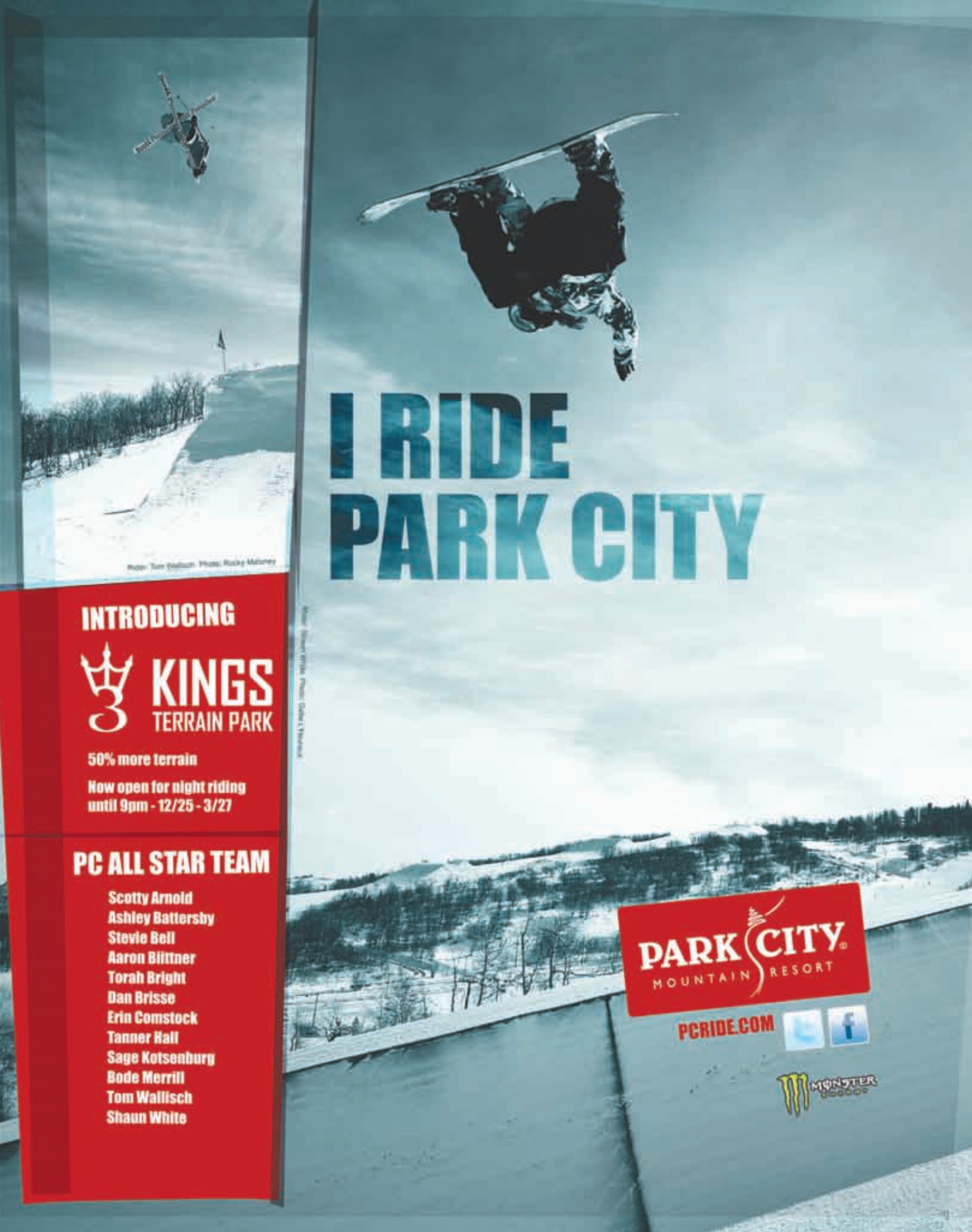
an Atheist song. It used to be that it would take many listens to get it, and it still is that way—it's a complicated listen. We've been used to that and people not getting our music from the first and second listen. You're not supposed to get the record when you first hear it anyway, you're supposed to spend time with it and find new things each time you listen to it. I think our position in history is the same as it's always it's been. It kind of dictated itself or we wouldn't be making a new record.

SLUG: The lyrics for *Jupiter* feature some anti-religious stuff among other things—it seems like you had a lot to say. What inspired you lyrically?

Shaefer: It's not as simple as 'God is crap and the bible is stupid.' "Fraudulent Cloth" deals with my discontent with the Catholic Church and the Vatican and the way they handled the molestation of the kids. *Jupiter* is more about the parallels of my beliefs. I believe in the Earth and the Sun and the moon, and that's sort of God to me. I really don't like organized thoughts, as I answer only to the Sun, the Moon and the Earth so I'm second to Sun so to speak, and Jupiter is second in size to the Sun. Jupiter as a planet is very mysterious and weird. It doesn't really have a surface—it's all gasses and molecules and the great red spots—all this anger with 11,000 mile an hour winds, so I found a lot of parallels between the band and my beliefs with Jupiter, so I wrote "Second to Sun" about that. "Live and Live Again" is about evolution, which is painfully obvious to everybody that has a brain—it's just odd to me that evolution is even in question. "Faux King Christ" is straight down the middle: Why do people live their lives for this invisible sort of story that was told so many years ago? It's like a mental illness when I watch television and I see the fanaticism around religion, and when it starts to affect my life that pisses me off. You're entitled to believe whatever you want, but when you start putting it in school and putting it into every aspect of my life and I have to be subjected to it all the time, I don't think that's any better having a Satanist running around and knocking on people's doors. These stories are misinterpreted hugely—I often say that I could show somebody one of my songs and ask them what they thought it was about and get ten different answers. Imagine if you put hundreds of years in between [the songs and the interpretations] how misinterpreted they would be. Those stories that are in the bible are great stories and there are a lot of great things that happened, but for people to interpret them today and apply them to life is ridiculous. I choose to live my life differently and so it's just a presentation of my disbelief in how people are able to relinquish all control like "I just give my life to the lord and savior Jesus Christ." "Faux King Christ" is just about a play on words and a continuation of my early thoughts back in the old days—obviously I had a lot of disdain. Religion is at the root of all wars and that organized train of thought just kind of complicates everybody's life. Since I last made an Atheist record, I had to get that out of me a bit after 20 years built up.

For those that think all death metal sounds the same, Atheist, new and old, offers up a heaping hunk of contradiction to the misconception. Death metal is not just blood, guts and hail Satan or just a cacophony of gurgled vocals, super down-tuned guitars and blasting drum beats. It's not as simple as a melody and a riff and rhythm here and there with pleasing vocal choruses. Atheist has always created challenging extreme music. Whatever you may have heard about the new album, forget it all and form your own opinions.





For the past seven or so years I've dreamt about the day that I would make it as a photographer. As time went on, it became harder to grasp what "making it" really meant. Is it getting photos published, avoiding a 9-5 office job or making money doing what you love? All these are part of it, but this past winter while on a trip to Alaska, for the first time in my life, I felt like I had finally made it.

I always wanted to go to Alaska. It seems to me that anyone who has snowboarded has dreamed of making it there and having the opportunity to push their snowboarding to the limit. In Alaska anything can happen—good or bad. The landscape alone speaks for itself. Sure the mountains in Utah might be just as tall, but you don't see

them protruding from the ocean like huge fangs. Everything in Alaska just seems bigger and better. Just the thought of actually riding some of the shots you see in the *Absinthe Films* gives me the chills.

Being in Alaska was only one part of a dream come true, though. The reason why I was there was just as exciting as the place itself. I was in Alaska on a *Video Grass* trip with my favorite snowboarder of all time, **Mikey Leblanc**. If you have followed snowboarding at all for the past 15 years, you know who Big Mike is. He is the man who is always jumping down the biggest shit with sick style and hitting the craziest rails before you could even go practice in the park. Leblanc's part in *Kingpin's Brainstorm* will always be my favorite part

(so good, it was actually two songs.) Leblanc also owns and operates Holden. It usually takes me about half a day to keep it together and not completely lose my mind and fan out on him. After that, I'm good. It's hard to put into words how influential Big Mike's approach to both snowboarding and life in general has been on my life. Guess that's why I'm a photographer and not a writer. Enough ass kissing. Here are some photos from my experience in Alaska. We went to Alaska to build jumps, but due to shitty snow conditions, we hit the "streets." Dreams of hanging in the mountains disappeared and we found ourselves driving around Anchorage, Alaska. We did have one day in the mountains, but it was three inches of crust on two feet of powder—not such ideal conditions.



It's pretty weird how **LNP** likes to hang around playgrounds and talk to the kids. Stalefish lipslide/boardslide.



Johnny Tsunami ... aka **Johnny Miller**, puts a new twist on an old spot. Backlip.



The mountains in Alaska are beautiful. We hiked for about five hours only to find that it didn't matter how high we hiked—it was still a layer of crust on powder. Also, note to self: Never, ever, ever forget to bring snowshoes on a hike. It's called post holing and it sucks.


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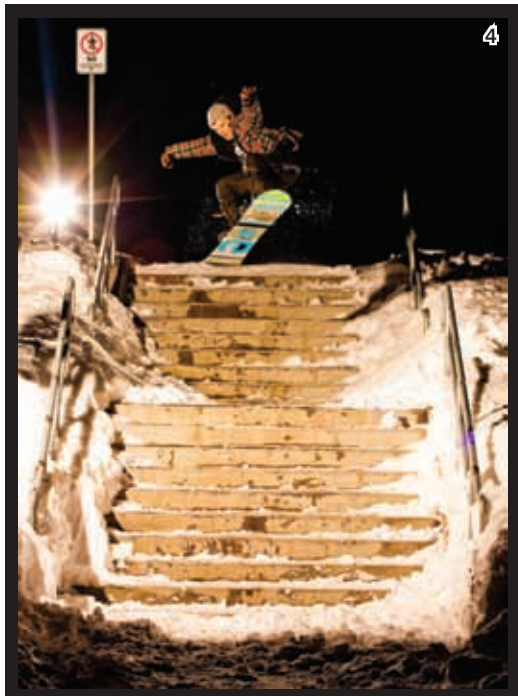
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1. This was the scene driving back from a long day of hiking. The sun setting on the ocean with huge floating chunks of ice is pretty surreal.

2. Sweet lipslide by **Jed Anderson**.

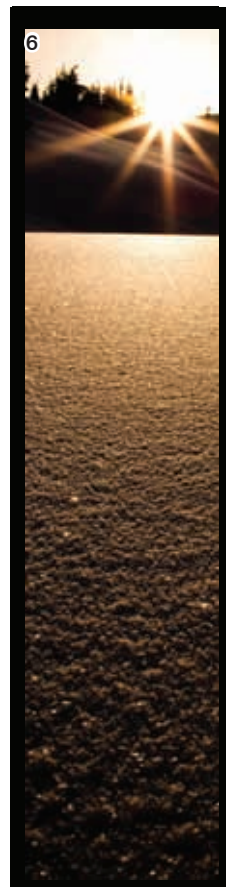
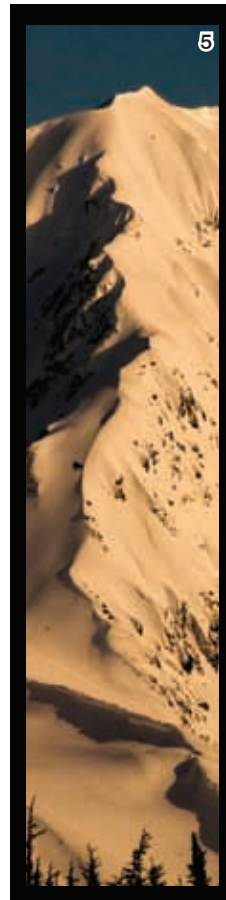
3. A lonely tree in the fog.

4. Big Mike gets this ollie firecracker on a half sweet double set.

5. Look at this line. Probably would take 10 hours to hike to. Someone should have called **Jeremy Jones**.

6. Golden hour lasts for like three hours in Alaska. This is at a jump we built that ended up sucking, but I got this photo.

7. This was the ender of the trip. **Gus Engle** gets this melon over the fence into this step bank. We got this shot, loaded up the car and headed to the airport.





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FRESH CHANGES IN THE PCMR TERRAIN PARK

BY: JEREMY RILEY

JEREMY@SLUGMAG.COM

For the 2010/2011 season, Park City is making some big changes to their new Three Kings park. This season, Park City has invested a lot of time, and probably money, to bring you a newly renovated park located where Pick 'n' Shovel park was last season. Three Kings will feature two more runs full of rails, boxes, logs, jumps and a few things you've only dreamed of. If that doesn't get your gear all wet, here is a little bonus: Park City has added lights throughout the entire new park! If you're stuck at a lame day job, you can still head up after work to get some tail slaps and boardslides until 9 p.m. *SLUG Mag* got ahold of Park City's terrain park manager **Jeremy Cooper** and asked him a few questions about the new park and its features.

SLUG: Tell me a little history about Jeremy Cooper.
Jeremy Cooper: I grew up in Northern Virginia, and rode Seven Springs. Then I moved to Mammoth about 10 years ago, where I was the snow-cat driver for the terrain park. I also built some of their rails for awhile. I took over at June Mountain about five years ago.

SLUG: I heard you helped out with the Super Park last year. Do you help out with any other events besides Super Park?
Cooper: Super Park Seven, men's and women's Super Park and Grenade Games.

SLUG: You used to weld features up at Mammoth. Do you still help make features for Park City?
Cooper: Yeah, I've been welding for 15 years

and started building rails for Mammoth and June Mountain. Now I'm building all the rails for Park City.

SLUG: Why did you make the switch from June Mountain to Park City?
Cooper: Park City gave me a call and said that they heard about all my work and asked if I wanted the job.

SLUG: How has your experience at June Mountain influenced what you have done with the Park City park?
Cooper: It gave me more knowledge and skills to make Park City's park the best I can.

SLUG: What are a few of your favorite features to ride at Park City?
Cooper: The big jump lines are really sick and super fun, even though I haven't hit them for a few years 'cause of my age.

SLUG: How far will the Three Kings park extend?
Cooper: Riders and skiers will now be able to get off the chair lift and go left to a new park and also the run underneath the chair lift.

SLUG: Will the lights extend throughout the whole park?
Cooper: Yes, they are going to cover all the new runs and the existing park.

SLUG: Does Park City have plans to make the Three Kings chair lift a high speed any time soon?
Cooper: Yes absolutely, I think it's in the works



for next year. We are also going to do some terrain work in that area like pushing dirt around and what not.

SLUG: What do you feel makes Park City one of the top parks in the nation?
Cooper: The dedication from the resort and all the resources they make available to us, such as snow making.

SLUG: What features are you guys building this year that will get kids excited to come ride at Park City?
Cooper: Well, we got a traditional C box, which we really haven't had before. A couple new down-flat-downs, some street-style rails and an elbow rail, which goes 16 feet straight and turns right at a 15 degree angle to straight, kind of like the old Nixon Jib Fest video.

SLUG: What are some of your future plans for the park?
Cooper: To be as innovative and as cutting edge as possible, and keep people excited to come ride the park up here.

SLUG: This is a question a few of my friends and I wanted to know: Will the Jonseys park be around this season?
Cooper: There will no longer be any parks back there due to some logistical problems.

SLUG: I heard you're in charge of the Park City Allstars. Are there going to be any new faces on the team this year?
Cooper: Yes, we got **Sage Kotsenburg**, who is a huge local addition that we are proud to bring on the team. We are also losing **Torstein** this year. He is going to Northstar.

SLUG: Are the Park City Allstars going to come out with another banger video this season?
Cooper: Not anytime soon, but we are working on more web-related edits that we'll have up on our website throughout the season.

SLUG: What is your main goal/focus for the 10/11 season as a terrain park manager?
Cooper: To build the best and most fun park in the world!

If you haven't already bought a Park City pass, now is the time to get up there and get it. They have season night riding passes for adults 25 and up for \$250. For college kids 18-24, night riding passes are \$225.00. You can also snag single night passes for \$48. Night riding starts after Christmas so save your money, or hope that Santa hooks it up in your stocking.
 pcride.com

4FRNT 'N'

WORDS BY: SEAN ZIMMERMAN WALL
SEAN2DUBS@GMAIL.COM

4FRNT began its stride towards greatness in 2002 as a small company operating out of Lake Tahoe, California. As the company gained traction in the ski world, it picked up and moved to Salt Lake City in autumn of 2005. Three years later, in October of 2008, the company moved into a newly renovated warehouse where they not only sell their product in their own retail store, but also manufacture prototypes. For the past five years, 4FRNT founder and visionary **Matt Sterbenz** has been tirelessly working to grow the company into what it is today. "The important thing to realize is that there is no model for success," says Sterbenz. "The world has the big ski manufacturers that have been around since the beginning and they have their methods for doing business, [but] we are different." The difference is apparent the moment you walk in the door. The shop has more of an art gallery feel with clean lines and various ski models placed elegantly on the wall with bindings, boots, poles and clothing specifically positioned to match the flow of the store. As in-house product developer and pro skier **Cody Barnhill** took me through the back office and into the warehouse, the difference between 4FRNT and other companies became clear.

"I spent virtually my entire summer back here," says Barnhill, as he points to the workshop housing an intimidating-looking ski press. "**Hoji (Eric Hjørleifson)** and I stood over this machine and hand-built nearly every pair of the new Renegade skis." For a company like 4FRNT, having an in-house ski press just for prototyping new designs is phenomenal. It allows the athletes to develop and design a ski that suits their style, press it in the warehouse and then take it out into "the backyard" and test it. "There aren't many companies that have the ability to do this kind of on-the-fly product testing," says Sterbenz.

With their devout attention to detail and commitment to development, you'd think these guys never get to relax. Wrong. Directly behind the ski press is a custom built mini-ramp that takes up about a fifth of the warehouse. Not a bad place to unwind when you start to feel stir-crazy. "We are really working hard getting caught up on all our orders for the season, but we're still havin' a good time," says **Jeremy Handy**, shipping and receiving manager at 4FRNT.

For the 2010/2011 winter season, Sterbenz and his crew are unleashing a full range of skis developed for everything from park to big mountain to pow. Since the beginning, 4FRNT has been a company devoted to incorporating the athlete's style into the design process. As a sponsored athlete participating in numerous competitions around the world, Sterbenz always

felt that he was simply riding what his sponsors wanted him to: The gear never reflected his style or emphasized his strengths. "I wanted to change that mentality. Products should be an extension of athletes," says Sterbenz. The mindset of athlete inspiration has transcended through the levels of 4FRNT and remains at the core of its culture, always growing and never relenting. Another unique facet central to 4FRNT's success is its willingness to build community instead of just selling to one. This value was a prime motivator in opening up a ski shop at its warehouse rather than only peddling its merchandise through chain stores in the area. "There is a lot of unharnessed potential here in SLC, and we wanted to create our own platform for its rapidly diversifying identity," says Sterbenz. He also described how using the shop/warehouse as a crude prototype facility adds to the character of the company and allows athletes to hone in on a ski design that acts as an extension of their personality and technique. This extension comes in various forms, of course, from finding artists for top-sheet graphics to material selection, shaping and even naming. Local hero and long-time 4FRNT athlete **Willey Miller** is in the final stages of development for his first pro model, which is set to debut in coming seasons.

In addition to compiling input from athletes, Sterbenz constantly monitors industry trends and makes sure that new product launches coincide with market desires. 4FRNT has kept in mind that North America plays a pivotal role in the progression of free-skiing, and that it is vital to build upon the sport's rich history

instead of replacing it. In Europe, the scene has been race-oriented for decades, but as skiing witnessed a rebirth, the sport developed new styles that permeated through variety of cultures. Capitalizing on these transitions is what keeps 4FRNT fresh in the minds of athletes and, consequently, consumers.

The ability of Sterbenz and his company to evolve and adapt in an ever-changing industry is illustrated in its continued growth and willingness to accept change. The things that people do on skis today were inconceivable five years ago, and the evolution of the sport over the next five years will surely be the same. "Women have really turned it up as well," says Sterbenz. The sea change among female competition has brought about a new class of rider, and 4FRNT is watchful and interested in their maturity. Sterbenz expressed his involvement in continuing to observe female influence on the sport and eventually develop women-specific skis when the time comes. He also emphasized the company's commitment to progression by looking towards the future of skiing: the youth. By continuing to promote the sport to kids in the area, 4FRNT hopes to build a community of young riders that influence style.

Keeping nimble from the start has helped 4FRNT maintain its core values while still advancing its position in the world of snow sliding. Its corporate culture is paramount to its success and it will continue its journey towards excellence with each season. You can check out the shop at 2900 S. West Temple and believe me, you won't be disappointed.



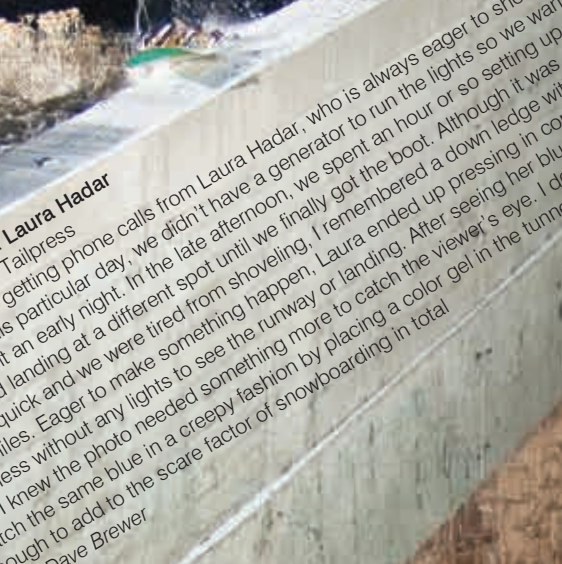
Cody Barnhill shaping some prototypes in the warehouse.

Photo: Peter Anderson



**PHOTO
FEATURE**

Rider: **Laura Hadar**
 Trick: Tailpress
 I love getting phone calls from Laura Hadar, who is always eager to shoot photos. On this particular day, we didn't have a generator to run the lights so we wanted to keep it an early night. In the late afternoon, we spent an hour or so setting up a drop-in and landing at a different spot until we finally got the boot. Although it was getting dark quick and we were tired from shoveling, I remembered a down ledge within a few miles. Eager to make something happen, Laura ended up pressing in complete darkness without any lights to see the runway or landing. After seeing her puffy coat, I knew the photo needed something more to catch the viewer's eye. I decided to match the same blue in a creepy fashion by placing a color gel in the tunnel, just enough to add to the scare factor of snowboarding in total darkness. —Dave Brewer



Rider: Laura Hadar
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I love getting phone calls from Laura Hadar, who is always eager to shoot photos. On this particular day, we didn't have a generator to run the lights so we wanted to keep it an early night. In the late afternoon, we spent an hour or so setting up a drop-in and landing at a different spot until we finally got the boot. Although it was getting dark quick and we were tired from shoveling, I remembered a down ledge within a few miles. Eager to make something happen, Laura ended up pressing in complete darkness while the photo needed something more to catch the viewer's eye. I decided to match the same blue in a creepy fashion by placing a color gel in the tunnel, just enough to add to the scare factor of snowboarding in total darkness. —Dave Brewer

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Tobal Vision

If you've been following Utah skateboarding for a while, you may or may not know **Cristobal Napoleon Keller**. Even though Keller has been around for a long time, he's remained pretty underground. Unless you've skated some random ass Utah County spot that no one else skates or Orem Park a bunch, you probably don't

know Keller. He's not a guy you see around all the time, but when you do, it's a real treat. He's been keeping it real for quite a while and doing some really stylish tricks along with some really amazing artwork. This guy always has a smile, enjoys life more than most and is really fun to nerd out with on '90s skate trivia.

Words by: Giuseppe Ventrella
info@slugmag.com
Photos by: Weston Colton
westoncoltonphoto.com

SLUG: First and foremost, who or what is **Tobal**?
Keller: Tobal is an old Hebrew word meaning "man who paints with huge wiener." My first name is Cristobal, but nobody could ever pronounce it right growing up, so I just went by Cris. So now I show tribute to the last part of my name by using the name Tobal for everything creative I do. So Tobal is my name, my brand, my lifestyle, my art, my music and my way of paying bills every month.

SLUG: Do you feel your interest in art came from skateboarding? Or, better put, what got you interested in art?
Keller: I give tons of credit to skateboarding. I grew up outside the Bay Area, so me and my homies would always go skate San Francisco on the weekends. I would always see the graffiti on the walls and go back home to Ceres, California and try to do my own style there. Skateboarders have always been creative people because we look at the world differently than everyone else. They just see buildings everywhere, and we see skate obstacles and different tricks that can be done there, so being surrounded by that my whole life has definitely helped my creativity.

SLUG: Aside from skateboard graphics (if you consider them an influence), where do you draw influence from?
Keller: I draw influence from everything. I can be watching a sci-fi movie and see some cool-looking alien on there and it'll trigger a character in my head that I want to paint. Also, I get a lot of influence from my friends. We have thousands of inside jokes that I use for inspiration for paintings. For example, we'll say, "Wouldn't it be funny to see a bear rollerblading down this hill..." then I'll go and paint some bear on rollerblades. Just weird crap like that.

SLUG: I know you're a Utah transplant, so how does skateboarding in Utah compare to the other places you've lived, and what keeps you here?
Keller: My family moved to Utah about five years ago, so that is what mostly keeps me here, plus I made some real good friends out here as well. What is different here than other places I've been is how clean the parks are. There's barely any graffiti on them and they're not filled with crackheads everywhere. Plus the style is different here. [In] my hometown park, you have mostly kids skating in **Ed Hardy** shirts, Filas and Paco Jeans, but they'll totally kill it. Over here I noticed most of the kids have more money, so they'll be all dressed down with name brand clothes, skating in Diesel

Back smith.



Jeans and crap. I'm just glad the tall tee with the tight pants trend is dying out. I never understood that one, but to each his own.

SLUG: I remember talking to you about your experiences of living in New York. Could you please share a story from that time?
Keller: I always wanted to go to NYC just because I grew up breakdancing, and b-boying started out there, so I always thought it looked like a rad place to go. So anyways, I finally went out there and loved it. I was staying in the ghetto at first, in the Bronx, then randomly became friends with this movie director that let me move in to his 5th Ave. penthouse suite in Manhattan. I literally went from rags to riches. He left me his credit card every day for me to go have fun with, but I would only use like ten bucks on it for some slices of pizza and soda, and he would get mad, then take me to all these crazy expensive restaurants at night. I seriously thought he might have been gay, but he was just a cool dude that needed a friend after his wife left him. The only reason I left was because the dude would have crazy orgies at his place and that was just a little too loco for me.

SLUG: What is your spirit animal and why?
Keller: I would say a bird. That's why I want to skate for Hawk Clothing (just kidding). Birds just

seem free and can go anywhere. I hate being tied down to one location. I'm pretty known for just disappearing for a while, so I would say a bird or a bear just cause when I lose my cool, I straight up want to kill that person.

SLUG: Instead of naming your top five pro skateboarders, I was wondering if you could name your top five tricks and which pros do them the best?
Keller:
1. **Antwon Dixon** - Nollie Heels
2. **Andrew Reynolds** - Backside 360
3. **Cale Nuske** - Kickflip Crook
4. **Caswell Berry** - Kickflip
5. **Geoff Rowley** - Frontside Flip

SLUG: You seem to be more concerned with doing tricks and doing them well than doing really technical stuff, kind of like a personal favorite of mine, **Keith Hufnagel**. Who are some local skaters you feel do this as well?
Keller: My homie **Adam Green** has real proper nollie flips, **Dylan Call** with front smith back 180s out, **Alec Solberg** with front tails, **Eric Call** with front shov's, **Devin York** with skating in general... There's too many to name. A lot of my OP (Orem Park) homies just grip and rip.

SLUG: Lastly, who should we watch out for in the Utah art world? Who should we be watching out for in the Utah skateboard world?
Keller: In the art world, I'm pretty clueless. I just do my own thing and try to get Tobal out there more, but my friends **Colt Bowden** and **Aaron Eskaron** are really rad painters. And as far as photographers—**Weston Colton** and **Sam Milianta**, of course. In the skateboard world, **Matt Fisher** is killing it, Devin is always killing it and I really want to see a full part from my homie Dylan Call. I love watching that dude cruise. I wish I could say, "Watch out for a full Tobal part," but I'm 28 and my back hurts. Maybe I'll just do a four minute skate part of just slappy grinds on curbs. Haha. I can't even slappy. Sad.

SLUG: Thank anyone you feel necessary?
Keller: My family for always backing me in chasing my dreams. My Heavenly Father for giving me some talent on a board and with a paintbrush, hopefully I can use it for some good. All my homies back home in the 209, my homies **Carlito**, and **Computer** in NYC, all the OP locals. *Milosport* in Orem for always being down for me and my work. Everyone in Hawaii that has been rocking my art out there, and just skateboarding in general for giving me such a fun life. Now put down this magazine and go skate!

Tre flip fakie.



PRODUCT REVIEWS

Vision
Force Slip On
Visionstreetwear.com



My feet are basically 2x4s, which makes it a chore to find comfortable kicks that don't need an expensive set of insoles or stretching. Needless to say, when these Vision Slip ons arrived, I was skeptical. They slipped on nicely without any initial discomfort—something that rarely occurs for me. With their timeless and classic black and red, lumberjack checkered design (also available in black and gunmetal) made out of stretchy wool, they instantly conformed to my dogs like a glove. To test these soles out, I headed to Sin City and wandered the boulevard. They kept my feet in place the whole drive down and back. It's nice to see that when trends come back, it's not only the ugly ironic ones. Within two weeks I put damn near 900 miles on the Visions, all in comfort and style. Not only are these suitable for day-to-day wear, skating and nights out pimping, they double perfectly as slippers. That's right, no need for socks—now that's true versatility. The Force Slip-Ons retail for about \$45, and if they are anything like all the other kicks Vision pumps out, you can count on them to hold up for a long time no matter what you put them through. Order yours today at *visionstreetwear.com* and while you're at it, snag a few of their killer tees. —*Eric Granato*

Elmore Oil
Muscle Relief Oil
Elmoreoil.com.au

I go hard. That's all there is to it. From rise to shine, I put in the time. From smashing bikes to staying up in the streets, I get worn out. Lucky for me, Elmore Oil guaranteed me relief for my muscle soreness. After a long, hard day, getting a little Elmore Oil on yourself isn't half bad—getting someone to get a little Elmore Oil on you is even better. As for my soreness, that's to be questioned. It may have been the Elmore Oil, or it could have been just natural muscle recovery. Elmore Oil does the trick, if the trick for you is getting someone to give ya a massage with oil—either way you win. Forewarning though, this is not something you want to venture out in public with directly after applying—it packs a funky punch. —*Jemie Sprankle*

Sleep Tracker
Sleeptracker Elite



Sleeptracker.com
For the most part, the technology contained inside this watch is quite amazing, but on the other hand, it seems a bit ludicrous. The Sleeptracker Elite is a normal watch with a built-in monitoring system that tracks and uses your sleep cycle patterns to wake you at the proper time in between cycles. You simply set your alarm and set a 'window' around the time that you would like to be woken up from the particular time you officially set your alarm for, and the watch determines your cycles and wakes you when you will be less likely to be starting a new cycle to ensure a non-groggy morning. Pretty awesome, but if you are already an early riser, or wake before your alarm on a daily basis, it seems

like a waste to use such technology to figure out what you already know. I do see how it could be effective in any country/state on the tip of the world to keep your sleeping patterns right even if the sun doesn't ever set. I will say, though, that I had a wonderful time using it during the day and watching how it monitored what it thought was sleep. Turns out, life is actually just a dream. —*Adam Dorobiala*

Siege Audio
The Division
Siegeaudio.com



These headphones are dope. Seriously. I don't think I have ever owned a pair that is so perfect for how much I abuse my electronics. Typically, my headphones end up tossed in a bag, laying in a pile on my coffee table or thrown in the back of my car during wintertime for easy access when I hit the slopes. When designing these bad boys, Siege clearly had disorganized folks like myself in mind. The cord is covered in cloth and totally impossible to tangle. I no longer waste my time attempting to tediously untie tiny knots from my headphone cord—instead I can just slip these on for immediate, flawless sound. Although this particular model wasn't designed for use with a cell phone (lacking a microphone), I've had no trouble when I've used them with my phone. Whether they're being used with my phone or my iPod, Siege's headphones deliver crisp and clear sound quality at a fraction of the price of their competitors. Nicely done, Siege. —*Jeanette D. Moses*



MOVIE REVIEWS

Jimmy Martin's Top 5 Movie-Palooza

By Jimmy Martin
jimmy@slugmag.com

Wow, what a year for the entertainment industry! We lost **Gary Coleman**, **Dennis Hopper** and **Corey Haim**, but we somehow regained **Betty White**. The fad of 3D technology has sent movie ticket prices skyrocketing, but, for the most part, nothing seems to be any different on the screen. While the year may not be quite over (I'm still waiting for you, *TRON: Legacy*), here's a recap of 2010's best and worst movie offerings thus far.

Top 5 Best Films:

1. *Inception*
2. *Scott Pilgrim vs. the World*
3. *The Social Network*
4. *Toy Story 3*
5. *Waking Sleeping Beauty*



Top 5 Worst Films:

1. *The Last Airbender*
2. *Cop Out*
3. *Remember Me*
4. *Furry Vengeance*
5. *Devil*

Top 5 Foreign Films:

1. *Micmacs*
2. *Animal Kingdom*
3. *The Secret in Their Eyes*
4. *A Prophet*
5. *Lebanon*

Top 5 Best Actors:

1. **Aaron Eckhart** (*Rabbit Hole*)
2. **James Franco** (*127 Hours*)
3. **Jesse Eisenberg** (*The Social Network*)
4. **Robert Duvall** (*Get Low*)
5. **George Clooney** (*The American*)

Top 5 Best Actresses:

1. **Nicole Kidman** (*Rabbit Hole*)
2. **Jennifer Lawrence** (*Winter's Bone*)
3. **Jacki Weaver** (*Animal Kingdom*)
4. **Kristin Scott Thomas** (*Nowhere Boy*)
5. **Hilary Swank** (*Conviction*)

Top 5 Worst Actors:

1. **Tracy Morgan** (*Cop Out*)
2. **Gerard Butler** (*The Bounty Hunter*)
3. **Jackie Chan** (*The Spy Next Door*)
4. **Jake Gyllenhaal** (*Prince of Persia: The Sands of Time*)
5. **John Travolta** (*From Paris with Love*)

Top 5 Worst Actresses:

1. **Julia Roberts** (*Eat Pray Love*)
2. **Kristen Stewart** (*The Twilight Saga: Eclipse*)
3. **Emilie de Ravin** (*Remember Me*)
4. **Amy Adams** (*Leap Year*)
5. **Kristen Bell** (*You Again*)

Top 5 Animated Films:

1. *Toy Story 3*
2. *Megamind*
3. *How to Train Your Dragon*
4. *Tangled*
5. *Legend of the Guardians*

Top 5 Career-Enders:

1. **Brendan Fraser** (*Furry Vengeance*)
2. **M. Night Shyamalan** (*The Last Airbender*)
3. **Wes Craven** (*My Soul to Take*)
4. **Carlos Mencia** (*Our Family Wedding*)
5. **Renée Zellweger** (*Case 39*)

Top 5 Remakes/Sequels:

1. *Let Me In*
2. *Toy Story 3*
3. *The A-Team*
4. *The Karate Kid*
5. *Wall Street: Money Never Sleeps*

Top 5 3D Disasters:

1. *Clash of the Titans*
2. *My Soul To Take*
3. *Alice in Wonderland*
4. *Saw 3D*
5. *Step Up 3D*

Top 5 3D Triumphs:

1. *How to Train Your Dragon*
2. *Megamind*
3. *Piranha 3D*
4. *Jackass 3D*
5. *Legend of the Guardians*

Top 5 Remaining Anticipated Films of 2010:

1. *TRON: Legacy*
2. *True Grit*
3. *Black Swan*
4. *Somewhere*
5. *The King's Speech*

Top 5 Most Anticipated Films of 2011:

1. *Captain America: The First Avenger*
2. *Real Steel*
3. *Sucker Punch*
4. *Cowboys & Aliens*
5. *Thor*

Top 5 Visual Accomplishments:

1. *Scott Pilgrim vs. the World*
2. *Inception*
3. *Alice in Wonderland*
4. *Iron Man 2*
5. *The Sorcerer's Apprentice*

Top 5 Blu-ray/DVD Sets to Buy:

1. *Back to the Future Trilogy* (Universal)
2. *Alien Anthology* (20th Century Fox)
3. *Seven Samurai* (The Criterion Collection)
4. *The Goonies: 25th Anniversary Edition* (Warner Bros.)
5. *The Larry Sanders Show: The Complete Series* (Shout! Factory)

Top 5 Villains:

1. **Mickey Rourke** as Ivan Vanko (*Iron Man 2*)
2. **Will Ferrell** as Megamind (*Megamind*)
3. **The Boulder** as The Boulder (*127 Hours*)
4. **Ned Beatty** as Lots-O'-Huggin' Bear (*Toy Story 3*)

5. **Dolph Lundgren** as Gunner Jensen (*The Expendables*)

Top 5 Heroes:

1. **Danny Trejo** as Machete Cortez (*Machete*)
2. **Helen Mirren** as Victoria (*Red*)
3. **Don Cheadle** as Lt. Col. James "Rhodey" Rhodes (*Iron Man 2*)
4. **Will Ferrell** as Megamind (*Megamind*)
5. **Chloe Moretz** as Hit-Girl (*Kick Ass*)



Top 5 Disappointments:

1. *Due Date*
2. *You Will Meet a Tall Dark Stranger*
3. *Robin Hood*
4. *Hereafter*
5. *I'm Still Here*

Top 5 Pleasant Surprises:

1. *The Joneses*
2. *Knight and Day*
3. *MacGruber*
4. *Easy A*
5. *She's Out of My League*

Top 5 Worldwide Money Makers (as of 10/31/10):

1. *Toy Story 3* (\$1,060,713,145)
2. *Alice in Wonderland* (\$1,024,299,291)
3. *Inception* (\$818,089,663)
4. *Shrek Forever After* (\$734,036,937)
5. *The Twilight Saga: Eclipse* (\$690,089,686)

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GALLERY STROLL

The ART of Holiday Shopping

By Mariah Mann Mellus

mariah@slugmag.com

'Tis the season to shop until your bank account is cleared out. We've all been told it's not about what you spend on a gift, but the thought that goes into it. Yet, as the deadline approaches, I find myself buying a gift certificate for a box store, from the grocery store, knowing all the while I'll probably get a similar gift certificate in return.

Oh, how the magic drains out of the season as you're sitting in a giant parking lot, listening to the same 100 Christmas classics on the radio, looking into the eyes of a soulless retail clerk, buying items that, by next year, will probably end up in the overflowing landfill and that were made by a seven-year-old in a third world country working for pennies a day to avoid the slave trade. Warms your heart, doesn't it? One solution to pull me from the depths of shopping hell is to scrap the whole thing, stay at home and make my loved ones handmade gifts. Gifts covered in little bloody fingerprints from sticking my fingers with sewing needles. I'll pass. Thank God for the talented artists and crafters and the art galleries and craft market organizers who know that no one needs the hot-glue-gunned, burning-flesh-still-attached gifts that I would be forced to give.

craving the arts festival experience in November and December. *Gallery UAF* will host artists **Bruce Larabee, Hai Gilbert, Patricia Street, Amber DeBirk, Harold Wallace, Kaye Wankier, Marian McDevitt, Julie Shipman, Stephanie Swift** and **Sandra Seifert**. The show/shop opened Nov. 19 and remains on display until Dec. 17. *Gallery UAF* located at 230 S. 500 W., Suite 120 in *Artspace*.

Right next door, also in the Artspace complex, is *Art Access*. Always a warm and pleasant gallery to visit, this time of year they have so much holiday cheer it can't help but put you in the mood for the holidays. Featuring artists **Barton Moody, Susan Kirby, Bill James, Marcee Blackerby, Jared Nielsen, Vicki Acoba, Paul Alusa, Kevin Frazier, Angela Fife, Julie Eide, Sheri Walker Gibb, Laurel Casjens, Susan Gallacher, Marta Albee, Jeff Archibald, Sue Valentine, Cassandra Parsons, Sharon Brown Mikkelsen, Darryl Erdmann, Aaron Bushnell, Anne Maak, Jodie McDougal, Erin W. Berrett, Izrael Szuchay, Cassandra Barney, David Meikle, Emily McPhie, Sheryl Gillilan and Joe Carter**. The public is invited to a special Holiday Show artist reception on Friday, Dec. 3, from 6 to 9 p.m. during *Salt Lake City Holiday Stroll*. The show is open through Dec. 18.

If you are like me and yearn for a shopping alternative, but don't have time to alter your DNA to become a craft diva, you may find this list of holiday craft boutiques helpful to maintaining your sanity throughout the holiday frenzy.

The Holiday Craft Exhibit & Sale at the Art Barn has been a long-standing tradition for the Finch Lane Gallery. This year, the show will be presented in the main gallery. This space offers better accessibility and a more inviting layout than the overstuffed lower level gallery where it's traditionally held. Over 60 local artists will present their handmade wares. Some of the artists you may recognize, but new ones are being added every year and the show is always evolving and feels fresh as the artists experiment with new techniques and branch out to new merchandise. You can always count on a variety of items and high quality work from this group. *The 2010 Holiday Craft Exhibit & Sale* will begin with a Holiday Gallery Stroll reception on Friday, Dec. 3, from 6 to 9 p.m., and will be open daily through Sunday, Dec. 19. *The Art Barn at Finch Lane* is located at 54 Finch Lane in Reservoir Park by the University of Utah Campus.

You can imagine that the organizers of the *Utah Arts Festival* have a slew of artists in every art medium banging down their door to show at their year-round art gallery. Naturally, then, the Holiday Show at *Gallery UAF* will be a special treat for those

Craft Sabbath, the hip and edgy, "not your grandma's craft market," recently moved to a larger market space at the *Salt Lake Library Square* located 210 E. 400 S. The larger indoor venue was imperative for their annual holiday boutique. This year, 50 local vendors will participate in the two-day *Craft Sabbath* Holiday event on Sunday Dec. 5 and Sunday Dec. 12 from 1 to 5 p.m. All the fashionable merchandise you've come to expect, plus prizes, library vendors and holiday flare.

Done with your shopping? Kick back and enjoy a show. *Salt Lake Art Center* presents a free screening of *Exit Through the Gift Shop* a film by **Banksy**—a hit at the *2010 Sundance Film Festival* and the *2010 Berlin International Film Festival*. This film documents retailer-turned-filmmaker-turned-artist **Thierry Guetta** as he injects himself into the underground world of graffiti art and eventually into the universally known but never seen Banksy. The *Salt Lake Art Center* is located at 20 S. West Temple. Art Center members get free parking in the Marriott. The film is being shown one night only on Dec. 10, screening begins at 7 p.m.

I can't make all the holiday blues go away, but at least you can walk a little taller knowing you supported local artists and the local economy. Isn't doing something good for someone else the whole purpose? You have your route, now make your list and let the festivities begin!

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Concert Announcements

Thu Dec 2: Club Vegas Benefit Show w. Truce, Speltre, Seventking, Muckraker

Fri Dec 3: The Better Life Band, Heartbreak Hangover, Super So Far, Corvid

Sat Dec 4: Separation Of Self, Cave Of Roses, Massacre At The Wake, Deny Your Faith

Thu Dec 9: Club Vegas Benefit Show with Formerly So, Visions Of Decay, Face The Tempest, Marrow Hill

Fri Dec 10: Dimebag Darrell Memorial Show with A Balance Of Power, Toxic Dose, Denots, Jataka, Unthinkable Thoughts

Thu Dec 16: Club Vegas Benefit Show with Ravings Of A Madman, Darkblood, Arsenic Addiction

Fri Dec 17: ULTIMATE COMBAT EXPERIENCE

Sat Dec 18: D.R.I., EVILE, GAMA BOMB, Life Has A Way, Desolate

Thu Dec 23: Club Vegas Benefit Show with Epsilon Minus, Backwoods Burning, Brute Force, Fireborne

Thu Dec 30: Club Vegas Benefit Show with Blessed Of Sin, Ol Lonesome Grey, Back Wash, P.S.

Fri Dec 31: New Years Eve with The Better Life Band, The Street, Heartbreak Hangover, Super So Far

Sat Jan 1: Rocky Mountain Hardcore's 2nd Annual Hangover Ball w. A Balance Of Power, Riksha, 16 Penny, Dead Vessel

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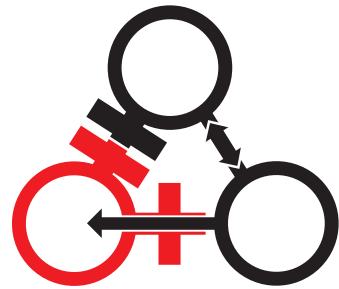
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DR. EVIL'S NAUGHTY BITS



SLUG/ZOMBIES
Mmmmm, Flesh
©BY Dr. Evil, Ph. D

Zombies are all the rage—thus, the logic would follow that eating human flesh is also hip. You're probably gnawing on your fingernails or cuticles as you're reading this. Welcome to my world of cannibalism.

I have a play partner (and fellow instructor) by the name of Femcar. Her name is legendary across the U.S. in offbeat/edge play circles and part of her fame comes from her many videos as a human fuck machine for the House of Gord. Gord is a diabolical tinkerer who invents motor or human-powered machines that fuck people. 'The Car' gets her rocks off by consciously and consensually being objectified as a tool of someone else's delight. She goes to a very happy place when she is able to allow someone to break through her layers of ego and obtains a connection with her spirit self. I've enabled her to talk to her magic core many times and watched her 'fly' on endorphins as she became a human bloody mary, a spin-artist (spewing paint out her ass onto 20 feet of paper while being twirled upside down) and a piece of meat. She's a plain ol' mother of three who has been exploring her sexual boundaries publicly for decades and is a professional 'submissive' (as opposed to a dominatrix).

What? Women being objectified and humiliated? That's horrible! It is, but it happens all the time. Why not explore the physical, emotional and spiritual impact objectification has by consciously becoming an inanimate object?

Femcar's main partner is a surgeon who she had slice out a small piece of her flesh (think of a piece of

julienned carrot) on her lower stomach, just below a former tummy-tuck scar. Once the bit was removed and she got a few stitches, he fried it up with some mushrooms and we all sat down to have Femcar stroganoff. This was a public scene where people could watch and audience members could partake in dinner if they wanted. Think of it as performance art. Some people ran screaming from the room, others gagged, a few laughed and a few noshed on the human noodle stew. She felt that by allowing this to be done to herself, she was breaking through a societal taboo she had grown up with, and it made her ecstatic. She's done it half a dozen times since then. Think of it as her own form of body modification.

After the first scene there was a lot of chatter online about the legality of what had occurred. Was eating human flesh even legal? We checked with lawyers in several states and were told that "well, consensually eating the flesh of another is not illegal from what we can find," but that doesn't mean there isn't some law out there that says partaking of humans for dinner is a no-no.

This scene wasn't like the one psychopath Dr. Hannibal Lector had when he stated "I ate his liver with some fava beans and a nice Chianti." This was a consensual meal with a willing donor who wanted this done to her. How'd she taste? Frankly, it was too small of a piece of flesh to say if she was like steak or chicken. It was taboo, and taboo always tastes good to me.

Dr. Evil is a Ph.D. and not a medical doctor. If you have medical questions please see your medical professional or make an appointment at Planned Parenthood. If you have legal questions about your sex play, ask an attorney.



I recently went to court for a possession ticket and was told by my public defender that it is one-hundo percent legal for a cop to lie to a civilian. Is this true? The night I got the ticket, I was out with my roommates and we were going to go watch Avatar 3D at Jordan Commons. We smoked a bowl in the car (bad thinking, I know!), and were headed to the theater when the security officers from Jordan Commons stopped us. We were immediately (and very rudely) asked who had the "dope" and were escorted back to the car where it was. The Sandy cops came shortly after and we were told if one of us said the pot and pipe were theirs, then only he would get the ticket. The roommate who brought it told them, and we ended up all getting tickets. I got off with a Plea and Abeyance, but still feel like I got stiffed, as we were all definitely told that only one of us would get a ticket. I thought we'd be able to get off on the fact that we were lied to, but apparently no dice. Also, the report said that their was an eighth in the car when it was only about a half of a bowl. I know ANY amount of pot is illegal, but it still made me mad that they lied on the report about that as well. What's up with that? It doesn't make sense that someone who is defending the law can override it, especially in a teeny-tiny little case like this.

Thanks. Blegh.

Dear Blegh:

You've asked an excellent question. However, there's a lot more to it than inquiring about cops lying or breaking promises. I'm curious why you took a plea if there was no way they could reproduce the 1/8 oz? The prosecutor would've tossed the case right then when he saw it was only a bowl and no eighth to go along as the report indicated. Don't think they could submit a non-legit, throw down eighth. Evidence

doesn't work that way, except in the movies. I guarantee the entire evidence room and evidence booking process is not backing up that cop. Next time you might want to think about fighting it and springing for a private lawyer. Or, you could quit weed, maybe.

Your public defender is right on that cops are allowed to lie. Is it a best practice for them to do so? That depends on too many factors to get into here, but there are other variables.

Instead of taking a plea, let's say you went to trial. You and all your witnesses are going to testify that the only reason you said anything was that the cop promised he'd only arrest the person responsible for the missing eighth. Obviously, you were detained and not free to leave. So, you were read your Miranda warning before any custodial questioning that could elicit an incriminating response, right? You only agreed to talk because the cop promised not to arrest you if it wasn't your weed anyway, right? A judge in a Justice Court (which isn't a court of record anyway) isn't really going to care if the cop lied, and therefore the prosecutor won't either. However, if you asked for a jury trial instead of a bench, I guarantee the prosecutor was not going to like having your defender telling regular citizens about how a deceitful cop lied to a bunch of kids so he could knock out a bunch of arrest tickets for weed. What the cop did, but it surely wouldn't look good to a reasonable jury. They might just feel sorry for your stoner butt and let you off the hook.

Now, let's say you have a piece of shit child molester who rapes a small kid in a 7-Eleven bathroom—yes, that kind of thing does happen. You have no usable evidence and desperately need a confession. So, you quickly tell your partner to stick a fake-looking camera on the ceiling pointing at the bathroom in the store. You walk this filth into the 7-Eleven and show him how you have him on that camera going into the bathroom with the child. Then you take him back to the interview room and let him know you don't think he's stupid, just real sick and needs help and counseling ... blah, blah, blah ... Then sit back and listen to his confession. When that goes to trial, the jury is probably going to think, "What a great police tactic that was to get this vile germ to confess his crimes!"

So yes, they can lie. Should they? Well, not always, but sometimes, most definitely.



BEER REVIEWS

Beer Reviews

by Tyler Makmell
tyler@slugmag.com

2010 was a year that the City of Salt saw two new craft breweries, more than enough new seasonals, enough high gravity beer to give you a wedgie, and some damn fine liquor. So with all this booze hitting the craft beer and liquor scene in Utah, it was hard not to blow my load on the conclusion to the year. So for you, we will be highlighting the best of the best that hit market and what I feel best summarized the bad-ass-ness-ocity that is the motherfucking Utah craft scene!

Outer Darkness (2010)

Brewery: Squatters / Utah Brewers Cooperative

ABV: 10.5%

Serving Style: 22oz Bottle

Description: The pour is pitch black and settles with a heavy brown head. The aromatics open up into a complex combination of heavy chocolate roasts, vanilla, coffee, and some licorice. The flavor creeps in with sweet dark fruits coated in chocolate and coffee, then polishes off with a vanilla backing and a soft alcoholic warmth.

Overview: As this was the year for the Utah Brewers Cooperative to be kicking some serious ass in the craft beer industry, I only saw it fit to give these guys the year end review. Outer Darkness was originally conceived by Squatters (downtown), and has now been taken up by the Co-Op. They have most definitely met the quality of the original, so for those of you who were not able to snag a bottle of the 2009 version of this brew, hopefully you got your hands on a couple from this batch.

Silver

Distillery: High West

ABV: 40% (80 Proof)

Serving Style: 750 ml Bottle

Description: This brilliantly clear spirit opens up with aromas of toasted almonds, sweet fruits, grass-like characteristics, and soft vanilla follow-through. The flavor follows suit with a dangerously smooth drink and moderate warmth on the end. The residuals left behind are soft pears, grainy roast, and a balanced yet subtle oak.

Overview: For an un-aged whiskey to taste this smooth and have such

flawless character, it's no wonder the boys at High West are already making a name for themselves in this state and many others. This comes onto the craft liquor scene at a time where craft distillation is the new boom. And why not put Utah on the map to end the year? —Tyler Makmell

Cherny Bock

Brewery: Bohemian Brewery

ABV: 4.0%

Serving Style: 12oz Can



Description: Finally I can take this local favorite home with me. Cherny Bock is a smooth schwarzbier or black lager that has long been available on draft. Pouring from the can an opaque black with mahogany edges and a light cap of tan-to-off-white foam, it looks the same, but how does it taste? The body is full, supported by toasted malt, a light, balanced hop and defined by the almost sooty roasted quality of some of the darker grains used here. More on the black coffee end than the chocolate that other dark beers often favor. Plus, there are none of the tinny or metallic aromas or flavors that some beers can get when they're canned.

Overview: Bohemian's Pilsner has been available in silver and green cans for a while now and the last year has already seen the release of their popular Viennese in red. With this latest release of brand new, handsome looking black cans, I can finally stuff my fridge until bursting with Bohemian. I wonder if they'll start selling sampler packs? I have been a big fan of this beer and I'm glad to see it make the transition to cans without losing anything. I wonder if it would work well for beer pong. Cheers to the Czech-style brewers down in Midvale for letting me have this one at home. —Rio Connelly

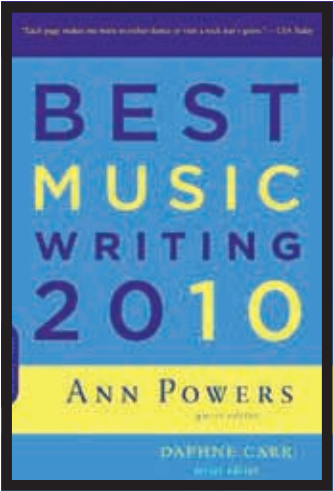
BOOKS ALOUD

Best Music Writing 2010

Daphne Carr – Series Editor

Da Capo Press

Street: 11.09



If you think serious music writing has reached the lowest common denominator since the proliferation of incessant music blogging, *Best Music Writing 2010* will remind you of how professional, and good, serious critiques and examinations of music and culture can be. *Best Music Writing* visits just about every musical neighborhood from tabloid-heavy pop, to classical, jazz, zydeco, to **Nitsuh Abebe**'s landmark *Pitchfork* article "The Decade in Indie." Beyond a collection of great articles about musicians, *Best Music Writing* has fantastic thoughts about how music reflects America's changing cultural norms and vice-versa. One such article, **Hua Hsu**'s "The End of White America," originally published in *The Atlantic*, presents the success and hyper-rich lifestyles of African American hip-hop moguls **Sean "Diddy" Combs** and **Jay-Z** as guideposts of how to navigate a post-racial America. Topics range from indie rock's tepid sexuality to **Adam Lambert**, **Merle Haggard** and everything in between. —Ryan Hall

Body Type 2: More Typo-

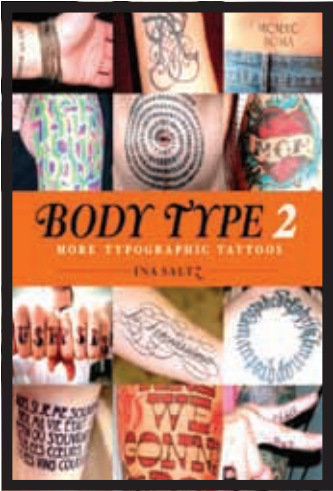
graphic Tattoos

By Ina Saltz

Abrams Image

Street: 03.01

Some may have to explain the motive and the meaning behind a tattoo. Others eschew explanation and get the word printed on them. Such are the inked denizens who call the *Body Type* series home. The photography, by well-known documentarian Ina Saltz, literally says it all in this second book. The work is both inspirational (from someone who wants to get some sort of typography on their person) and equally disturbing. Whenever one sees photos of tattoos an either/or reaction takes place—either disdain/questioning or admiration. *Body Type 2* lets the viewers make that decision themselves, with very little in terms of explanation behind the majority of the works. This is an interesting read for the casual tattoo observer and an equally interesting book for the more studied



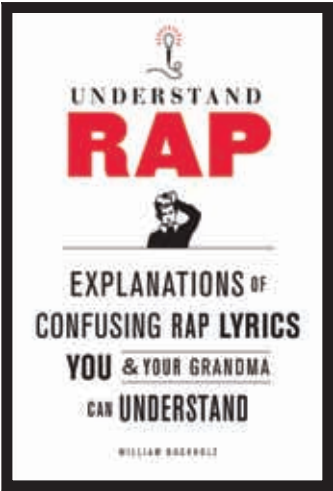
artist and purveyor, a perfect piece for a tattoo parlor waiting area. —JP

Understand Rap: Explanations of Confusing Rap Lyrics You and Your Grandma Can Understand

William Buckholz

Abrams Image

Street: 10.08



Understand Rap is a book set out to help people of the elder generation get a better understanding of rap songs. It is an honest effort—the author ultimately does a good job of providing close readings on a small section of lyrics from popular rap songs. My problem with this book is the terrible representation it has of the hip hop community. Aside from the occasional **Biggie** or **Tupac** lyric, this book mostly features **Lil Wayne**, **The Game** and a slew of those shitheaded bullshit characters like **Rick Ross**, **Trey Songz** and **Soulja Boy**. The close readings, however, were quite enjoyable. One truly forgets how ridiculous people sound when they rap about internet socializing. Next time you're jamming to your favorite **Akon** track, try and give it a nice close read. —Jamie Sprinkle



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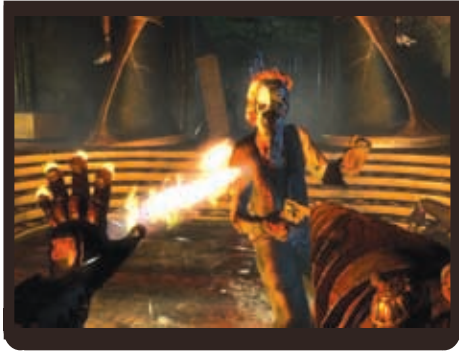
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OTHERS!

GAME REVIEWS



Mass Effect 2



Bioshock 2



Heavy Rain

Top 5 Videogames of 2010

By Jesse Hawlish
jhawlish@gmail.com

As much as I try, I can't play everything. So if you can't find *Super Scribblenauts* or *Starcraft II* or the latest *WoW* expansion on this list, it is not a reflection of their merit, so much as an indication that I am but one nerd with finite resources. Don't be hatin'.

5

Red Dead Redemption

Xbox 360, Playstation 3

I've said it before and I'll say it again: *RDR* impresses in many ways, none more so than its geography. The physical layout of 1911 Mexico and America is so accurate that it makes every other game set outdoors pale in comparison. But, of course, the game makes the list because it's a real blast to play, not because its mesas, gullies, troughs, foothills, fields and hillocks are geographer approved. *RDR* is quite easy, it's true, but it remains fun, so it's not a problem. Rockstar has upped the open-world genre ante yet again.

4

God Of War 3

Playstation 3

Much like *Halo*'s health system, *GOW*'s third-person, fixed-camera, combo-based melee combat gameplay is a much-copied affair. After years of derivative *GOW*-like games, *God of War 3*'s gameplay still managed to be much better than the plethora of wannabes. Kratos' epic finale is a revenge gamers had been waiting for for a long time. What the story may lacks in logic, it makes up for in intensity, anger, and a small, welcome touch of compassion from the Ghost of Sparta. *GOW3*'s budget was probably comparable to

a small country's GDP, and it shows in every scene, set piece, nook and cranny. Every moment of this game is impressive, bloody, savage, and satisfying. After all, nothing quite matches the specific pleasure of punching Zeus in the face for as long as you damn well please.

3

Mass Effect 2

Xbox 360, PC

Nobody does it quite like **Bioware**. *Mass Effect*, *Dragon Age*, *KOTOR*—these guys know how to build a god damn convincing fictional universe. The history, lore, politics, and societies within the world of *Mass Effect* are beautifully fleshed out and always presented intelligently. Although I miss the Mako, and planet probing is beyond tedious, in every other aspect *Mass Effect 2* exceeds its already fantastic predecessor. The ability to carry your *ME1* character and all her past decisions into *ME2* set a new standard for videogame role playing. My Commander Shepherd is as dear to me as any fictional character I can think of. I remember her trials and her upbringing. I can tell you how she would react to any given situation because the game has given me leave to *create* her as I see fit, and to watch her grow. It's a significant step forward in the connection between the gamer and the role the gamer is playing. I can hardly contain a nerdgasm at the mere thought of *Mass Effect 3* (ohmygodohmygodohmygod!).

2

Bioshock 2

Xbox 360, Playstation 3, PC

I feel like no one loved *Bioshock 2* quite as much as I did, and that just breaks my heart. My memory isn't quite what it was before I got all mixed up with the bad kids back in high

school, but from what I do remember, *BS2* is the most flat-out fun I've had with the FPS genre ever—and I've probably played a hundred of 'em. The combination of plasmids, weapons, enemy types and environments culminates in a brand of highly strategic shooter gameplay that you just can't find anywhere else. Leave the vita-chambers to the content tourists: This game truly shines only on hard, and with vita-chambers turned off. I giggled many a giggle at the deliciously creative attack combinations with which I dispatched every splicer. Do I flame-cyclone him to the ceiling and try to pin him up there with the speargun? Do I turn his friends against him then set a swarm of bees on whoever's left standing? So many choices ...

1

Heavy Rain

Playstation 3

Remember when prognosticators envisioned a future in which movies and games would merge into some kind of singular, interactive media? I personally pictured VR helmets in movie theatres, or something equally improbable. In February 2010 such a thing was released in the form of *Heavy Rain*—a more subtle and more effective franken-media than anyone was expecting. *Heavy Rain* inhabits a previously unexplored spot between film and videogame, which is cool, new and exciting. But what puts it at the top of my list is the depth of its story and the entertainment value therein. *Heavy Rain* is a mature, emotionally impactful experience on par with any of the best dramas you've seen in the last twelve months. The fact that your own decisions drastically affect the plotline serves to elevate the experience to something more than simple storytelling. *Heavy Rain* is a glimpse of the future and a solid first benchmark for the interactive storytelling trend.

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LOCAL CD REVIEWS

The Archer's Apple Suburban Ocean Self Released Street: 04.17 The Archer's Apple = The Devil Whale + Fleet Foxes

Many a local band in Salt Lake City is starting to sound like they're from Oklahoma. For the record: I once lived in the Midwest and it's a shitty part of the country. Maybe it would be better to pretend you're from California or Florida, but this band does do a great job channeling country angst while playing shows down at BYU. You can tell Provo is a hotbed of emotion-filled folk now, and this band is spearheading that movement. The folk isn't bad—it's well done and has enough modern production to make it less lo-fi and more high five. The harmonies on tracks like "Chameleon" are well done and the guitar is nicely executed. Also, the CD art is pretty badass. ~JP

The Black Arrows We've Been Saying So Long For So Long Self-Released Street: 04.23

The Black Arrows = Shiny Toy Guns + Paramore + Neon Trees
My immediate thoughts on listening to this were, "Why?" and then the follow up, "Why does the world need more chick pop?" I believe the answer is money. At least we got to see the lead singer of Paramore's boobs Tweeted, but I don't think local broad **Ashley Rae** will be doing that anytime soon to make her music more exciting. Don't misunderstand, this album is really good pop. The vocals are clean, the synths are clean, even the guitar is flawlessly clean. The lyrics are very dirty, though—so edgy: "I know it's wrong/ I kind of like it/ it moves me along. And when the saints go marching I won't be in that number/ I'll be marching to a different drummer." And that is all you need to know about this 8 song EP. ~JP

Killbot
The Horror E.P.
Self-Released
Street: 11.06
Killbot = Iron Maiden + Metal Church + 3 Inches Of Blood + Annihilator
Killbot's back with insatiable metal hunger in *The Horror E.P.* **Deavy Metal** eases us into the mayhem with a gorgeous classical guitar intro in "Beware the Moon," which is riddled with howls from a werewolf and the whimpers of victims-to-be. The track erupts into a galloping thrasher where the band displays the catchy harmonization and Maiden-like licks that they have branded as their style. Killbot exhibits a keen sense of cohe-

siveness here—**Mikey T.**'s drumming propels the EP's entire orchestration as he seamlessly transitions through tempos and melds everyone's parts together. T. illustrates his prowess on the skins in "Kill the Priest" as he slams toms in the song's buildups and affords the track a driving rhythm. **King Kobra** (guitar), **Paul Lachica** (bass) and Deavy Metal tap into the 'Bot's catchy instrumental work in "Sheathed in Black," but also perform whinnying solos that lend the track a ghostly aura as well. A mean cover of **Slayer's** "Tormen-tor" closes the release, but as you listen, be sure to note the themes of the songs—Deavy Metal's raspy cadences deal with *An American Werewolf in London*, *The Exorcist* and a Killbot horror music video coming soon. ~Alexander Ortega

Laserfang Mammoth Kilby Records Street: 12.04 Laserfang = Vile Blue Shades + Mammoth + Night Sweats



Laserfang opens their album the way that most bands would close a set after a multi-song encore. The first track on the album, "Master Control Program" starts with a minute-long musical instrument orgy before diving into a funky, electro-infused dance party. **Shane Asbridge's** vocals don't roll in until almost the third minute of the song, but when they finally do make their appearance, they only amplify the epic, apocalypse-style dance rock. Laserfang is well known for their energetic live performances and *Mammoth* captures their bouncy and sometimes out-of-this-world stage presence. At times, the album sounds more polished than the band does live, but that may be more related to the lack of whiskey that I've consumed while listening than the actual recording. My favorite tracks are "Captain Ivan Drago," "Alan Stanwyk" and "Baron Vladimir Harkonnen." If you've somehow managed to miss the musical phenomenon that is Laserfang, be sure to check them out and buy their album. Even

if you decide you hate the music (i.e. you have bad taste) the multi-colored melting mammoth cover art created by **Sri Whipple** is worth the price alone. (Kilby: 12.04) ~Jeanette D. Moses

Problem Daughter With Open Hearts & Empty Hands Posthumous Records Street: 03 2009 Problem Daughter = Fake Problems + The Briggs + Stiff Little Fingers + Hot Water Music + One Man Army + Woody Guthrie + NOFX

I'm a little disappointed that it took me this long to find out about this band. Problem Daughter delivers catchy-as-hell punk rock atop major-key chord progressions with fun upbeat instrumental work. What's interesting is that the actual words that singer **Regan Ashton** belts out in songs like "Good Friends" aren't what initially seize our attention, but, rather, his timbre and comfort with his melodies—he demonstrates his vocal skills with a balance of scratchy and melodic singing. Problem Daughter creates a distinguishable sound from what's out there with their fluid alternation between guitar-picking, chugs, and bass leads akin to NOFX such as in the opening of "Nothing Personal." Drummer **Trey Bird** bolsters these facets with percussion that accentuates the character of the other instruments and blends with each song as a whole. It would be difficult to categorize Problem Daughter into any one punk sub-genre, as they employ the sounds of various punk circle pits in their own pop-punk pogo-party. ~Alexander Ortega

Stumphead Don't Give a Fuck EP Famous Anus Street: 07.10 Stumphead = Nature – Patrick Swayze's Ghost

When I first looked at the album art (done in MS Paint by the looks of it) and subsequently popped in the CD, I just assumed that the band was made up of a bunch of lazy, masturbating high school sophomores. Imagine my surprise when minimal web-based research revealed that these dudes are old enough to grow facial hair and drink in bars. Although the vocal style is exactly the same as you might find on recordings from singer **J-Hole's** other project, **The Hung Ups**, this stuff is a lot less poppy. It maintains obvious punk influences and sensibilities while drifting slightly to the dark world of metal and hardcore. The recording quality of this EP is no more than

that of a sloppily mixed basement demo, but the band's energy blasts through, giving the feeling that they might actually be pretty good live. ~Nate Perkins

Theta Naught Naught Christmas Differential Records Street: 12.18

Theta Naught = Rachel's + Do Make Say Think + Christmas
It's Naught Christmas-time! If there is one thing to avoid like the plague this Holiday season it is overproduced, pandering Christmas albums. Luckily, for Theta Naught, *Naught Christmas* is none of those things. Theta Naught play hyper-literate post-rock rooted firmly in a neo-classical framework. With *Naught Christmas*, this SLC ensemble take traditional Christmas song structures, deconstruct, improvise around reoccurring motifs and rebuild into sprawling arrangements centered around recognizable melodies and movements. Songs like "O Come All Ye Faithful" and "God Rest Ye Merry Gentlemen" are given a sense of foreboding compositional weight centered around guitar, cello, drums, keys and harp—pretty impressive stuff given most renditions of classic Christmas songs by contemporary artists are un-listenable. I was going to make some **Trans-Siberian Orchestra** joke here, but eh, it's Christmas. (Nobrow: 12:18) – Ryan Hall

Uncle Scam Redneck Funeral Self-Released Street: 09.01 Uncle Scam = Veruca Salt + Candlebox

There is only word I can really use to describe Uncle Scam: "Sexxxcellent." The band, no matter how good they are, has contributed to the English language in a way where it will never be the same. "Sexxxcellent" is the title of the second track on the band's genre-smashing, provocative full length, and I'm pretty sure the song is about singer **Ischa's** sexual encounter with some unnamed grappling partner. If **Eddie Vedder** turned into a phone sex operator and sung all his enticing lines over some **Pearl Jam** demos, then you would have Uncle Scam. The band is solid with their jam-blues-oriented rock and the female vocals are capable of keeping up with the music. I just think the band needs to find its direction a bit more. Either keep it serious like the other eight tracks on the album and sing about life's pressing issues or keep it easygoing and "Sexxxcellent." ~Jon Robertson





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THE DAILY CALENDAR

Send us your dates by the 25th of the previous month: dailycalendar@slugmag.com

Friday December 3

Gallery Stroll – *Downtown SLC*
Dubwise – *Urban*
Larusso, The Blackhounds, The Trademark, Adam Turley – *Kilby*
Play: Go to Hell – *Pickle Factory*
Winter Beehive Bazaar – *Provo Women's Center*
Cory Mon & The Starlight Gospel – *State Room*
Musical: A Year With Frog & Toad – *Egyptian*
Turncoat and Church – *Fifth*
Waterscapes by Lyndy Lovelady – *Utah Arts Alliance*
Teri Ockery's – *Gray Wall*
Sam Vega Band, Sonny Pete – *ABG's*
The Awkward Hour: Sister Dottie Dixon – *UtahFM*
Play: If You Give A Mouse A Cookie – *Kings English*
Hour 13, 11th Hour, The Terks, MattBenJackson – *Liquid Joe's*
SNDTRKR, The Hotness, David Williams – *Woodshed*
French Horn Rebellion – *W Lounge*
St. Michael the Archangel & His Possum Pals – *Muse*
Fictionist – *Velour*
Adam Nello, DJ Timone – *Depot*
Tony Holiday Band – *Brewski's*
Unholy Lust, Depths of Misery, Xolotl, Winterlore – *Dawg Pound*
Soggybone – *Hog Wallow*
Hammer Inc. Art Festival – *Downtown SLC*
Roby Kap – *Pat's BBQ*
Suicycles, Muscle Hawk – *Bar Deluxe*
The Better Life Band, Heartbreak Hangover, Super So Far, Corvid – *Vegas*
Huckleberries – *Green Pig*
KRCL Polar Jubilee: Spell Talk, Mad Max & the Wild Ones, Bad Brad Wheeler's Hanukkah Harmonica Army, Joshua Payne Orchestra – Salt Lake Hardware Building

Saturday December 4

Cunninlyguists, DL Incognito – *In The Venue*
Winter Market – *Utah Cultural Celebration Center*
Meeting of the Tribes – *Masonic Temple*
Laserfang, The Future of the Ghost – *Urban*
Laserfang, Future of the Ghost, Young Yet Brilliant Sleuths – *Kilby*
Winter Beehive Bazaar – *Provo Women's Center*
Writing Workshop – *SLCC Community Writing Center*
Cam Folker, Mimi Ticker, Josh Whittie – *Fifth*
The Spazmatics! – *Liquid Joe's*
Cache Valley Cartel, Taylor Brown, Buddha Pie – *Woodshed*
Thieves & Villians, The Revovery, In Words of the Mute – *In The Venue*
Seperation of Self, Cave of Roses, Deny Your Faith, Massacre At The Wake – *Vegas*
DJ Camilo – *Elevate*
Jason Allen is a Jerk, Sweatband, The Darlin Broads, The Lionelle, We DroplikeBombs, Hello Panda, Mermaid Baby, A Sometimes Army – *Basement*
Jordan Clark, Caleb Loveless – *Muse*

Imagine Dragons – *Velour*
Mullet Hatchet – *Brewski's*
Darrel of Meat, Melissa Kelley, Ravings of an Acousticman – *Dawg Pound*
Rocking Jukes – *Hog Wallow*
2nd Annual City Wide Help-Portrait – *Studio 600*
Digital Underground – *Teazers*
Sam Ronson – *Downstairs*
Mel Debarge – *Harry O's*
Pete Anderson – *Pat's BBQ*
Velvetones – *Johnny's*
Soul Redemption, Sarah B – *Bar Deluxe*
Blues on First – *Bar Deluxe*



Derek Dyer's Glitter People 12/17 Sorenson Unity Gallery

Sunday December 5

Black Angels, Spell Talk – *Urban*
KUER Gold Party: Los Lobos – *Rose Wagner*

Monday December 6

Tame Impala, Stardeath & White Dwarfs – *Urban*
Tokyo Police Club, Tolchock Trio – *Kilby*
Free Film: I Remember Better When I Paint – *City Library*
Rumi Poetry Club – *Anderson-Foothill Library*
John Pizzarelli – *SLC Sheraton*

Tuesday December 7

Brother Ali, The Grouch, Eligh – *Urban*
Moneypenny, Dylan Roe, Nathan Spenser & the Low Keys – *Kilby*
Jon Schmidt – *Peery's*
Hellyeah, Hail The Villian, Anew Revolution – *In The Venue*
DJ Selleck – *Bar Deluxe*

Wednesday December 8

Jay Brannan, The Awful Truth – *Urban*
Terks, Secret Abilities, Danger Button – *Kilby*
Chamber Music Series – *Utah Museum of Fine Arts*
Fauna, Passive – *Liquid Joe's*

Greeley Estates, Vanna, Tides of Man, A Bullet For Pretty Boy – *Basement*
Bret Michaels – *Depot*
Kevyn Derr – *Hog Wallow*

Thursday December 9

DulceSky, Plastic Furs, Summerhead – *Urban*
Horse Feathers, Y La Bamba, Paul Jacobsen – *Kilby*
The Dope MC's, Metal Gods, Bootiequake – *Liquid Joe's*
Formerly So, Visions of Decay – *Vegas*
Loo Steadman, Merbot Collective, Daddy Long Legs – *Why Sound*
Puddle Mountain Ramblers – *Hog Wallow*
The Green, Iration, The Movement – *Sound*
Ryan Shupe & The Rubberband – *UVU Grande Ballroom*
DJ Brisk – *Harry O's*
Dead Winter Carpenters – *Piper Down*
Scotty Haze – *Pat's BBQ*
Pat Maine, MC Pigpen – *Bar Deluxe*
Scully Dope – *Green Pig*

Friday December 10

Reckless Kelly – *State Room*
Irony Man, Little Black Pill, Might Be Tragic – *Fifth*
Suicycles – *ABG's*
The Awkward Hour: Cody Eden – *UtahFM*
Mister Heavenly, The Continentals – *Kilby*
Rune, Pink Traktor, Opal Hill Drive, American Hitmen – *Liquid Joe's*
32Bravo, The Will Baxter Band – *Woodshed*
OkGo, Interparty System, Middle Class Rut, Brogan Kelby – *Complex*
Framing Hanley, It's Alive, Transmit Now – *Avalon*

SLUG Localized: Daniel Day Trio, Night Sweats, John-Ross Boyce & His Troubles – Urban
Killbot, Dead Vessel, BruteForce – *Sugar Shack*
American Attic, Welcome To The Woods – *Basement*
Dark Star Ochestra – *Depot*
Hotel Le Motel, The Rugs – *Brewski's*
A Balance of Power, Incidious, Ravings of a Madman, Autostigmatic – *Dawg Pound*
2 ½ White Guys – *Hog Wallow*
Free Film: Exit Through The Gift Shop – *Salt Lake Art Center*
Allred, New City Skyline, Tessa Barton – *Rail*
Roby Kap – *Pat's BBQ*
Aftermath of a Trainwreck, Bird Eater, The Current, Despite Despair, XBuilt on LiesX – *Underground*
Dirty Blond – *Bar Deluxe*
Jake Drier – *Green Pig*
Happy Birthday Nate Perkins!
Happy Birthday Ryan Hall!

Saturday December 11

Winter People's Market – *Trolley Square*
Mason Jones & The Get Togethers, Spooky Moon, Blackhounds, Matt Ben Jackson – *Urban*
Sister Dottie S. Dixon's Holiday Extravaganza – *WSU Union Building Ballroom*
Auditions – *Academy of Performing Arts*

Reckless Kelly – *State Room*
Velvetones – *Fifth*
Parlor Trix, Kirs Barber, The Bad Apples, Dean Risko, Young Slim, Gangsta Hop, DJ Kool Kel – *Kilby*
Spazmatics – *Liquid Joe's*
DJ Pauly D, Jake Williams – *Salt Palace*
Cosmic Gate, John O'Callaghan, Craig Robin, Brian Burr, Drew Latta – *Salt Air*
N-Type – *W Lounge*
AM Revelator, Cache Valley Cartel, Rooftop Bandits, Amplitude – *Basement*
Matt Weidauer, Willy Eklof, Adding Machines – *Muse*
Nigel & The Metal Dogs – *Brewski's*
Green Man 7 – *Dawg Pound*
Dechen Hawk – *Hog Wallow*
DJ Cooch – *Bay*
DJ Irie – *Harry O's*
Outspoken, A18, Tamerlane, Xibalba, Sleeping Giant – *Sound*
Cornered by Zombies, Muckracker, Red Locust – *Burt's*
Jeremiah Maxey Trio – *Johnny's*
Slippery Kittens Christmas Show – *Bar Deluxe*
Hoo Doo Blues – *Green Pig*
N-Type – *W Lounge*

Sunday December 12

Jerry Joseph & Wally Ingram – *State Room*
Jeffree Star, Abandon All Ships, It Boys – *Complex*

Monday December 13

Auditions – *Academy of Performing Arts*
Free Film: Breakfast With Scot – *Tower Theatre*
Family Force 5, Forever the Sickest Kids, Shorelines End, The Never Ending Summer – *In The Venue*
Happy Birthday Jon Robertson!

Tuesday December 14
MillionYoung, The Great Mundane, Spirit Master – *Urban*
Record Show/Swap – *Linen Building*
Say Hi to Skyline – *Kilby*
Sweatshop Union – *Brewski's*
Free Film: A Small Act – *City Library*
DJ Selleck – *Bar Deluxe*

Wednesday December 15

Sweatshop Union, Dirty Circus, Burnell Washburn Dope Thought (6:30pm) – *Kilby*
Sweatshop Union, Dirty Circus, Scenic Byway, Feel Good Patrol (10pm) – *Urban*
Talia Keys, Gemini Mind – *Hog Wallow*
Mushroomhead – *Complex*

Thursday December 16

The Dean Don Show – *Urban*
Miss Corery Benefit: Discourse, Blackhounds, King Niko, Mason Jones and the Get Togethers, All Things Glowing Brightly, Damir Hara – *Kilby*
Patwa – *Woodshed*
Marcus Bentley – *Hog Wallow*
Phil Vassar – *Westerner*
Scotty Haze – *Pat's BBQ*
Decibal Burn – *Burt's*
Raashan Ahmad – *Bar Deluxe*
Swamp Boogie – *Green Pig*

Friday December 17

Devil Whale, Starmy, Tolchock Trio



D.R.I. 12/18 Club Vegas

– Urban

Reveeler– *The Fifth*
Laserfang, Night Sweats – *ABG's*
Low, Charlie Parr – *Kilby*
Problem Daughter, Baby Ghost, Storming Stages & Stereos – *Muse*
Morgan Page, DJ Timone – *Depot*
MC Pigpen, Pat Maine, MultVersal – *Brewski's*
Marinade – *Hog Wallow*
Bar J Wranglers – *UCUU Center*
Black Sheep – *Downstairs*
DJ Brisk – Harry O's
Trapt, Abused Romance – *In The Venue*
Roby Kap – *Pat's BBQ*
Kate LeDeuce and the Beer Barons, Darren Caine – *Burt's*
Orbit Group, Jarrett Burns – *Bar Deluxe*
Rain Dogs – *Green Pig*

Saturday December 18

Designer Drugs, Cedric Gervais, AC Slater, Cold Blank – *Salt Palace*
Caryn's RocknRoll Rampage – *Fifth*
Porcelain Plates – *Utah Museum of Fine Arts*
Theta Naught – *Nobrow*
Spell Talk, Cornered By Zombies, God's Revolver – *Urban*
D.R.I., Evile, Gamma Bomb, L.H.A.W, Desolate – *Vegas*
Fizzy Form, GeorgeLife, Human Gene, Jef Doogie, DJ 2BE – *Bar Deluxe*
Fire In The Skies, Breaux – *Basement*
Wild Apples, The Lunatic – *Muse*
Breakfast Club – *Brewski's*
Jesus Rides a Riksha, Meat Wagon – *Dawg Pound*
Velvetones – *Hog Wallow*
Winter People's Market – *Trolley Square*
SKP'z – *Johnny's*
Fizzy Form, George Life, Jef Doogie, Human Gene, DJ 2BE – *Bar Deluxe*
Terrence Hanson Trio – *Green Pig*
Happy Birthday Josh Joye!

Sunday December 19

Happy Birthday Ross Solomon!

Monday December 20

Happy Birthday Liz Phillips!

Tuesday December 21

Puddle Mountain Ramblers, Hectic Hobo, Afternoon – *Urban*
Whatever It Takes – *City Library*

Wednesday December 22

Terks, Junior Giant – *Urban*

Thursday December 23

Yze, Pat Maine, MC Pigpen, Taks & Linus, Dumb Luck, Konsickwence – *Urban*
Fat Soul – *Hog Wallow*
Scotty Haze – *Pat's BBQ*
DJ Selleck – *Bar Deluxe*
Marinade – *Green Pig*

Friday December 24

Roby Kap – *Pat's BBQ*
Happy Birthday Ben Trentelman!

Saturday December 25

Daniel Day Trio – *Green Pig*

Sunday December 26

The Future of the Ghost, Rebecca Mcintosh – *Urban*

Monday December 27

Incamera, Gaza, Jesus or Genome, Accidente – *Urban*

Tuesday December 28

The Lost Saint Launch Party – *King's English*
Holy Water Buffalo, Max Pain & The Groovies, Red Dog Revival – *Urban*

Wednesday December 29

Emmit-Nershi Band – *State Room*
Fox Van Cleef – *Urban*
Darin Caine – *Hog Wallow*
Young Dubliners, Swagger – *Harry O's*
Emme Packer – *Kilby*
W, Flow – *Burt's*
Happy Birthday Ruby Johnson!

Thursday December 30

Invdrs, Minerva, White Hot Ferrari – *Urban*
Eric McFadden & Tony Holiday – *Hog Wallow*
Michael Blackson – *Club 90*
Holy Water Buffalo – *Kilby*
Scotty Haze – *Pat's BBQ*
Glorious Bastards – *Burt's*
Happy Birthday Mike Cundick!

Friday December 31

Ted Dancin', Laserfang – *Urban*
Carlos Cornia – *ABG's*
M.I.K.E Push, Napt, DJ Hardware, Gunslinger, Nate Metro, Mark Yurm, Spatinum – *Complex*
Reavolver – *Brewski's*
Roby Kap – *Pat's BBQ*
Long Distance Operator, Junior Giant, Muscle Hawk – *Bar Deluxe*

Saturday January 1

I am the Ocean – *Urban*

Sunday January 2

Berchtoldstag – *Liechtenstein*

Monday January 3

Smile for Diamonds, Spell Talk – *Kilby*

Tuesday January 4

Marinade, Dead Horse Anonymous, Timmy Anderson – *Urban*

Wednesday January 5

Mike Brown Skate Night – *Urban*

Thursday January 6

Happy Birthday Cuba Gooding, Jr.!

Friday January 7

Cameron Rafati – *Downstairs*
Pick Up the new SLUG – Anyplace Cool

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Fri 12/3: Suicylces (Members of Cavedoll),

Muscle Hawk

Sat 12/4: Soul Redemption, Sarah B

(Hawaiian Reggae)

**Tues 12/7: Red Bull College Night with DJ Selleck
(\$3 Redbull Vodkas)**

Thurs 12/9: The Breaks Hip Hop with

Pat Maine and MC Pig Pen

Fri 12/10: Dirty Blond & TBA

Sat 12/11: Slippery Kittens Christmas Show

Tues 12/14: College Night with DJ Selleck,

\$2 Redbull Vodkas, \$1 PBRs

Thurs 12/16: The Breaks Presents Raashan

Ahmad of Crown City Rockers

Fri 12/17: The Orbit Group with Jarrett Burns

Sat 12/18: fizzy FORM CD Release Party

with George Life, Jef Doogie, Human Gene, DJ 2BE

Tues 12/21: College Night with DJ Selleck,

\$3 Redbull Vodka, \$1 PBRs

**Thurs 12/23: DownTown GetDown with DJ Selleck and
Street Team (Ony2000 & Number 2)**

Sat 12/25: TBA


Tues 12/28: College Night \$3 Redbull Vodka, \$1 PBRs

Fri 12/31: New Years Eve with Long Distance Operator,



Junior Giant & Medic

**Find us on Facebook and Myspace for
show updates and information**

KILBY COURT



December

1. Landon Balk, The Maybethens, Silt Panels, Gypsy Lucy
2. Cedars, TBA
3. Larusso, The Blackhounds, The Trademark, Adam Turley
4. Laserfang CD Release (on Kilby Records), Future of the Ghost, YYBS
6. X96 Presents Tokyo Police Club, Tolchock Trio
7. Moneypenny, Dylan Roe (from Spell Talk), and Nathan Spenser & The Low Keys
8. The Terks, Secret Abilities, Danger Button
9. Horse Feathers, Y La Bamba, Pual Jacobsen
10. Mister Heavenly, The Continentals, TBA
11. Parlor Trix, Kris Barber, The Bad Apples, Dean Risko, Young Sim, Gangsta Hop, DJ Kool Kel - (DOORS: 6pm)
14. Say Hi To Skyline, TBA
15. Sweatshop Union, Dirty Circus, Burnell Washburn, Dope Thought - (DOORS: 6:30pm)
16. MISS COREY THOMAS benefit show w/ w/ Discourse (CD RELEASE SHOW), Blackhounds, King Niko, Mason Jones and the Get Togethers, All Things Glowing Brightly, Damir Hara (acoustic) - (DOORS: 6pm)
17. Low, Charlie Parr
18. TBA
28. TBA
29. Emme Packer, TBA
30. Holy Water Buffalo, (CD RELEASE), TBA
31. SKA SHOW - (DOORS: 6pm)

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SUN DEC 5TH



BLACK ANGELS
SPELL TALK

TUES DEC 7TH



BROTHER ALI
THE GROUCH ELIGH

WED DEC 15TH



JAY BRANNAN
THE AWFUL TRUTH

WED DEC 15TH



SWEATSHOP UNION
DIRTY CIRCUS SCENIC BYWAY
FEEL GOOD PATROL

FRI DEC 17TH



THE DEVIL WHALE
STARMY TOLCHOCK TRIO

FRI DEC 31ST



TED DANCIN' NEW YEARS EVE BASH
W/ LASERFANG

- DEC 1 MIKE BROWN SKATE NIGHT
- DEC 2 YAMN, PUDDLE MOUNTAIN RAMBLERS, DEAD HORSE ANONYMOUS
- DEC 3 DUBWISE
- DEC 4 LASERFANG RECORD RELEASE, THE FUTURE OF THE GHOST
- DEC 5 THE BLACK ANGELS, SPELL TALK
- DEC 6 TAME IMPALA, STARDEATH & WHITE DWARFS
- DEC 7 THE GROUCH STOLE CHRISTMAS TOUR: BROTHER ALI, THE GROUCH, ELIGH
- DEC 8 JAY BRANNAN, THE AWFUL TRUTH
- DEC 9 DULCE SKY CD RELEASE, PLASTIC FURS, SUMMERHEAD
- DEC 10 SLUG LOCALIZED
- DEC 11 MASON JONES & THE GET TOGETHERS CD RELEASE, SPOOKY MOON FULL BAND, BLACKHOUNDS, MATT BEN JACKSON
- DEC 14 MILLION YOUNG, THE GREAT MUNDANE, SPIRIT MASTER
- DEC 15 SWEATSHOP UNION, DIRTY CIRCUS, SCENIC BYWAY, FEEL GOOD PATROL
- DEC 16 THE DEAN DON SHOW
- DEC 17 THE DEVIL WHALE, STARMY, TOLCHOCK TRIO
- DEC 18 SPELL TALK, CORNERED BY ZOMBIES, GOD'S REVOLVER
- DEC 21 PUDDLE MOUNTAIN RAMBLERS, HECTIC HOBO, AFTERNOON
- DEC 22 THE TERKS, JUNIOR GIANT
- DEC 23 YZE, PAT MAINE, MC PIGPEN, TASK & LINUS, DUMB LUCK, KONSICKWENCE
- DEC 26 THE FUTURE OF THE GHOST CHRISTMAS SWEATER PARTY WITH A DANCE PARTY BY REBECCA MCINTOSH
- DEC 27 INCAMERA, GAZA, JESUS OR GENOME, ACCIDENTE
- DEC 28 HOLY WATER BUFFALO CD RELEASE, MAX PAIN & THE GROOVIES, RED DOG REVIVAL
- DEC 29 FOX VAN CLEEF
- DEC 30 INVDRS, MINERVA, WHITE HOT FERRARI
- DEC 31 TED DANCIN' NEW YEARS EVE BASH WITH LASERFANG

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