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Managing Editor: Jeanette D. Moses
Contributing Editor: Ricky Vigil
Editorial Assistant: Esther Meroño
Office Coordinator: Gavin Sheehan

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Filmers: Andrew Schummer, Brian Baade, Loren Tyrel, Mary Catrow, Slugger

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

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Contributor Limelight

Travis Bone—Cover Artist



Bone frequents SXSW along with showcases in Chicago and Seattle. Check out his exquisite artwork this summer at the *Twilight Concert Series*, *Bonnaroo Music Festival* in Tennessee and, on a more local level, the *Park Café*, *Signed and Numbered* and *Slowtrain*. Read more about Bone in this issue's cover story, and peruse his handmade, limited-edition screen prints or hire him out for freelance work by visiting turturtle.com.

Shauna Brennan
shauna@slugmag.com

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SLUG MAG ///. DEAR DICKHEADS

Dear Dickheads,

I will not waste my time criticizing or insulting SLUG Magazine as 1) it is unlikely to change, and 2) SLUG Magazine probably revels in the letters of shock and repulsion that it regularly receives.

Instead, I will focus on its incorrigible, impulsive vituperations, which, after all, are the things that make bigotry respectable. I wonder if SLUG really believes the things it says. It knows they're not true, doesn't it?

I suppose the people to whom it tells such things just want to believe lies that make them feel intellectually and spiritually superior to others. Whether or not that's the case, SLUG Magazine and its mad theories should be shunned.

To begin with, its invidious plays serve only to illuminate its lack of good taste and decency. And I can say that with a clear conscience because last summer, I attempted what I knew would be a hopeless task. I tried to convince SLUG Magazine that its permissive attitude toward crude language and gestures, sexual promiscuity, and drugs makes me think that I hold fast to the view that even the most rigorous theoretical framework SLUG Magazine could put forward would not leave it in the position of generalizing with the certainty to which it is prone in its warnings. As I expected, it was unconvinced. To wrap up, I'll just hit the key elements of this letter one last time. First, SLUG Magazine is against everything and for nothing. Second, my concern is with morality itself, not with the teleological foundations upon which it rests. And finally, SLUG Magazine has no idea what it's doing.

Dear Anonymous Writer,

It looks like somebody figured out how to work the thesaurus tool in their word program—let me be the first to congratulate you. However, when I look past all of your fancy adjectives, all I can manage to see is someone who probably got their ego bruised. Did we give your boring band a bad review? Did you try to write for us, but plagerized all of your work, we caught you and had to fire you? Are you bitter about it? Well, start your own fucking magazine

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... And next time you choose to inundate our inboxes with this drivel, at least have the fucking balls to sign the shit.

xoxo, SLUG Mag.

Dear Dickheads,

What the hell is up with the Jazz owners and management? Do they care about winning or having a good team? 'Cause it's hard to believe they do. Kevin O'Conner seems to want to do the exact opposite of anything that would help the team progress. Any player that is worth a damn they get rid of or don't even try to keep and they keep these inconsistent mediocre half ass dudes that don't even seem to want to win or progress. Damn Jazz management get a fuckin' grip! What would Larry do? Fire these jerks!

-Pissed Off Fan

Dearest Pissed Off Fan,

Since I care about basketball as much as I care about the fart I just released, I would like to turn this answer to your question into a rant on how ridiculous it is that people care so much about a bunch of overpaid people running around throwing balls around. Instead, consider using that brain of yours to obtain knowledge of things that will actually matter in 10 years or when you're 60 and our health care system is non-existent 'cause people were too busy bitching about how the Jazz lost that game and why the coaches need to be replaced. If you'd like to keep complaining about this nonsense, you can go to a bar called Dick N' Dixies on any given night and look for a goofy looking man named Mike Brown and he will be glad to discuss these issues you have about the Jazz and come up with a solution, which will accomplish nothing.

Love, SLUG

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SLUG magazine

COOKED WITH LOVE: BLACK LIPS

**BY JEANETTE
D. MOSES**
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It was a windy afternoon in Austin, Texas during SXSW when I found myself sitting poolside at a swanky hotel with **Cole Alexander** and **Ian Saint Pé** of Black Lips in a cabana that was clearly marked as being reserved for someone else. "We like to come in and improvise. See, this was reserved," Alexander says as he picks up the sign. "This was reserved for us." According to Alexander and Pé, despite working with a producer for the first time ever, this "improvisational" attitude played a big role during the creation of their sixth studio album, *Arabia Mountain*, due out June 7 on *Vice Records*.

"We're going to take you for a few loops on this ride, but I think this will be our most successful album to date," says Alexander regarding the finished product. *Arabia Mountain* marks the first time Black Lips worked with a producer when recording, and when it came to finding one, they didn't skimp. **Mark Ronson**—who produced **Amy Winehouse**'s Grammy award winning *Back to Black* album—produced nine of the 16 tracks on *Arabia Mountain*, including the first official single "Modern Art." Although the pairing of Ronson's pristine production with the lo-fi psyche sound of Black Lips seems unlikely at first, according to Pé and Alexander the experience was positive. "I believe Mark Ronson is a real motherfucker. A real dude. He said he genuinely liked us, so [the album] sounds good," says Pé. Alexander continues, "Everything Ronson knew about recording he had to rework to work with us. It was a whole other planet. He learned a lot from us, and we learned a lot from him."

According to Alexander, one of the reasons that Black Lips were interested in working with Ronson was because of the Amy Winehouse record, which he described as simultaneously having both a retro and modern sound.

Arabia Mountain has a more polished sound than any of the band's previous releases but maintains their signature sloppy rock n' roll. The album bounces from songs like "Family Tree" and "Spidey's Curse," which shimmer reminiscently of **The Beach Boys**, to tracks like "Raw Meat" and "Bone Marrow" that channel the bouncy high energy of the **Ramones**. When we spoke in Austin, Pé and Alexander seemed genuinely excited about it when compared to their last release, *200 Million Thousand*. Pé described how during the recording of that album the band would be flying off to foreign countries to tour before flying back home to record.



Photo: Zach Wolfe

Black Lips release *Arabia Mountain* on June 7 and play *Urban Lounge* on June 18.

RELEASE ARABIA MOUNTAIN

"To me, [*Arabia Mountain*] is kind of where *Good Bad Not Evil* left off," says Pé before clarifying that he does still like *200 Million Thousand* and that he looks at it as though it were one of his children. "That child was bad, though. We had to put that one in rehab," says Alexander. Black Lips took approximately a year and a half to record *Arabia Mountain*, ample time to slow roast it and "cook it with love." "We didn't want to fuck with anything. We wanted to make sure it was perfect. Now it is," says Pé.

In addition to working with Ronson, **Deerhunter**'s **Lockett Pondt** worked on production for two of the tracks on the album—"Bicentennial Man" and the feel good, surf rock song "Go Out and Get It." But the most unusual contribution to the upcoming album comes from nothing less than a human skull Alexander found on a trip to New York City.

"We use it as a reverberation chamber," says Alexander. "**The 13th Floor Elevators**, who are a big influence on us, used a jug as an echo chamber for reverberation. We did the same thing with a human skull." Pé says that they hope using the skull will imitate the way that sound reverberates inside of a live human skull. The skull makes an appearance in the video for "Modern Art" and, according to Alexander, may be making a few appearances on stage during the band's upcoming tour. "If we can get past the transportation issues, we'll try by all means to get that skull wherever we can," says Alexander. Pé adds, "It's like drugs, you can only bring as much as you can eat. We can't eat that ..."

Although *Arabia Mountain* drops a week and a half before Black Lips play *The Urban Lounge* on June 18, their set list will encompass more than the newest material. "Growing up, I never liked when a band would come on tour and just play the new shit," says Pé. "You build a fan base from your past. Give yourself, and the fans, some of what built you as a band, the past records, and showcase some of the new."

The night marks the second time the band will play Salt Lake City. "I want the Mormon ladies to come say hey. I'll be back stage with some shrimp and white wine," says Alexander.

Check out Black Lips at *Urban Lounge* on June 18 with **Cerebral Ballzy** and openers **Spell Talk**.

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Photos: Katie Panzer

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On Friday, June 10, come out to *The Urban Lounge* to give your aural senses a swift thrashing on all accounts. Prep your ears for the blackened atmospherics of Moon of Delirium and the rolling, uncontainable stomp of IX Zealot. The auditory assault launches at 10 p.m. with Beyond This Flesh, and \$5 gets you in on the action.

Dustin Black – Guitar/Vocals
Gavin Hoffman – Drums
Jeff Franson – Bass

"It's officially pronounced 'Ninth Zealot,'" says drummer Gavin Hoffman, referring to IX Zealot's quasi-cryptic, numeral-ridden name, "but we've heard everything from 'Icks Zealot' to 'Night Salad.'" While this simple misinterpretation may seem like a silly blunder, one can read it as a global metaphor for the band's entire outlook. Where many artists will tirelessly tear their guts out (sometimes literally) in an attempt to be understood, IX Zealot couldn't care less if you "get it" or not.

"I think art is sort of a selfish medium as far as expression," says singer and guitarist Dustin Black. "We don't play this type of music to garner an audience. We do it because we want to."

Like an avalanche, IX Zealot had a slow beginning. The band existed conceptually for almost three years before officially forming in 2009 and was initially conceived as a five piece. However, after establishing a rudimentary foundation as a trio and

several failed attempts to recruit new members, Black gave in to frustration and opted not to fix what wasn't broken. The band has remained a trio, and the arrangement has worked well.

Crafting an ominous breed of sprawling noise that draws equally from both black and doom metal camps, IX Zealot produces a sound that can appeal to heavy music fans all across the board. Still, they're hesitant to classify themselves into any one genre and they tend to operate outside of conventions.

"Genres are fucking stupid," says Hoffman, an omnivorous type who's drummed in various musical projects running the gamut from punk to metal and even jazz.

It's the freedom, lack of inhibitions and versatility that have allowed IX Zealot to progress. Like an open wound left to fester, untended and uncontained, its presence slowly spreads, gaining new life and an infectious strength with each passing moment. All completely self-taught musicians, they're perfectly content to labor over a single song for weeks at a time, allowing it to develop and evolve at its own pace.

Admittedly, the band is slow to write music, but it's not for lack of drive or inspiration. A "touchy feely" songwriter with a background in hardcore, Black says that most songs begin as simple guitar riffs that simply "feel right."

"If we wrote a song for every single riff that Dustin wrote, we'd have enough material for three full-length records," says Hoffman. Instead, the trio chooses to follow each riff and let it take on a life of its own. Many will mutate into full-blown songs, but others will die out. It's an organic process that

requires them to delve into their music, pulling things out from beneath the surface. It's a process of discovery, but it's not pretentious tinkering or virtuosic masturbation. It's a desire to work their songs into oblivion, to distend them to their absolute capacity and coax the right feeling from them.

"People tell us we have a very 'nontraditional' writing structure," Black says. "I guess I'll accept that, but I don't really think about 'structure' or anything when I'm writing."

Unconventionality notwithstanding, they are working toward a legitimate vinyl release, but it's in the distant future and has no specific release date. Things generally work best for them in a no-pressure environment, and obligations like deadlines and show promoters only stifle the flow. They've become decidedly selective in how often they'll play out. "I've been in bands where we would just take any show we were offered," says Hoffman, shaking his head. "I don't want to do that anymore."

Still, they know their massive sound translates well in a live environment and have played a fistful of local shows, including a gig with Singaporean grindcore band **Wormrot** at *Raunch Records* last March. It's a venue the band enjoys for its small size, diverse crowds and the sheer novelty of playing deafening music in an operational record store.

With no obligations and a wealth of synergistic spirit, the prospects are wide open and the mission is simple: to make music that is powerful, fully formed and to their own liking. "We're not here to entertain people," says Hoffman. "We make music on our own terms, and that's the way I feel music should be done."

Alex Jorgenson – Guitar/Vocals
Russell Kummer – Drums
Melissa Collins – Cello
Helen Mehan – Bass

I've been granted the only seat in the small practice space, a rolling computer chair, and I feel a bit like a kindergarten teacher. It's probably because everyone is seated on the floor around me, cross-legged, but I'm not positive. It's an odd pre-pubescent flashback, but I'm not uncomfortable. In fact, having noted the crudely painted pentagram in the outside hallway, the **Bathory** poster on the wall and being just a little giddy from listening to **Judas Priest's** live record on the drive up, a palpable excitement has risen in me.

We hit the standard metal topic of **Iron Maiden** and expound upon Alex Jorgenson's and Melissa Collins' mutual adoration for the group. We touch on Jorgenson's "metal genesis," which came as a youngster when two kids in Maiden shirts beat him up and took his lunch money. We discuss the band's metal pedigrees, a lineup consisting of ex and current members of **Obliterate Plague**, **Desolate Realm**, **Terra Noir**, **Grave Code Nebula** and a host of others. However, I soon realize that despite my hankering to live out an obnoxious *Headbanger's Ball* fantasy, pigeonholing Moon of Delirium as a metal band, even a black metal band, is rather shortsighted.

Moon of Delirium was formed in 2010 when Jorgenson and drummer Russell Kummer became burnt out on their musical endeavors at the time and the two got together to jam. Moon of Delirium was conceived as a departure from their past

bands. "This band is unlike anything I've ever done before," says Kummer.

Moon of Delirium has some sonic similarities to the atmospheric experimentation of obscure metal bands like **Evoken** and **Primordial**, but the band seeks inspiration from anywhere possible. "My influences are as diverse as ever. I used to make fun of **The Cure**," Jorgenson says. "Now? Their darker albums are some of my favorites." The addition of Collins, a classically trained cellist, has also helped them stylistically expand beyond the parameters of a niche genre.

It's not just eclectic music that serves as an influence, though. Supernatural phenomena factor in as well. "I saw a UFO in South Salt Lake. I've seen it four times," Collins says with a smirk but no traceable sarcasm. As the primary songwriter, Jorgenson identifies a childhood fascination with this type of paranormal activity as a profound lyrical inspiration. The band's name is even a loose allusion to a recent **Duncan Jones** film in which an astronaut discovers he's a clone in a terrifying conspiracy.

When pressed to define themselves, the band adopts the utilitarian term "dark metal" (referencing an EP by **Bethlehem**) to describe their sound—a sound geared toward evoking dark feelings, unsettling atmospherics and general eeriness, not headbanging or silly dress codes.

They hope to have their work released as soon as possible and are currently in the studio, recording a five-song EP. In fact, recording is top priority, and they have little desire to become a prominent live band. Essentially, they're happy to create

music that is to be experienced and digested, not moshed to.

Still, for a band pushing their own limits, they do hope to inspire their audience to follow suit and appeal to people outside of the usual metal crowd.

"People need to get out of their tunnel vision," Kummer says, remarking on the restrictiveness of genres and labels. "If you like it, you like it. That's all that matters."

It all comes from a very sincere place, a desire to make something memorable. "I really enjoy anything that's heavy, introspective and unique. That's hard to come by these days," says bassist Helen Mehan. "I hope the music we're playing will be seen this way." It's a compelling line they straddle, producing music that is simultaneously formidable and intriguing.

I swivel in my rolling chair, taking a final look at the room: the drum kit, the cello case leaning against an amplifier, the smiling musicians seated Indian-style around me. I suppose I didn't get the boisterous "hail Satan" metal interview I'd anticipated, but that's OK. What I got was infinitely more substantial. Besides, now the band's got me focused on more immediate matters. Something that's bound to bother me on my long drive down I-15 South: UFOs ... and whether or not I'm really a clone.

For an explosive and evocative night of the most bombastic proportions, come to *The Urban Lounge* on June 10. Moon of Delirium and IX Zealot will be dealing the blows at 10 p.m.



Photo: Peter Anderson

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STRANGER THINGS HAVE HAPPENED

INTEREST BUBBLES TO CREATE A UTAH BREWER S GUILD

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Illustration: Manuel Aguilar

"Thirty years ago, who would believe that we'd all be here together, doing what we do ... legally," **Charlie Papazian** told a group of Utah brewers and brewery owners at *Squatter's Pub* on April 12. Papazian, who is often considered one of the founders of the current craft beer movement, visited the brewpub to talk about the benefits (and challenges) of forming a brewers guild. In addition to founding the *Great American Beer Festival*, *The Homebrewers Association* and *The Association of Brewers*, Papazian is the current president of the *Brewers Association*. He is also the author of *The Complete Joy of Homebrewing* and *The Homebrewer's Companion*. One of the functions of the *Brewers Association* is to provide the information necessary to start a state guild or association. *Brewersassociation.com* currently has 37 state brewer's associations listed on their website.

"I think we have a great opportunity. It's time to form a brewers guild. Let's organize now," Uinta's president, **Will Hammil** told the excited group of brewers and brewery owners after Papazian's speech. "I would second that. I've been wanting to do this for a long time," said head brewer at *Squatters*, **Jenny Talley**.

Although the reality of a brewers guild forming in Utah is far in the future, the meeting was meant to get the gears moving in the heads of local beer makers. As Papazian noted, the biggest challenge of starting a state guild is the fact that all Utah breweries are in competition with one another. Although competition within the industry can be a concern, ultimately, brewers guilds can help breweries work together toward a common goal. Papazian noted that the ultimate goal of a guild should be to sell Utah beer, a goal that local beer drinkers will take pride in.

From there, Papazian outlined all of the benefits that forming a guild in Utah could produce. One of the most obvious was that a guild creates one strong voice for the state's entire brewing community—something that is particularly important when the Utah Legislature attempts to change laws that could harm local breweries (like the passage of SB 314, which outlaws the sale of mini kegs like the Little Chubby). "Legislatures want one idea," Papazian told the crowd made up of folks from the Utah beer industry. "If there is a single idea, it is easier to protect what you have."

Local beer makers and brewery owners seem excited about the possibility but realize that forming a guild isn't an overnight process. Talley notes that they are in such an early stage that it is hard to say if a Utah brewers guild would even have a political agenda. "If that is something people are interested in having, then yes, we will have more of a political agenda, but right now, it's too early to say if that will even happen," she says.



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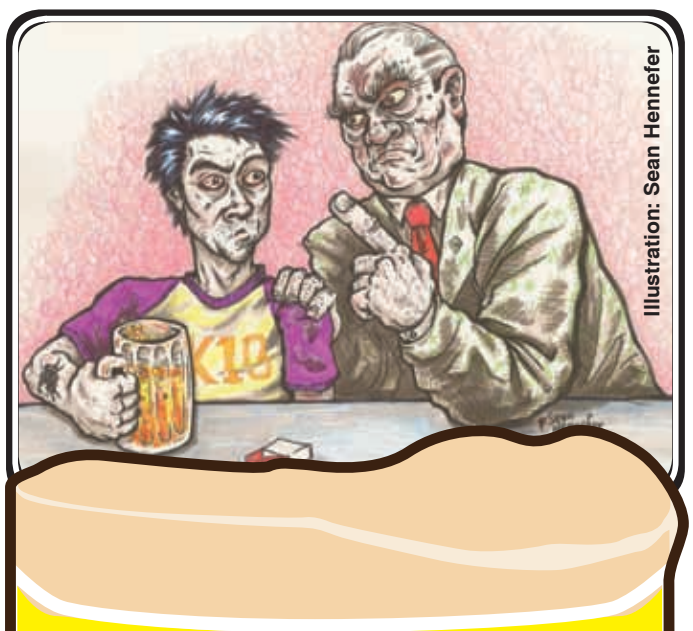
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SB 314 FUN-KILLER

By Rio Connelly globalricon@gmail.com



During the last legislative session, **Sen. Valentine** (R-Orem) introduced Senate Bill 314. This bill proposed several changes to Utah's already convoluted liquor laws and was objected to by the Downtown Alliance, the Utah Hospitality Association and written without consulting the Department of Alcoholic Beverage Control. It passed almost unanimously in the Senate and was subsequently signed into law by **Gov. Gary Herbert**. Because legalese is not most people's first language and some of the changes were very subtle, *SLUG* thought we should do a quick rundown of SB 314's effects.

One of the changes most difficult to understand regards liquor licenses for clubs and taverns. The new change alters how the licenses are issued, making it a lot more dependent on population. Despite Utah's increased population during the last census, the state has actually issued too many licenses. No new club licenses (allowing bars to serve liquor without also serving food) will be permitted until the population grows. To mitigate this issue with the appearance of a concession to businesses, the law did allow for the issuing of new tavern licenses (which only serve low-point beer) and restaurant liquor licenses.

Several other minor changes went into effect, including the "brunch law." Currently, low-point beer can be served starting at 10 a.m. and wine, liquor and strong beer can be ordered starting at noon. When SB 314 goes into effect, all alcohol will be available starting at 11:30 a.m. There is also what many would consider a big "fuck you" to the *Utah Brewer's Cooperative*, makers of the *Squatters* and *Wasatch* beer brands. For the last year, we've all been enjoying the five-liter "Little Chubby" kegs of IPA and golden ale available for purchase at the co-op's *Beer Store* and several state liquor stores. SB#314 bans the sale of any alcohol in units larger than two liters and grants the co-op until October 1 to get rid of their stock.

One particularly annoying change in SB#314 was clearly targeted at last summer's *City Weekly*-hosted beer fest. The alteration changes the rules so that instead of paying for admission and receiving unlimited beer samples (which is how most beer festivals in other states occur), you must now buy tokens for each individual sample.

The law also increases the allotment of officers for DUI enforcement based on population and also increases funding.

Now I've saved the worst for last: Say goodbye to drink specials, 'cause SB#314 outlaws them. These specials provide a valuable source of income for the hospitality industry. Without such incentives, the nightlife of downtown and other districts may suffer and businesses may close. As with the other changes mentioned above, this will go into effect July 1. If you're interested, sign the online petition to repeal SB 314 at www.thepetitionsite.com/1/repeal-sb314-liquor-law-changes/.

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The Night Shift



By Rio Connelly
globalricon@gmail.com

Making beer is a time-consuming process and some companies make so much of it, they have to be running at odd hours to meet demand—sometimes continuously. While most of Utah's brewing companies aren't boiling away 24/7, many do have a brewer or two who work a late night or early morning shift. It can be lonely working the off hours and experiencing a

face of the city that most people don't. Here's to all the guys slaving over a hot kettle, making the beer we drink while the rest of us either suck it out of bottles (or cans) or sleep off imbibing too much of it. *SLUG* wanted to see how these beer makers work so we sent three of our favorite photographers to capture the odd shifts at five Utah breweries. Cheers!

UTAH BREWER'S COOPERATIVE

Brewer: Dave Means
Brewery: Utah Brewer's Cooperative
Typical shift: Noon to 9 p.m.
Brew tonight: Captain Bastard's Oatmeal Stout
Least favorite late brew: Outer Darkness
Favorite music to play when nobody's around: Slayer, Killswitch Engage
Favorite late night snack: *The Bee Mexican Restaurant*—they deliver and it's good food.
Favorite beer lately: Summerbraü Lager, you have to get it while it's here.
Love it or hate it: I like being able to sleep-in in the morning: [Brewing late] is quiet and peaceful. There's nobody here to bother you.

"Five brews? That's a long fucking day."



Photo: John Carlisle



Photo: John Carlisle



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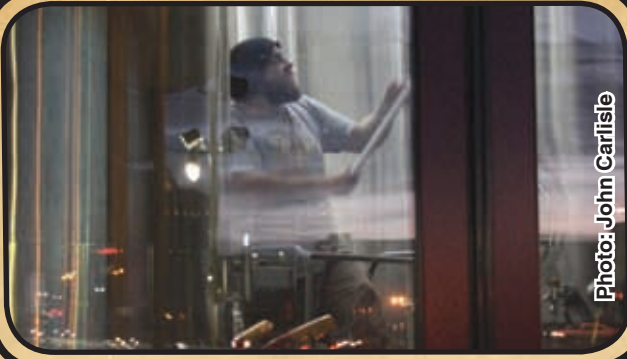
SQUATTERS PUB BREWERY

Brewer: Jason Stock
Brewery: Squatters Pub brewery
Typical shift: Noon to 9 p.m. or 4 a.m. to 1 p.m.
Brew tonight: Squatters Hefeweizen
Favorite late brew: Anything new and high gravity
Good story: While brewing Outer Darkness, we all wore black and blasted some metal. And one time, I did have a drunk chick wander in very late, not wearing any shoes.
Favorite late night snack: I'll go to Smith's Marketplace and make a bad decision in the frozen section, or just hang out at *The Republican*.
Favorite music to play when nobody's around: Metal, alt country, and I'm finally getting old enough to enjoy talk radio.
Love it or hate it: [There are] no bads, I love being here alone. I like the solitude—zero distractions



EPIC BREWING COMPANY

Brewer: Kyle Rossman
Brewery: Epic Brewing Company
Typical shift: 5 a.m. to 2 p.m. or noon to 9 p.m.
Brew tonight: Intermountain Wheat
Favorite late brew: Spiral Jetty IPA
Strangest experience during a shift: It sounded like there were people talking, so I'd go and try and find them—there were no people. I kept getting spooked by my own reflection in the windows behind the tanks. I thought there was someone moving around back there.
Favorite music to play when nobody's around: Usually **Rage Against the Machine**. Something with a lot of noise so I can hear it over the pumps.
Love it or hate it: Getting off in the afternoon is nice—during the winter it's still light outside.



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Photo: Sam Milianta

BOHEMIAN BREWERY

Brewer: Bobby Jackson

Brewery: Bohemian Brewery

Typical shift: 1 p.m. until 1-ish [a.m.], then it's time to go.

Brew tonight: Czech Pils

Favorite late brew: Czech Pils—it's the least amount of grain.

Favorite late night snack: With the pizza oven going, I get a margherita with mushrooms.

Favorite music to play when nobody's around: Alt country—**Drive By Truckers**, pretty much all the time.

Strangest experience during a shift: Being watched through the window. There'll be a 10-top or god knows [who] staring. They'll catch you dancing or rocking out.

Love it or hate it: I can get up and go skiing, *then* go to work.



Photo: Sam Milianta



"I'd just as soon come in early
and get the fuck out."

Photo: Sam Milianta

UINTA BREWING

Brewer: Ryan Koons
Brewery: Uinta Brewing
Typical shift: 1 p.m. to 11:30 p.m.
Brew tonight: Golden Spike Hefeweizen
Favorite late brew: Anniversary Barleywine. It's a little bit harder, but you get to kick back and make a really good beer.
Favorite music to play when nobody's around: Drunken country and heavy beats.
Strangest experience during a shift: Hearing some crazy noises and finding someone rooting around in the dumpster.
Favorite late night snack: I try to eat healthy—nuts and fruit, but I eat a lot of Mexican, too, who doesn't in Salt Lake?
Love it or hate it: You can get your job done in isolation and you can hear everything that's going on really well.

Photo: Weston Colton

Photo: Weston Colton

Photo: Weston Colton

"Yeah, there've been some long days."



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ROB PACKER

By Mike Brown
mikebrown@slugmag.com

twitter: @Fuckmikebrown

For this year’s beer issue, I wanted to do brief interviews with some of my favorite local drunks. It sounded easy in my head, but coordinating such interviews proved to be a daunting task, like herding feral cats. Aside from most megawastoids not being the most calendar-friendly people, I had a couple of other prerequisites for the mini-interviews.

I needed super-drunks, not just bar flies—men or women with a liver built to last and haul ass like a freight train. I didn’t want to deal with any self-loathing bullshit, either. I needed real pros at swilling. People who make drinking what it should be: fun. I know a lot of “poor me” pity-party alcoholics who replace their once robust self-esteem with a handle of Popov. Why would I want to write something depressing?

That narrowed my search tremendously. I thought about calling my old-time friend, **Sweet Pete**, who lives in Sioux Falls, S.D. I stayed at his house once while on tour. He’s amazing: a

Rob Packer wins first place in Mike Brown’s heart when it comes to local drunks.

trust-funded meth-head alcoholic. If only we could all be so lucky. Sweet Pete looks like Uncle Fester and has the noticeable meth twitch, which he makes no attempts to hide.

Sweet Pete lived in Salt Lake for two weeks. He came out here to snowboard, but went to a bar, which I shall not name, and was drinking liquor at such a rapid rate

When I stayed with Sweet Pete, he took us to all the best strip clubs Sioux Falls had to offer, told us he’d buy all of our drinks (but only if they were liquor) and paid for all of our lap dances. He knew every stripper’s real name and even tipped all the bouncers. Class act all the way, I tell ya—my kind of drunk.

The only local drunk I got around to interviewing for this article that I could put on the same level of sloshy bliss as Sweet Pete is my man **Rob Packer**. The only time Packer has even come close to making me mad was when he tried to put his dick in my pocket a couple months ago, and even that was pretty funny.

Packer probably came out of his mom’s vagina holding a Pabst. Seeing Packer without a Pabst in his hand is like seeing a unicorn or Bigfoot. Packer has put more Pabst through his liver than all the hipsters at *Twilite Lounge* combined. I refuse to drink PBR these days. No offense to Rob Packer, but to me, that beer reeks of skanks and American Apparel apathy.

Packer is also a vegan. I asked him what he had been longer, drunk or vegan. I was surprised that the answer was vegan. It seems to me that vegans sometimes don’t eat as much, and the less you eat, the faster you get drunk. When I pointed this out to Packer,

he cheerfully admitted that the concept of beer as food was a great one.

Then, Packer asked me how many times I had ever seen him eat. I thought about it, and, you know what? I have never seen Packer eat, and he’s a fucking chef for a living. Then Packer asked me how many times I’d seen him drink. I pointed out that I’d never not seen Packer drink. To which he simply replied, “Case closed!”

When I asked Packer how old he was when he had his first beer, he got a puzzled look on his face and said he didn’t know. Then mumbled about a time he remembered when he was 13 and found a bottle of champagne. The more I think about it now, though, asking Packer when he drank his first beer is like asking a normal person if they can remember the first time they tied their shoes.

Another neat-o fact about Packer is that he has never been to an AA meeting, but he has been invited. I’d imagine if he ever went, all of the alcoholics in the room would be severely jealous over how drunk Packer is and how happy he is. To me, that’s the difference between an alcoholic and a drunk: Alcoholics know they have a problem—drunks just ignore it.

I asked Packer if he has any drunks he looks up to. He said, “The mirror.” Case closed.

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SKETCHY PRINCESS

By Princess Kennedy [Facebook.com/princess.kennedy](https://www.facebook.com/princess.kennedy)

One thing I love about SLC is the art scene. It seems that everywhere you turn, you find some amazing art somewhere by someone you know that is usually affordable. Salt Lake City is no stranger to the art world. In fact, my family, going back to great-grandma Charlotte, has been a huge patron of local artists.

Years ago, I was looking for a new narcissistic way to be unhealthily obsessed with myself, and it came in a most unlikely form. I supported this really cool, once-a-month art show in San Francisco for a gallery that was called *Creativity Explored*. It was a day program for mentally challenged adults who did art throughout the month in a different theme, ending in a show that always sold every piece. The money was then used to fund the program.

At one of the shows, entitled “World,” I bought a piece from an artist, “Corky,” whose art featured different queens: African, Egyptian, Liz, etc. Corky, who had really never met an individual such as myself, became a little preoccupied with the Princess and bestowed upon me a portrait of the ultimate queen—me! It’s beautiful, genuine and nothing like me at all, but Corky’s generous offering got the tucked balls rolling on what has been a decade-long mania of collecting art of myself.

I have a giant portrait made out of wigs, an all-glitter, paint-by-numbers-esque likeness of me singing a high note in my band, a Lucite toilet seat with my image, and once, I did a party back in the dot-com era for Mattel and they made a ‘Flawless Kennedy Barbie’ that has my tattoos and a matching crochet bikini.

My newest hat in the community has been curating an art show once a month at the amazing hair studio/gallery *Ulysses* on State Street, next door to *Decades*. In the past year, I have been delighted to feature some of SLC’s finest. I have been able to give some of our most esteemed artists, like **Kat Martin** and photographer **David Newkirk**, their first shows, making me feel like I’m doing some good as well. The one stipulation they are given is that they have to put my image into their medium. I’ve acquired portraits from **Original Hooligan**, screen prints from Slippery Kitten **Dia Diabolique** and a 10-headed Barbie monster from the artist **Rez** entitled “Anorexic.”

This led me to the idea for what I am going to do for this year’s birthday celebration. I will be taking over *Ulysses’* gallery on Sunday, June 19, from 6 to 8 p.m. for a very special art show/birthday party simply called “ME!” featuring my collection of my favorite subject, me.

As I walked through the warehouse space with its huge white walls, I began to realize that I actually don’t have enough me to fill “ME!” I called all of the photogs that take the pics of me every month for *SLUG* and still felt underwhelmed, until I saw an ad for *Dr. Sketchy’s*.

Dr. Sketchy’s is a nationwide sort of artist draw-a-thon that happens once a month at a bar where artists have a certain amount of time to sketch a live model on stage while enjoying good music and libation. Each city has its own take on it. For example, New York tends to feature the performance art set, San Francisco deals in tattooed burlesque dancers—you get the idea. I decided to venture down to *Bar Deluxe* a couple of months ago to take a looky-loo and see what new transplant and *SLUG* designer **Maggie Zubrowski** has brought to her Salt Lake chapter of *Sketchy’s*.

Drawing starts at 8 p.m. and goes through a succession of models at timed increments of 10 to 30 minutes. The artists listen to jams at a low hum while voyeurs can travel around and admire the work,

enjoying be vies from fashionista/barista **Kaci Tokumoto**. At the end of the show, Zubrowski parades the art around the stage like a ring girl at a wrestling show and the audience-assigned winner gets a prize that she has decided on—this time it was a giant pack of water color pencils.

I bellied up to Miss Zubrowski, informed her of whom exactly I thought I was and related her my problem of lack of me for “ME!” and offered her a solution to pack the house for her next show—and it worked. I soon found myself booked for the special gay pride edition of *Dr. Sketchy’s* on May 23, simply named “Tranny,” where a murder of my “gurls” and I flocked down to strut our very special stuff for the artists.

All I’m going to tell you is we—and the crowd—had an amazing time, and that I looked absolutely stunning on my leopard-print chez lounge dressed as a Grecian goddess. The end result you’ll just have to come and see on the wall I have reserved for my birthday art show, to which you are all not only invited, but also commanded to attend.

Thank you so much to Maggs and the artists who donated their talents to “ME!” I promise your work has found a very appreciative patron. Anyone who wants to submit to “ME!” hit me up on Facebook.

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Go check out *Dr. Sketchy’s* show on June 27 at *Bar Deluxe*. See ad for times and theme.



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WHICH CAME FIRST, THE KITCHEN OR THE KEG?

By Heck Fork Grief
info@slugmag.com

Beer and food pairings have become increasingly common in Utah as more and more interesting beers have come to the marketplace. Many of the local breweries in town have fine restaurants in addition to fine beers. RedRock Brewing Company brews some of the best beer in the state, and given the state of beer in Utah, that is no small feat. A reliably good restaurant is associated with the brewery and feeds the yawning dining room, which fills the deep, cellar-inspired restaurant space.

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flavored—a competent American version of the German traditional. The polenta was heavy handed and called for a real-politic solution, we decided to eat it without the heavy cheese skin. Less is more in this case, and modified, it was well received. I ordered the New York Steak Salad (\$16.99) even though it didn't have a beer pairing, because the chef was now deciding beers, and it was the server's favorite item on the menu. Served with the Düsseldorf alt bier, and covered in rather mild gorgonzola, the steak was a bit of a fight and the rewards were fewer than I hoped. The alt bier was totally excellent—my favorite of the night. It's a familiar little number with a summery hop and the kind of timeless flavor that transported me back to my 5-year-old self, stealing a sip of my dad's beer while he yelled at **Richard Nixon** in the summer of '73. The Warm Shrimp Salad (\$13.99), on the other hand, is an unexpected achievement. From a hugely diverse set of flavors—sweet potato, pistachio, shrimp, gorgonzola, grapefruit, spinach, watercress and a light lemon dressing—comes a real pleasure beast on a plate. If "bravo" weren't already a tired exclamation, I would let one loose right here. Served with the amber, it is normally paired with the oatmeal stout, we tried both, and we all felt the amber was a better choice.

The Warm Shrimp Salad paired with the Oatmeal Stout at RedRock is an unexpected achievement with a diverse array of flavors.



Finally, the flat iron steak served with gorgonzola butter and onion straws was just about perfect. Also paired with the alt bier, there was no second guesses or mistakes in this pairing. The steak itself was tender and tasted really earthy and quite bloodthirstquenching. This was a significantly better steak than the New York steak that came on my salad. The garlic mashed potatoes and broccoli that shared the plate were both just right, as was the price, which for food this good was really a value.

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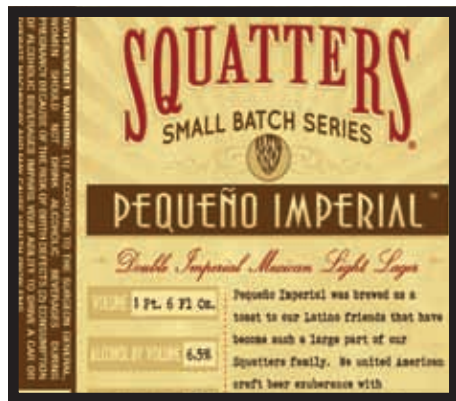
///. BEER REVIEWS

By Tyler Makmell
tyler@slugmag.com

Well, folks, it's another beer issue and another year in the ol' brew log. In the past year, we've seen a startup brewery take the Utah craft scene by storm, local breweries take their craft to more states and local drinkers develop a craving for high-point brews and exotic styles. There is no better testament to the quality that Utah breweries can provide than this lineup here. Cheers.

Squatters Pequeño Imperial
Brewery/Brand: Squatters Pub
ABV: 6.5%

Serving Size: 22 oz
Description: Off the pour, this heavy cerveza has



a very light yellow color and puts off a small, white head. The aroma is a fiesta of soft, sweet malts, a light amount of sugar and very light, fruity lager yeast ester to it. The flavor is crisp and clean, with some more sweet malt and the the softest amount of hop character peering through. Near the end, I garnished with a lime, but as tasty as this was, I would recommend keeping it as is.

Overview: I never thought I would get to describe this style, but this is an imperial Mexican lager, and I am on board with it. I am not ashamed to say I love light Mexican lager beer from time to time, and this hits the spot for me. It manages to maintain the light body of a classic Mexican lager, yet still packs a punch. I will have to save a couple for those summer days when I need to do some

damage out in the sun. Not to be outshined, I would like to throw a little shout-out to **Acapulco Gold**, Squatters' original Mexican Lager. It has been a long-standing favorite of mine from the Squatters brew team, and, like this one, it should not be missed.

Rève
Brewer/Brand: RedRock
ABV: 10.3%

Serving Size: 750 ml bottle
Description: The 2011 release of RedRock's perennial favorite, Rève, opens with an insistent hiss, hinting at the massive carbonation that awaits. The hazy golden brew pours with a persistent, snow-white foam and wonderfully musty farmhouse smell. The first taste is rich, full of honey, stonefruit and a pleasant sweetness as well as some dry-cereal grain quality. There is quite a bit of alcoholic warmth tickling your throat on the way down, as well as an excellent dryness in the finish. Hops don't make themselves known, but are there to provide a stiff backbone and balance. The Belgian yeast is the real star here, producing the fruity esters characteristic of the tripel style. This is one of the most complex beers produced in Utah, but don't shy away from this wonderful experience.

Overview: The finest Belgian-style tripels are on the lighter side, but are usually one of the most complex and unique flavors and vary quite a bit from beer to beer, as each fermentation can be totally different. Rève is no exception, having been made to the highest quality standards. The aging and conditioning process are unique to this beer. RedRock's tripel is aged in French oak casks and inoculated with wild yeast before bottling. The wood aging is subtle, lending mild hints of tannic mouthfeel and chardonnay aroma, while the wild yeast remains barely present—for now. Like any other traditional "spoiler," the yeast needs time to truly make its presence felt, so while a hint of musty character can be found now, this beer will continue to develop for years. I'm buying a few bottles each time they release it, in order to have the fun of comparing them down the road. —Rio Connelly

Altus Alt
Brewer/Brand: Bohemian Brewery
ABV: 4%

Serving Size: On tap at the brewery
Description: This clear, German-style ale pours a restrained amber orange, with a nice white head, an excellent sweet malt aroma and just a whiff of some complexity. Maybe some hops or yeast come through the nose, but the caramel grain is the leader. The flavor is what the aroma hints at, but with more balance. The malt is rich and subtle, offering a sweetness that gets countered by a complementary grainy cereal bitterness and substantial dryness. Over the top of that is a really tasty noble-hop character, making this one of Bohemian's hoppiest beers, brewed

successfully in the centuries-old German tradition.

Overview: An even more unconventional break from their standard of lagers, **Bobby Jackson's** new special release brings a classic old-world ale strain into the brewhouse. For those who rarely stray from familiar styles, think of this one as the granddaddy of all amber ales. "Alt" is German for old, and commercial examples of this unusual beer are few and far between. Fermented warm and then stored cold, or "lagered," to promote smoothness of flavor, this beer is exceptionally drinkable and one of the best results of Bohemian's new trend of unique projects. Get this one soon because it may be vanishing quickly. —Rio Connelly

The Summer Highlights:

This summer and year to come will be filled with many good beers. I am excited to see if I can make it through this projected lineup without creaming in my jeans.

Epic Brewing Company has been throwing out some crazy styles this last year, including an array of smoked, fruited and straight-up Belgians. Their newest project in the works is an over-the-top, hopped up lager that should not be out of their norm. This should be hitting the market sometime this summer, so keep your eyes out for that.

Yeast mix master **Donovan Steele** of *Hoppers* has another secretive high-gravity batch of Belgian brew in the tanks that should be released early summer. This particular batch is a light summer saison that will be done in two releases—both releases will be the same beer with some creative tweaks.

RedRock is hopping on the saison wagon, too—word is that they will be releasing their own saison at high point. There is also talk of an expanded barrel-aging program with some new brews already in the works.

Bohemian Brewery has heard the word of the people, and they are meeting the needs of the beer nerds with seasonals. To be seen the next month is a second release of their popular Roadhouse Rye and Hefeweizen. Keep up the seasonal work, boys.

Squatters Pub has been hard at work with the newest releases of their barrel-aged Belgians to be released in the next couple of months. The Fifth Element is their barrel-aged saison that has some funk to it and is a personal favorite of mine and the brewing community. Second is their 529, an oud bruin (sour brown). This Belgian brown ale is aged in oak and blended with a fresh batch to give a malt complexity that is blended with sour yeast. Both are favorites of the local Belgian-drinking community.

The hard-working folks of the *Utah Brewers Cooperative* are taking a well-received brew from the brewery at *Squatters Pub* and are putting the Big Cottonwood Amber into full production for the consuming enjoyment of our beer nerds.

Finally, if that is not enough to keep your beer buds watering, keep an eye out for *Shades of Pale* out of Park City. With some minor delays, they are now up and running and hopefully hitting the shelves any day now.



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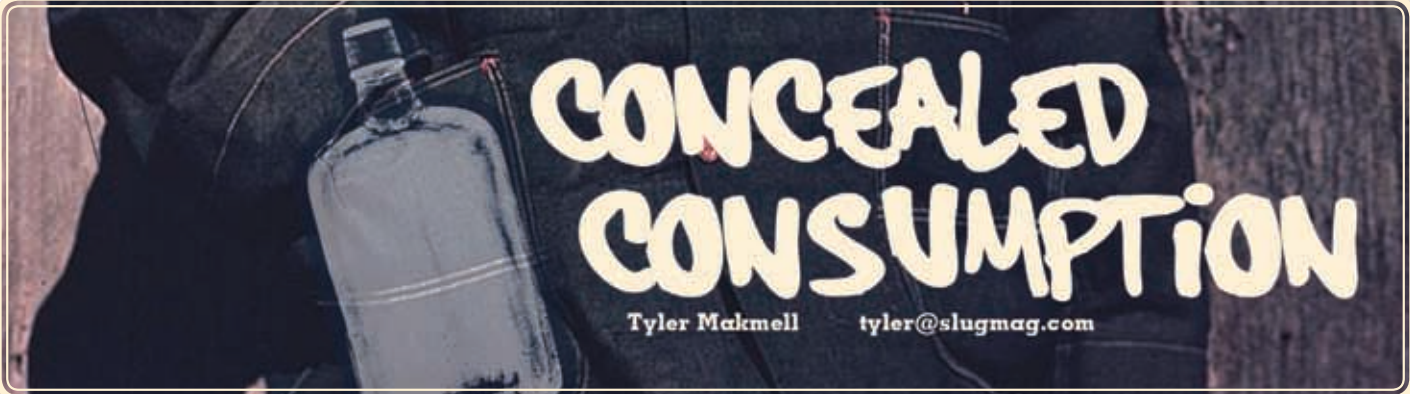
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I've always been an advocate of imbibing throughout the course of the day. However, due to legal limitations imposed by our fine government, I find it rather hard to do so without teetotaling eyes peering down on me. What most people don't understand is that drinking in public can be a fun and rewarding habit. For one, the day is hard enough walking around with all these sober assholes lurking about, and alcohol has always helped me tolerate them. I get the feeling that many people think that alcoholics are not productive, but I'll have you know that thanks to my concealed drinking abilities, I can now handle my daily work load and my heavy drinking. So with that, and *SLUG*'s willingness to allow me to write a yearly "Beer Issue" tutorial, here are some tips and tricks I've developed to keep myself within my functioning parameters of inebriation through the divine art of concealed consumption in public.

1. CHOOSE YOUR LOCATION.

Being that we are in the city of salt, you can assume there are many judgmental eyes watching, ready to put an end to your fun. Try to find somewhere that suits you—a location where you feel comfortable. It's always best to pick a location that provides a challenge, but still makes it manageable to get some heavy drinking done—otherwise, you are not having fun. Truthfully, I get my best work done at the zoo or the grocery store. Both are ideal locations because they provide an ample amount of distractions, and short of the little bastards running around, everyone minds their own business. The Smith's Marketplace has recently served as a stepping-stone of education for me after I was involved in a minor altercation with a produce clerk who didn't appreciate my Monday night drunken shopping spree. Due to my inability to maintain the standards of legal shopping cart driving limits, and my sheer lack of bottle concealment, I was forced to relinquish my bounty and exit his establishment. This should act as a firm reminder to all: Remember not to get too drunk, and always keep your bottle tucked.

2. CHOOSE YOUR CONTAINER.

Ditch the "beer belly" and "cellphone flask"—they are overpriced and make you look like a rookie. If you have the skill, stick with the traditional flask or the bottle itself. If need be,

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try some cocktail mixing inside a separately marked bottle. **Tip:** That clear Arrowhead water bottle with purple Jesus in it is not the best idea. However, a Grape Fanta bottle will get you bonus points for creativity.

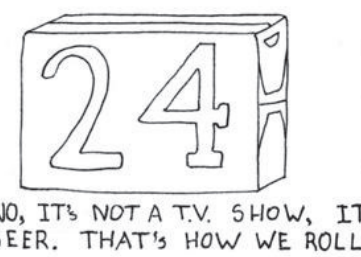
3. THE SLEIGHT OF HAND.

When you do that "shifty eyes look around" with a quick jolt of the hand, it is way too obvious you are in the works of something crafty. That is also how pissy librarians can ruin your enjoyable Saturday afternoon activity of using their computers to download *The Anarchist Cookbook*. Keep things smooth and discrete, treat that produce aisle like your local watering hole and that desk clerk like your favorite bar maid. If you're relaxed and throwing the flask to your mouth like you should be, then nobody is the wiser.

4. DRESS WELL.

We all know the burns are scoring enough booze and crank for the both of us, so try your hardest

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not to look like the "inner us." Instead, try to pick out clothing suitable for flask-tucking and bottle-covering. Think of it this way: If all these poorly dressed Mormons with concealed-carry permits can get away with stuffing Dirty Harry in their trousers, it could not possibly be that hard to hide a little hooch in your bloomers.

5. CHOOSE YOUR BEVERAGE.

Finally, this would not be the beer issue if I did not heavily advise you to drink local and drink craft. Of course, this is *SLUG*, so I don't need to advise you to drink responsibly. I'll just say, pick some fine homegrown hooch and drink up. Cheers.

Illustration: Timm Paxton

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THE ODD BEER OUT

By Rio Connelly

globalricon@gmail.com

Drinking delicious, locally made beer has become a no-brainer. With so much to choose from, even here behind the Zion Curtain, the consumer's cup literally runneth over in a marketplace full of options. However, the standard styles—pilsner, stout, amber ale and hefeweizen to name a few—are no longer enough. Increasingly, brewers all over the world are pushing the envelope of what is considered normal for beer, and the results are as tasty as they are groundbreaking. The basic ingredients of beer seem simple: Water, malted barley, hops and yeast come together to make your favorite refreshing pint. The real art comes in the subtle manipulation of that formula to yield novel results. Spices, fruit, herbs, wood barrels, wild yeast, bacteria, raw grains and more can all be used to complicate the recipe and turn the average ale into something extraordinary. For beer nerds everywhere, the holy grail is that intangibly wonderful synthesis of flavors that are both completely new and somehow familiar. After all, it's beer!

Utahns are no slouches when it comes to innovation. We have some of the most creative personalities in the industry, churning out unique offerings and doing our best to give beer drinkers something they may not have tasted before. In March, **Jenny Talley** of *Squatters* became the first woman to take home the Russel Schehrer Award for Innovation in Brewing from the *Craft Brewing Conference* in San Francisco. "It floored me," says Talley of the honor. She certainly deserves it—her stable of unique, internationally influenced beers released over the last few years include sour saisons, oak-aged Belgians, coffee stouts and herb beers as well as the recent addition of a double Mexican-style lager. When asked where the inspiration for these projects comes from, she's down to earth: "My own selfish need for tasty beers that I want to drink—the same place as a homebrewer." But that can lead anywhere. "Start with a story," says Talley. "[*Squatters* founder] **Peter Cole** vacations in New Zealand and brought the manuka beer home for me." She's talking about her recent release of the Captain Cooker, a beer bittered

with a type of tea tree native to New Zealand and Australia, and based on an old recipe made famous by the explorer **Captain James Cook**. "I didn't want any hops—I wanted manuka to have the platform," says Talley. The beer is herbal, with hints of mint and citrus, but with a solid backbone of familiar malt. There are plenty of other ideas coming all the time. "The jasmine trees [near the pub] bloom every spring, and they are gorgeous," she says. "I would love to integrate jasmine into a beer—a witbier or wheat beer. I'm inspired by a walk to my car."

Other local brewers find even more sources that start their synapses firing up the mental kettle. History inspires **Donovan Steele** of *Hopper's Grill and Brewing Company* in Midvale, so he hits the books. "Styles have limited brewers," he says. "Modern American brewers want to put everything in categories. I like extinct styles and a more rustic, farmhouse approach to brewing." Since beginning to release high-point bottled beers that he can sell



Jason Stock and Jenny Talley pose in the Squatters brewery.



L-R: assistant brewer at RedRock and SLUG contributor Kyle Trammel, assistant brewer Isaac Winter and head brewer Kevin Templin pose with the ingredients used to create RedRock's Paardebloem.

out of the brewery doors, Steele has been producing award-winning Utah firsts, including his Double Black Lager and This Is the Pilsner. It's his more unusual biere de garde and the recently released Irish strong ale that are getting the critics salivating, though. "I was asked to do a bottled version of my Irish ale, but I wanted to make it strong," he says. Steele didn't want to make a stout, though, and instead used grains he had on hand to create something with malty complexity—the Hot Headed Red, a truly new and unique beer. Steele used raw oats and rye malt and produced an 8 percent ABV beer that is as rich as it is smooth. It may not have the instant allure of a flashy ingredient like chocolate, raspberries or pumpkin, but this is certainly one of the most interesting drinking experiences of the year—and he's just getting started. "I like to have one element that's out of style," says Steele. "I have a new saison with raw grains coming out that was dryhopped with tons of citra." The use of citra, a strong, citrus-y American hop, is completely out of character for a traditional French saison, but the blend of techniques will undoubtedly produce something worth the experiment. Look for that and more from *Hoppers* and Steele in the near future.

Kevin Templin of *RedRock Brewing Company* has been working with **Chris McCombs** of Colorado's New Belgium Brewing, makers of Fat Tire, to produce a unique Belgian-influenced beer for a few years now. During the hop shortage of 2008, Templin says he thought, "I'll bitter my beer with something else." That something else was the leaf of the common dandelion, a traditional but rare ingredient from European beer history. The collaboration went on to include wild yeasts, provided by New Belgium, and fruit. Both brewers have made similar batches and are on the fourth version. "We've used juice or extract

before," says Templin. "This year, I just said 'fuck it' and got 45 pounds of fresh organic peaches—they really give a fresh orchard flavor." The resulting beer is called Paardebloem, Flemish for dandelion, and has an aroma worthy of its pedigree. Stonefruit, warmth from the high alcohol and rich barnyard complexity from the Belgian yeast all mix together in the flavor as well. This year's version will continue to mature as it was dosed with wild brettanomyces at bottling time. Over years, it will develop sourness and even further complexity as the living ingredients continue to work in the bottle. "My German beers, I'm pretty regimental about," says Templin. "The art of Belgian brewing—it's got no walls." No matter what his approach to any particular style, his view of the process as a whole doesn't change. "Everything about brewing is an art," he says. "Cleaning a tank, making your lunch the night before, drinking the right coffee in the morning—all part of it." Collaboration seems to be a muse for Templin as he says a rye doppelbock lagered in High West whiskey casks should be on the horizon.

Barrel aging is only the beginning for **Kevin Crompton**, head brewer at Salt Lake's newcomer *Epic Brewing Company*. "I probably have more creative freedom than any brewer in the United States," he says of his extensive and diverse product line that includes smoked Belgian beers, a brown rice ale and a brand new lager hopped like an American IPA. What brings out all this creativity for this veteran of Utah's brewing scene? "The fact that nobody else is doing it," says Crompton. "American craft brewing is creating styles, fusion, categories and subcategories." Take perhaps *Epic's* most unusual beer, the Sour Apple Saison. "I tried to emulate a Belgian beer," he says. "More of a cyser [think cider and mead blended] with spice. [I wanted] the

flavor of green apple in a strong saison with spice from the yeast. There was no such thing before we were making it." Instead of moving backward from a concept, Crompton builds his beers from the bottom up. "The very best base malt, then some specialty malts, then hops and yeast. My production background makes me think that way," he says. Sour Apple Saison starts with high-quality grain, then gets a massive dose of raw local apple cider pressed at *Red Barn Cider Mill* in Santaquin. Finishing the brew involves using spices that include coriander, ginger, grains of paradise and others and then adding traditional French saison yeast to pull all the flavors together. The beer is dry and tart, with hints of fruit and a rich, spicy aroma. "Using spice without it being overwhelming" is one of Crompton's favorite aspects of brewing, he says. Share this popular favorite from *Epic* with a friend this summer when it starts to get really hot, and savor the creativity.

All these brewers have their favorite ingredients and techniques. For Talley, bacterial spoilers like lactobacillus, pediococcus and the king of wild yeasts, brettanomyces reign supreme, but still, "I absolutely love working with orange peel and coriander," she says. Steele loves to use yeast. "Odd yeast or yeast blends where I get character from both strains, as well as raw grains," he says are some of his favorites. Templin is all about the wood, while Crompton revels in the use of herbs, fruit and spices. What unites these brewers is their sense of exploration and their curiosity. As long as we keep drinking these beers, we can expect these artful brewers to keep producing them with almost infinite variation. "There's no end to what you can make out of beer," says Templin. Here's to going out and tasting something completely unique, right here in Utah. Cheers!



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///. GALLERY STROLL _

By Mariah Mann Mellus
mariah@slugmag.com

When planning my Friday nights, two criteria rise above the rest: alcohol and art. It's the simple things in life, like having a drink with friends after work, catching up on Salt Lake's current events or celebrating our creative minds and thriving art community that keep me going. These activities need not be mutually exclusive, hence my long love affair with the Gallery Stroll. Held on the third Friday of every month, Gallery Stroll is open to the public and free of charge, which is wonderful because you'll be buying your own drinks thanks to our liquor laws—no free wine tastings on the stroll. This month, as *SLUG* celebrates all things beer, we'll look at beer art, the art of beer, drinking beer while we look at art and beer as the motivator rather than the inhibitor.

Cameron Bentley really, really, really loves Pabst—so much so that the iconic can started popping up in his screen prints. “I have been using this print since I carved it all out in November of 2008. If I had to guess, I'd say there are 300 or more of these prints out there ... both on paper and on t-shirts, every one of which is a one-of-a-kind, unique print. Several glow in the dark, several respond to black light,” he says. Mostly, I just had a lot of fun with them and kept trying new things. Pabst Brewing Co. actually bought one from me, and it now resides in the permanent Pabst collection.” Bentley is part of the *Copper Palate Press* gang, which is, in my opinion, keeping Utah hip one screen print at a time. If you're like me and you love PBR and supporting local art, stop by *Copper Palate* at 160 E. 200 S. (back of the alleyway) during the Gallery Stroll on June 17, 7-10 p.m. Bring your own t-shirt and, for five dollars, you, too, can have your own Bentley original.

Artisan brewers at **Uinta Brewing Company** value the talents and creativity of our local art scene so much they employed local artists **Trent Call**, **Leia Bell**, and **Travis Bone** to create the labels for their Crooked Line beers: Cockeyed Cooper, Detour, Labyrinth and Tilted Smile. VP of sales **Steve Kuftinec** expounds: “We believe in the importance of preserving and showcasing local art and local artists and, with this in mind, intermingled our art (beer) with the creative ideas of Leia, Trent and Travis.”

“The response on these labels has been amazingly positive, not only from folks locally in Utah, but throughout our national distribution network.”



Pabst Screen Print by Cameron Bentley of Copper Palate Press.

Combining art and artisan beer is not a new formula for the local brewery. For years, Uinta has been partnering with the *Utah Arts Festival* to provide their tasty beverages to festival go-ers. New this year, look for the Crooked Line beer tent exclusively serving these delicious “high octane” brews.

The *Highlife Salon* at 245 E. Broadway didn't take its name from the concept that the salon life is an elevated one. Though you will be pampered, the namesake is, you guessed it, the “champagne of beers,” Miller Highlife. Owners **Bryce Orvin** and **Melinda Ashley** were always fans of the beer and Ashley recalls that they drank plenty of it when they were first starting out. The “high life” is a diverse life, so while getting your style on, customers can enjoy work by local artists. June's exhibit will feature metal artist **Scott Whitaker**'s urban artifacts, and DJ **Jesse Walker**'s nightlife posters. *Highlife* specializes in the “black sheep artist”—the unconventional, underground, unknown artists. Join *Highlife* in celebrating the black sheep artists in this black sheep gallery June 17, 6-9 p.m.

After a night of gallery strolling, I'm ready to hit the bar. Luckily for me, the *W Lounge*, located at 358 S. West Temple, can quench my thirst and curb my art-loving appetite. *W* owner **Casey Staker** believes in the talented artists of Salt Lake City. “I like to give local artists a venue other than a gallery to show their work and help them sell pieces. Anyone interested in showing is welcome to email me on Facebook,” he says. **Brett Allen**'s work is currently on display and you can check more of his stuff out at *bret-tallenart.com*.

A night out in the capital city reminds me how small and charming Salt Lake can be, and also how exciting and cutting edge our creative community is, despite our repressive alcohol laws. Support local art, support local beers and whenever possible, support them at the same time—it's near nirvana!



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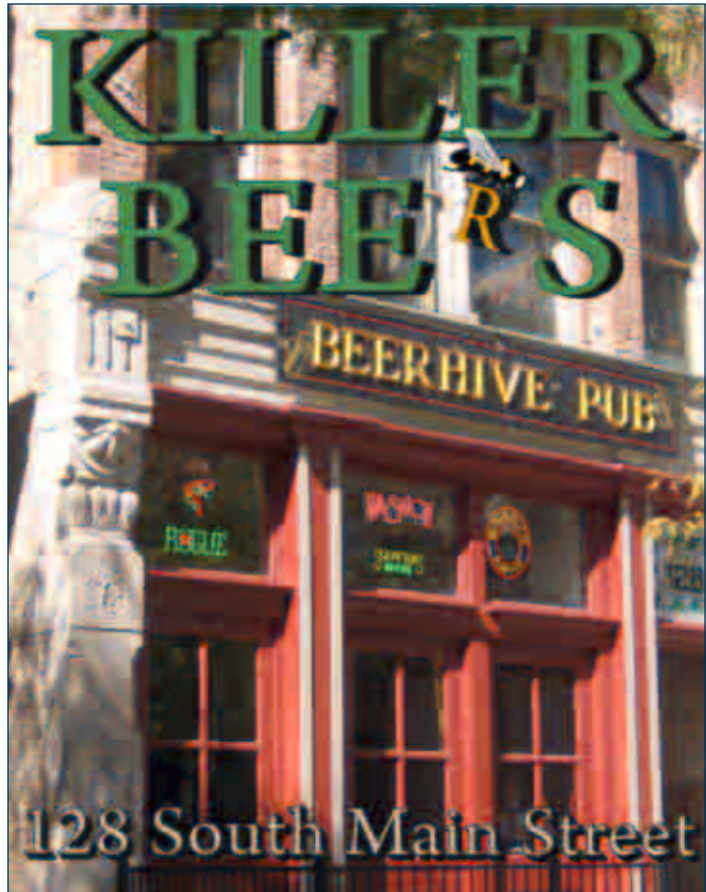
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Illustration: Sean Hennefer

Dear Cop,

There was recently an incident that made headlines of a transsexual at the DMV who was literally put on display, humiliated in front of the other DMV patrons and told to wash her face and pull her hair back or face not getting a license/ID. As a cop, how are you trained to deal with trans people? There was an old law stating it was illegal to dress as a woman unless you were wearing three articles of men's clothing. Is it still in place, and if so, with the lack of sensitivity at the DMV and no proof of sexual identification, how can one expect to be treated fairly if faced with a situation? —Princess Kennedy

Your Highness:

Cops aren't trained to interact with people based on "persuasions." We are trained to treat everyone the same, regardless of rank. Man, woman, Mormon, Catholic, gay, rich, poor, whatever, laws apply to everyone

equally across the board, regardless of your inclinations. When cops show preference, that's when they get fired.

There are people who ask cops, "Do you know who I am?" Or, they hold their temple recommend out the window instead of their license when stopped. They seriously expect special treatment from the cops due to their class. Please tell me that you don't expect me to get special training to deal with them, or special training to deal with each and every ideology in this country.

To think that a cop should have special training to deal with transgender people would be like having transgender cops (yep, they exist) get special training to deal with "normal" gender folks. That's ridiculous.

Or, maybe you do believe that a certain "class" should receive preferential treatment? If you're being honest, then that means that certain "classes" would also receive deferential treatment, correct? And, who decides those who are preferred and those who are deferred? Me? You? Mao? Stalin? Personally, I'd rather cops just deal with people based on the law.

The DMV incident is just some idiot government worker displaying bias instead of just dealing with people. There might not be criminal laws against that, but I'm sure there is civil recourse. I know lawyers who get off on suing the government when they act retarded. They'd probably take that case for free.

I've never heard of the clothing law, but I did hear of an organization that bought a public street and then forced everyone to act by their "standards" when on that street. So, I could see a ridiculous clothing law like that existing, once upon a time, Princess. —Cop

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UINTA TAPS INTO LOCAL ARTISTS' CREATIVITY WITH

The Crooked Line

By Sean Zimmerman-Wall prijon85@netscape.net

Salt Lake City has become the unlikely location of a meticulously fashioned merger between a vibrant art scene and a competitive craft brewing community. Uinta Brewing has been long revered for its perfectly balanced selection of beers, but now it is tipping the scales with the continuation of its Crooked Line. The Crooked Line is the lovechild of Uinta president, **Will Hamill**, and his band of brewers. The line is a unique representation of what happens when traditional methods take unexpected turns and become something brave and exciting. The beers of the Crooked Line are years in the making and were created to do something adventurous with the brewing process and as Hamill put it, "to color outside the lines a bit."

In *SLUG Magazine's* 2010 Beer Issue, *SLUG* writer **Jesse Hawlish** put together an initial profile on Uinta's array of delightful libations and highlighted the preparation that went into the brewing of the Crooked Line. However, equally as interesting as the actual brewing of the beer is the method Uinta went through to ensure that the spirit of the line was maintained even through its packaging. The creative initiative of Hamill and his company is amazing, and their dedication to innovation accentuates their product as a whole.

"The Crooked Line is a blank piece of canvas to make some fun beers with fun names and [work with] fun local artists," says Hamill. Uinta wanted to deliver a superior brew to the beer-loving hoards in a way that few had done before. Uinta's marketing manager **Lindsay Berk** emphasized that "Uinta wanted to showcase that this is our artwork, as brewers, in the bottle, and it clicked that using a local artist for the label would be a neat thing to do." The idea of using commissioned artists for beer labels seems simple enough, but the process of tracking down the right artist at the right time is never easy.

Surveying the local works of artists in the Salt Lake City area is a daunting task for even the most trained eyes, but the intuition held by the folks at Uinta allowed them to pinpoint three unique styles that fit their plan perfectly. **Leia Bell** is a talented young mother who hails from Knoxville, Tennessee. Her background includes a degree in printmaking from the University of Utah, former co-owner of the infamous *Kilby Court* in downtown SLC and she currently runs the poster boutique, *Signed and Numbered*, in Sugarhouse. Bell credits her current position as a poster artist to a serendipitous moment at the *Flat Stock Poster Convention* a number of years ago during the SXSW music conference. Since 2003, she has been making a name for herself and impressing people around the country with her art. "I had always liked Leia Bell's art, and that was one reason we targeted her for our new line," says Hamill. Bell recollects on the moment that Uinta came to her frame shop and asked her to draw a few concepts for the new labels, "They wanted us to come up with sketches [for each of the] beers, all we were given were the names." After contacting Bell, the team pursued other local artists **Travis Bone** and **Trent Call**. Berk noted that once they had touched base with each artist and viewed their preliminary drawings, it was a matter of matching the artist's particular style to the concept for each beer. "As soon as we told Trent about our idea, you could tell his wheels began to spin and he wanted us to leave so he could get to work," she says.

Developing a close relationship with its artists was critical to Uinta, and giving them creative control over the design process proved effective. By simply



Photo: Barrett Doran

Leia Bell, the local artist behind the label art of Uinta's Tilted Smile and Detour Double IPA for the Crooked Line.

presenting them with the names of the beer and letting each artist run with their initial idea of what would fit, the labels took on unanticipated directions. "It was passed down that there needed to be a human element in each piece, and that was the last of the input they gave us," says Bell. The human element goes along with Uinta's goal to make sure the Crooked Line maintained a more personal vibe that coincided with the spirit of the beers. They wanted to communicate the essence of sharing and enjoyment through an elevated product that was more of an event than just a beverage. The addition of local artists illustrated Uinta's dedication to fostering a community and supporting the people around them—a philosophy that seems unique to their company.

The three Utah-based artists' backgrounds have overlapped for a number of years, and each of their pasts features some entertaining experiences. For example, Bone's transition into the art game was quite unconventional. "I liked art and drawing as a kid, but eventually figured out that I probably couldn't make any money at it. So I got a chemistry degree instead. Although I want to set the record straight—I do not have a master's degree in nano-chemistry," says Bone, referring to a misprint in a different local publication. Despite his training as a chemist, Travis found himself working at a local copy shop. It was there that he discovered his passion for graphic design and spent a good deal of time learning how to use the programs. "Instead of doing boring tasks like facing shelves and stocking product, I learned how to be creative," says Bone. He also designed posters and t-shirts for the local bands he played in, further adding to his credibility as an artist.

Although Call was classically trained as an artist, his inspirations and concepts are less than ordinary. His mellow and humble attitude transmitted a deep appreciation for art and the creative process. Call says he followed various artful pursuits after receiving his painting and drawing degree from the University of Utah. While he continued to build his portfolio, Call was commissioned by *Longoria Wines* of California to design a label for their latest red wine. "It was fun working for them, but working for Uinta was a different experience in every way," says Call. He elaborated by emphasizing how Uinta wanted the artists to design the entire label, rather than just send in a painting and have them add text. With the Crooked Line, the artists were able to incorporate the text with the image, and it became a uniform piece. "My original concept for Labyrinth had some very clever text that was hidden in the image, but it was hard for the average person to see. So I redesigned it to be easier to read and it came out great," says Call.

Travis Bone with his label design for Uinta's Cockeyed Cooper Bourbon Barrel Barley Wine Ale for the Crooked Line.



Photo: Barrett Doran

The three artists went through some revisions that honed in on what Uinta was trying to convey with the Crooked Line before reaching their final product. "My concepts for Tilted Smile were to be kind of mysterious, that's why the girl in the picture is cut off from the mouth up. She also may or may not be drunk," says Bell. She also designed the label for Detour, the Double IPA, and noted how the concepts from Uinta kept changing and she had to remain flexible with her designs. Bone and Call also stated how their ideas for the labels transformed. "I had a few designs in mind, but settled with the bearded man in the barrel. Originally, I think I had a guy loading barrels of monkeys, and then a man standing outside the barrel, but my overall concept was to be simple at first glance and more complex the closer you looked," says Bone. Call reiterated how his text needed to be easier to read, but wanted the label to convey the message of "being kind of dark and mysterious, like a real labyrinth."

Overall, the interaction between the artists and the team at Uinta seemed incredibly upbeat and encouraging. "To be able to see how good the finished product was and know we were involved with it was a great feeling," says Bone.

While the Crooked Line has made quite an impact on the locals, it is no surprise to hear that the Crooked Line is selling in even greater amounts outside Utah. "The initial public reaction was overwhelmingly positive," says Vice President of Sales **Steve Kuftinec**. Plans to continue using art from Bell, Bone and Call, as well as other local artists, are in the works for upcoming brew labels. Keep an eye out for the latest rendition of the Crooked Line hitting stores later this year. "We want to keep a good thing going, and the wood barreling really brings out the complexity and character of each beer," says Hamill. You can pick up one of Uinta's tasty concoctions this summer at their brewing facility on 1722 South Fremont Drive—just remember to keep the spirit of the line intact and share it with those close to you.

Trent Call and his label design for Uinta's Labyrinth Black Ale for the Crooked Line.



Photo: Barrett Doran

Utah's Beer Missionaries

By Mike Riedel alegeek@gmail.com

For most of my adult life, I've been a beer guy—a craft beer guy, to be exact. I've always found beer to be simple, yet full of purpose. By that, I mean it works for nearly every damn occasion. Growing up in Utah, I never really knew about the differences between "Utah beer" and "regular beer." Let's face it, if you've had any youthful experiences with beer in Utah, you've likely heard the terms "piss," "water" and "near beer," especially from those outside of the Zion Curtain.

So why would anyone outside of Utah want to try any of this pissy, watery beer? The answer is simple. Utah beer is none of those things, and when concentrating on the beer and not the ABV, people are impressed and they want more.

In the last few years, many of Utah's home-grown breweries have been venturing out into the continental U.S. and, in some cases, the world, exposing people to the award-winning suds we've always known and enjoyed. As of now, *Bohemian*, *Epic*, *Uinta* and *Wasatch* are selling outside of Utah, and in all four cases, it started because of word of mouth.

"I spend as much time selling Utah as I do the beer," says **Greg Schirf**, the granddaddy of Utah's craft beer scene and owner of Wasatch. Before Schirf tried to sell the U.S. on Utah's beer, he first had sell the people of Utah on it. "It's not easy selling people something that's new, but when the quality is there, it makes things a hell of a lot easier."

It seems like a weird thing to want to sell beers to outsiders who may look upon it as "less than beer," but according to Schirf, it was the out-of-state distributors who came to him wanting Utah's beer. He explained that Utah actually has a good reputation with the people who know and sell beer. "Our beers really do well in out-of-state beer competitions, and the fact that *RedRock Brewing* won Large Brewpub of the Year in 2007 and us winning Mid-Size Brewery of the Year in 2010 [at the GABF] didn't hurt either," says Schirf.

The other breweries had similar experiences. "We really weren't looking to get out of the state, but we had people calling us up from all over, wanting to get their hands on our beer," says **Steve Kufninec**, vice president of sales at Uinta. Uinta obliged and was so well received that they've entered 21 U.S. markets and even Great Britain.

Listening to Kufninec rattle off the names of the states Uinta distributes to was like listening to a first year's substitute geography teacher on meth. I think he even knew every distributor by name. "We've had a lot of great national press lately, and we were getting calls from wholesalers from other parts of the country, saying, 'We hear a lot of good things about what you guys in Utah are doing,'" says Kufninec. "We just took on the challenge on a city-by-city basis."

Midvale's *Bohemian Brewery* has made their way to South Carolina, which marketing director **Pete Petras** explains happened after they were approached. "We had a group from there contact us from out of the blue. They were really interested in expanding their craft brew brands, and our canned beer fit their needs. So we took a chance, and it seems to be working out." Petras says that at first, the call was a little surprising for them.

"For a small brewery, opening new markets is a little overwhelming. You worry about who's going to have control over your beer," says Petras. "Looking for distributors in places you've never been is kinda like online dating. You send emails back and forth, you think you really get a sense of the person on the other end, then you meet and it's either great or you start looking all over again."

Petras says that *Bohemian* will soon be looking at having "blind dates" with distributors in Nevada, Arizona, Idaho, California and Tennessee.

These three local beer makers have been in the beer game in Utah for quite a few years. It's taken a while for these guys to find their way out into the world, but *Epic Brewing Company*, who has only been around for just more than a year, strapped on their "beer speedos" and dived head first into the icy waters of national beer distribution.

"We've been constantly expanding our facility from Day One. The demand for our beer was incredible. We thought, 'ok, let's give it a shot,'" says owner **David Cole**.

Another thing that separates *Epic* from the rest is its sole dedication to higher-alcohol Utah beers. According to Cole, the popularity of their high-gravity beers is attributed to their aggressive punch out of the state. "Since we only do higher-gravity beers, we don't have the 4 percent brands to fall back on. The state of Utah can be pretty unpredictable when it comes to alcohol. One day, the tables may turn, and if that happens, we will need to diversify." Cole says getting firm footing in states like Idaho, Colorado, Virginia, Arizona, Minnesota, North Carolina, Wyoming and New Jersey will help them gain that diversity.

In every case, all the men I talked to wanted to make one thing perfectly clear—Utah is always taken care of first because this is their base and their home.

I think if there was one thing to take away from my conversations with these guys, it's that this shit sells itself—along with the very dedicated people in and out of the brewhouse. With these four Utah breweries peppering states across the nation like some kind of beer shotgun, it will only be a matter of time before opinions and perceptions about the most misunderstood beers in the nation begin to change—hopefully for the better.

Cheers!

BRINGING THE BREW FROM BEYOND THE COUNTY LINE

Shades of Pale and Zion Canyon Brewery Hit the Salty Pond

By Alexander Ortega alexanderlightfingers@hotmail.com

On the way up Parley's Canyon on a sunny May day, the sky really is the limit, especially for **Trent Fargher** and **Alexandra Ortiz de Fargher**, owners of *Shades of Pale Brewing Company* in Park City. Just a year after opening the doors of their brewery, they will join **Dale Harris**, owner of *Zion Canyon Brewing Company* in Springdale, Utah, in circulating their brews throughout Salt Lake County. Whether it's Ortiz and Fargher's subtle infusion of juniper to their Belgian wits or Harris' wholesome use of the mineral-rich groundwater of the Virgin River, these burgeoning breweries seek to literally employ Utah to command craft brewing. Fargher and Ortiz aim for world domination. "We're going to expand as fast as we can in a controlled manner," says Fargher. Coincidentally, four hours south, Harris has the same idea: "To be honest with you, my long-term plan is planetary domination, that's for damn sure."

Of course, with such spirited game faces but insane schedules, these brewmasters need a conduit to infiltrate the valley. That's where **Sam Jackson** from *General Distributing Co.* comes in. Jackson and *General*, a beverage wholesaler, ensure breweries' presence and presentation in grocery stores, mini marts, restaurants and bars. "We provide the infrastructure for them," Jackson says. "They make great beer locally, but they need a way to legally get it to market, so that's what we provide." Due to the growth of craft brewing volume and an increased demand for the product, *General Distributing* has indicated handcrafted brews' presence with schemes like the "build your own six pack" deal at Smith's. "When a company comes out and comes into the market like *Shades of Pale* and *Zion Canyon*, [customers] start coming in, they want to try it, they want to see what's going on. Then once they taste it ... they want to start consuming that product," says Jackson. "[It's] more personable. It's local." Jackson holds no reservations regarding the success of *SOP* and *ZCB* in Salt Lake County: "I'm pretty confident it's going to work because I've actually tasted the brews, and they're good."

There's really no reason why it wouldn't work—the quality of both breweries shines through as more people taste their brews and bespeak savory flavors. Harris says, "[It] has been just straight up grass roots marketing. My face and my two employees' faces and

ZCB's booths where they have taken the word of Virgin River craft around the state, which has led to Harris' busiest season yet. The regional success of *ZCB*'s four staple brews has pushed them to the great salty north. "People are asking for it, so I'm going to go and build it," says Harris. Not only does Harris look to expand his market, he also intends on continually entertaining his existing customer base: He will push drafts, bottles and cans in order to simplify his outdoorsy clientele's earth-friendly experience of his brews. Fargher, Ortiz and their indispensable team have experienced similar recognition. Word of mouth and networking has gotten Utahns and visitors excited about their beer: "The support has been amazing," Ortiz says. In merely one year, *SOP* has enjoyed invitations to festivals, sponsorships for racing teams and partnerships. *Wasatch Distributing* even presented them with a positive conundrum: Consumers have asked for *Shades of Pale* before their brews reached their market. Although they initially intended to push their beers in just draft lines, the demand for bottles led them to acquire the necessary equipment to meet their consumers' needs. Ortiz says, "One of the things that we want to do is be very responsive to our customers. Those would be the restaurants and the people who are actually drinking the beer." Their receptivity fell right in line with Jackson's vision.

It was a no-brainer for Jackson to acquire these brands for *General*. After a referral from **Rich Peterson** from *Wasatch*, Jackson had lunch with Harris, tried and liked all the beers, liked him as a person and identified with

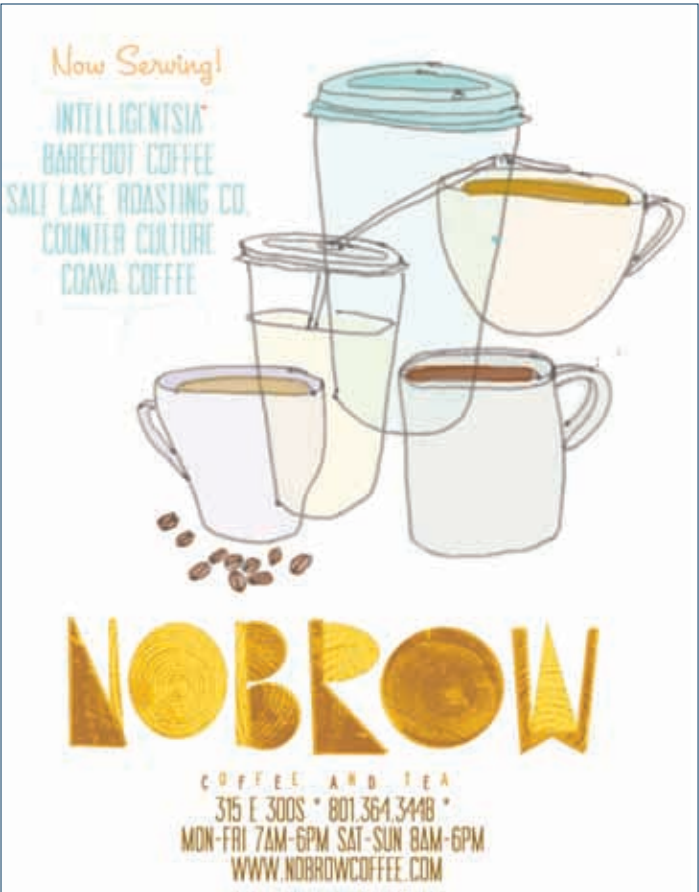
his concept and vision. "It paired with what we do," says Jackson. "There's a handshake that says, 'let's do this.'" The same amiability shows with Fargher and Ortiz: After being in contact with Jackson for two years, Fargher and Ortiz have geared their brewing in a way in which *General* can pick it up and sell it. Jackson says, "I love to sell good, quality stuff that I can be proud of, and these two companies fit with that." Though nothing is set in stone, Jackson remains confident that *SOP* and *ZCB* will appear in local grocers like Smith's and Harmons, convenience stores, liquor stores, bars and restaurants before the end of summer.

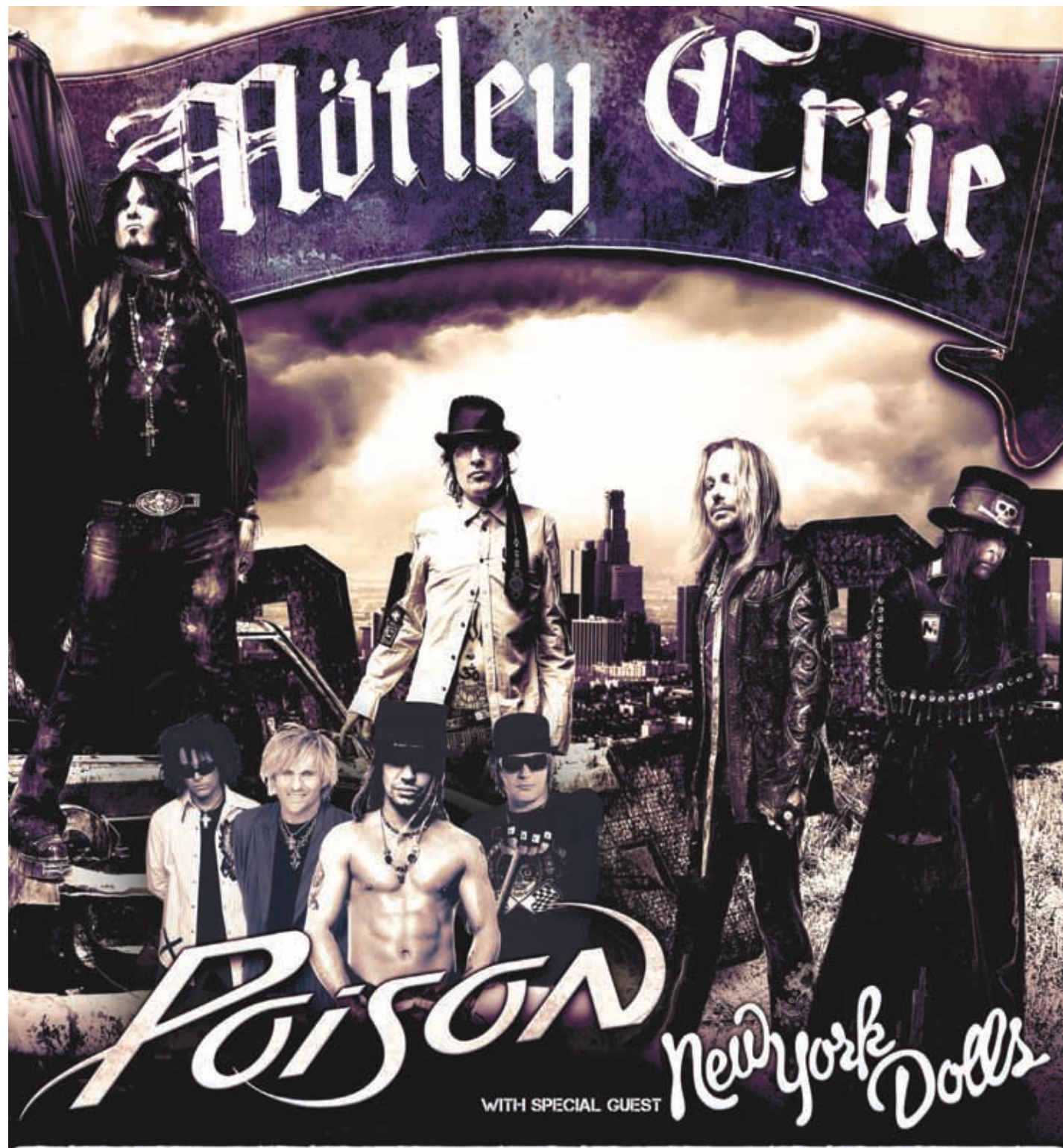
With increased distribution, *ZCB* will push into Idaho and intends to cross into Arizona and Nevada. Harris seems excited to participate in as many festivals as possible—especially Springdale's music festival on September 23 and 24—and looks to make an imprint in the beer world with plans to release a Hefeweizen in a new *Zion Canyon* pub in 2012. *SOP* will use their bottle line to communicate the adventures in Park City and Utah: Each brew will indicate "an adventure in a bottle" where each label displays a map of an exhilarating outdoor experience and how to download GPS information from their website to reach the site of the adventure.

With *General Distributing* as their guide, domination via Utah seems easy for *Zion Canyon Brewing* and *Shades of Pale*. Prepare your palates for Virgin water freshness and Juniper aromas—these flavors will be in the beverage section, aisle 801.

The team behind Park City's *Shades of Pale* L-R: Account Executive, Jake Wood; Brewery Engineer, Stan Hooley; Head Brewer, Matt Davis; Owner/Janitor, Trent Fargher and Marketing and Merchandising, Alexandra Ortiz de Fargher.

good beer." Climbers, cyclists and campers escape to Springdale's liberal atmosphere and enjoy Harris' brews. Springdale's annual Earth Day and music festivals have lured Southern Utah's outdoor types to





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Giving You The Business:

A Look at Growth Within Utah's Craft Beer Industry

By Jesse Hawlish
jhawlish@gmail.com

Craft beer is business, and these days, business is good. As the national economy swings dangerously above a pit of crocodiles on a rickety rope bridge, the craft beer industry is up ahead, bushwhacking its way forward. Why so recession-proof? They say folks spend more on their vices when the chips are down, but I'm going to have to call bullshit on that theory. Craft beer is far too delicious to be considered a transgression. You will not find Salt Lake's craft beer fanciers catching a self-loathing buzz in an alleyway after spending their last three bucks on a Pfeifferhorn Lager from *Epic Brewing Company*. These well-made beers aren't popular because they take the edge off your shitty life—they're popular because they're well-made to begin with.

As *Utah Brewer's Cooperative* Brewmaster **Dan Burick** puts it, "We make great beer here and we have the best customers in the world. There are a lot of young, active people in this state," he says. "For the most part, that is our demographic. Those that are not young in age are young at heart." It's true that Utah's population is young and healthy, and we do love us some beer, but as *Bohemian Brewery's* Marketing VP **Pete Petras** notes, the trend is national. "Right now we're in a national boom with crafting," Petras says. "It's not only craft beer, it's craft cheeses, craft what-ever—there's more transparency with the manufacturing process so people are really looking at what they're putting in their bodies." Talk about upending

stasiatic, back-patting, cheerful and very much in love with what they do.

Over this last year in Utah, the craft beer industry's enthusiasm has translated into serious growth, improvements and modifications to some of our valley's prominent breweries. One year ago, *Bohemian Brewery* completed construction on a huge addition to its brewhouse. "This [addition] was meant to be a packaging and canning facility, but now because of our growth, it had to [become] an extension of the brewery," says Petras. As recently as 2007, *Bohemian's* annual production was 1,200 barrels of beer. With the addition of a half dozen 60-to-90-barrel massive indoor stainless steel silos called lagering tanks or fermenters, Petras says, "We're projecting this year's annual production to be about 5,000 [barrels]." Plans are already in place to double the new building's fermentation capacity again, adding four more 90-barrel lagering tanks and two more 60-barrel fermenters (each of which puts a \$20,000+ dent in the wallet). Despite this success, the boys at *Bohemian* keep it humble. "We have a national demand for our product right now, but we're taking it slow. We don't want to get too big

for our britches."

Epic Brewing Company has also exploded since its infamous debut in March 2010. Over this last year, they've doubled the size of their building to keep up with demand, adding over 5,000 feet of floor space for new equipment. They filled the space with 20 new bourbon barrels and two 40-barrel fermenting tanks, and there's still room for future expansions. The new brew space and equipment increased Epic's fermentation capacity from 70 barrels to 360 barrels. As head brewer **Kevin Crompton** says, "We knew this expansion needed to happen about two weeks after we opened."

The *Utah Brewers Cooperative (UBC)* is Salt Lake's heavyweight craft brewery, producing all of the packaged beer for the Wasatch and Squatters brands. Last year, Burick's major addition to his operation was a new bottling line. "[It] handles the beer more gently, adding to the quality of the product while allowing us to achieve more throughput," Burick says. During 2011, he hopes to expand with enough fermenters to raise overall capacity by 20%. "We have made many

adjustments to the brewhouse to increase its speed and cool the wort faster, thus increasing wort quality," says Burick. "Better wort quality equals better fermentations, better fermentations equal better beer."

All said, we ought to be proud of our local breweries—and not just the ones highlighted here. Having as many options as we do for quality local beer in this valley is fucking neat. The *UBC* won Mid-Size Brewery of the year at the 2010 Great American Beer Festival. *Bohemian's* Czech Pilsner and Viennese Lager are the first (and, surprise, only) beers to have been to the top of Mount freakin' Everest. Epic's beers are, well, you've tried them: they're awesome. The Internet agrees with this assertion: Epic was just named the third-best top new brewery in the world by *ratebeer.com*.

This is the part where I'd tell you to go out and support local business and blah blah, but it's obvious we as a population have been doing just that—and in record numbers. Keep up the good work, boys.

L-R: owner Dave Cole, head brewer Kevin Crompton and owner Peter Erickson of Epic Brewing pose by their newly installed tanks.



Photo: Peter Anderson

stereotypes: The pot-bellied drunkard in a stained wife-beater can keep his Budweiser—craft beer is the interest of a fit, health-conscious and younger generation. The brewhouses I toured are manned by friendly, often tattooed and often bearded young men. The business models are always vested in product quality first and foremost. Each person involved in the craft beer industry gives off that sense of job satisfaction you rarely see anymore. Brewers, owners and front desk attendants are all enthu-



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BIKES & BOOZE

By Esther Meroño
esther@slugmag.com

Photo: Sam Milianta



"Is drinking the best thing about cycling, or is cycling the best thing about drinking?" ponders the Cutthroat Racing Team's founder, **Ryan Miller**, over a stein of IPA at *Brewvies Cinema Pub*. "Cycling is the best thing about drinking," says current Team Captain **Joe Wiggins** with conviction.

Whatever your preference, it can't be denied that bicycles and booze make quite the pairing, and it just so happens that this salty city of ours knows how to keep the beer brewing and the pedals pumping in harmony. Whether you're a hard-core pedal pusher or just a fun-lover looking to add a little endorphan rush to your weekend boozing, read on.

Watching those sleek, spandex-clad cyclists with the fancy helmets and rippling calf muscles race by as you huff and puff up a slight incline (that cigarette hanging off your lips probably isn't helping much) is pretty fucking intimidating. Miller wanted to take that edge off when he started a chapter of Arizona's **Missing Link Racing** here in Salt Lake in 2003, a popular beer-drinking and bicycle-racing team known for having a keg at every race. Joining up with Uinta vice president of sales **Steve Kuflinec** due to the brand's eco-friendly brewing methods and all-around tasty beer, the team changed their name to Cutthroat Racing in 2003 and became the mountain-biking, cyclocross, road-

racing and beer-drinking team they are now. "The [name] that floated to the top on bubbles of beer was Cutthroat. We liked it 'cause it fit everything: Uinta's flagship beer is the Cutthroat, the state fish is the cutthroat, and we're kind of like pirates, and they're cutthroat," says Miller. "It's funny because we are not at all cutthroat racers. There's nothing cutthroat about us when it comes to racing—we're much more of a laid-back drinking group."

Though you're probably imagining the Cutthroat Racing Team as the hopeless "Heavyweights" of Camp Hope or the raggedy group of "Little Rascals" at the derby race, the team is far from being a group of outcasts at the local and regional events. First and foremost, it should be made clear that the riders aren't racing intoxicated. ... Well, most of them, anyway. "We have some amazing riders that, when they drink, they seem to perform better, which is counterintuitive to all reasonable thoughts," says Wiggins. "I think a lot of it is they don't have that initial common sense; I should probably get off and walk.' They see something and say, 'I can do it.'" Getting drunk while on a bicycle isn't something the team condones, but post-race drinking is very much encouraged. "Beer is the perfect hydrating post-race drink. It has water, which hydrates you; it has carbs, which re-energize you; and then it has alcohol to numb the pain," says Miller. According to Wiggins,

many of the racers actually do better simply because the beer becomes a "light at the end of the tunnel," pushing them to finish the race and grab a cold one. The 50-or-so members are cyclists ranging from all levels of experience, supporting each other and representing the team at events, handing out the minimum of two cases to other racers as well. "Other teams can be very exclusionary—they're just there for themselves and their team alone, and they don't like to mingle," says Miller. "Whereas Cutthroat is the ultimate inclusionary because everybody at the race knows they can come to the Cutthroat tent, sit down and relax, talk about bikes, talk about the race and have a cold beer."

Aside from races, the team also hosts weekly meetings: an official one held the first Wednesday of the month, 6 p.m. at *Uinta*, and a more informal get-together the remaining Wednesdays at *Brewvies*, also at 6 p.m. Becoming a member is as easy as paying the \$95 annual fee, which gets you a sweet Cutthroat jersey, access to their many sponsors and of course, the privilege of calling yourself a Cutthroat racer and mingling with some fun-loving cyclists. "I'm going to drink anyway," says Miller. "Cycling allows me to get away with it and still stay in shape to a certain degree. ... Who doesn't like a free beer?" Join the Cutthroat Team in their efforts to raise the funds for a team van this month, when you will get the chance to

live life as a Cutthroat racer for a day and help them bring more fun and booze to the racing circuits.

For those of us who prefer to ride sans the lycra and in a more urban setting, local cycling enthusiast **Duane Vigil** has the perfect alternative to the Cutthroat crew: bike pub crawls. For those who have been suffocating behind the Zion Curtain and are just now opening your eyes to the world around you, a pub crawl consists of a group of people moving together from one bar to the next, usually with the intent of guzzling as many drinks as possible during the short amount of time at each establishment.

Though pub crawls aren't anything original or exclusive to our city, Vigil has taken it upon himself to organize Salt Lake's pedaling masses out on the roads on Saturday nights. "I kind of just wanted to see if people would be into it," says Vigil. "[My friends and I] have done it ourselves just hanging out and stuff, but this time, we thought we'd invite more people to bring people together that normally wouldn't hang but have biking in common." With about five people attending the first one held mid-winter, the bike pub crawls have begun to grow considerably as the weather warms, and Vigil expects attendance to keep increasing. "People come that aren't even drinkers because it's

such a fun time," he says. A typical bike pub crawl begins at a well-known meeting place, such as *Liberty Park* or *Gallivan*, after which the cyclists cruise on over to local establishments such as *X-Wives*, *Johnny's*, *Twilite Lounge*, *Cheers To You* and *Junior's*. "We try to pick bars that we can easily get to without having to ride a terrible long time in between," says Vigil. "We also try to pick bars that cater to bikers ... so it makes it a little easier for a large crew to go to a place like that." *Twilite Lounge* has actually put a bike corral out front, most likely due to the many bicycles that decorate the fence along its parking lot throughout the summer, and the bars along Main Street also feature convenient bicycle racks. "It's nice to know people are actually taking notice that people are getting on bikes," says Vigil.

Of course, since a bicycle is considered a vehicle by state law, riding under the influence can get you a DUI, which is why Vigil is very vehement about bicycle safety. Front and back lights are strongly suggested, and the group is careful not to break any traffic laws. "I think that people are stoked on the idea because they don't have to spend money on a cab or drive themselves, or have a friend come pick them up at a place. Unless they get tanked, in which case

they should probably stay where they're at," says Vigil. "We'll get off the bikes and walk for

a bit, or use the buddy system to ride home together to make things safer. Driving intoxicated is never really a good idea, but a few beers I don't think ever hurt anybody."

So what's the best bicycle to ride on a booze cruise to keep from eating an asphalt sandwich? Vigil prefers his road bike for its gears, but suggests a cruiser for those more likely to get tipsy, as they are easier to keep your balance with their large wheels and wide handle-bars. What it really comes down to, though, is genuine fun. "I think the main focus is trying to promote a good time amongst a large group of people," says Vigil with a smile. "I'm a whiskey guy, honestly. A Jack Daniels suits me fine, but I can spend a few more bucks if I have to, and then Cutthroat is a good beer for me, typically a pale ale guy. A fallback on Pabst never hurt anybody."

Vigil's next bike pub crawl is Saturday, June 25, meeting at 8:30 p.m. at the center flagpole in *Liberty Park*. A suggested \$5 donation will go to the *Ching Animal Sanctuary* so you can get that warm, fuzzy feeling from more than just the booze and biking. For more information on the Cutthroat Racing Team, go to *cutthroatracing.org* or join in on any of their Wednesday "meetings" and be sure to attend their fundraising event later this month.



Cyclists prepare to get liquored up at their first Bike Pub Crawl stop, X-Wives.

Photo: Sam Milianta

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HIGH OCTANE MEETS HIGH POINT: WASATCH'S *Race Car* DEVASTATOR

By JP jp@slugmag.com

Jon Lee is an adrenaline junkie and self-described former "snow bum" who cut his teeth boarding fast in the Wasatch Range and the Rockies. He's a high-ranked local race car driver and brewing professional. As head brewer at the *Utah Brewers Cooperative* (which combines the talents of Wasatch and Squatters under one roof), Lee splits his time crafting award-winning beers and driving number 93—The Devastator—named after the popular Wasatch label brew. Over a bottle of his car's namesake, several facts became clearer as reaction times slowed: There are more than just oval-shaped racing tracks, and Jon Lee knows his shit about beer.

Lee started brewing at home in 1997, transitioned to Squatters as a paid brewer 13 years ago, then worked his way up to his rank as second-in-command at the *Utah Brewers Co-op*. Lee was a key player alongside **Dan Burick**, brewmaster for the Co-op, in 2007 during the creation of Devastator's recipe. The doppelbock lager was one of the first of its kind in Utah beer history: a legally brewed "high-point" or "high-gravity" beer that was double the Utah norm at eight percent alcohol by volume and one of the most successful in the Wasatch/Squatters family.

Lee found his racing outlet in 2003 when he started auto-crossing (parking lot obstacle courses) with his wife **Heather** in their new Subaru WRX. The racing bug bit him hard, and Lee eventually found himself racing in his newly wrapped 1996 Miata—complete with

Devastator's fiery ram motif. "I thought it would look kind of evil," says Lee. He's right, especially when that car is driven by a racer who ranks in the top three locally.

Lee races a stock Miata in a sprint style format. The green flag goes down, and racing continues until a checkered flag drops. It's a "very intense type of racing—no pit stop strategy, no nothing. Something breaks? You're done," says Lee. The Miatas race on tracks that have left and right turns with breaking zones and acceleration zones—atypical of what you might think of standard NASCAR-style racing. Lee has raced for two national championships in The National Auto Sport Association (NASA), and has placed as high as 10th nationally (2009) and holds the distinction of being the only local beer-themed car on the tracks in Utah. He qualified in 2010 and would have placed better than 12th, but says he was thrown off a little bit by last year's Great American Beer Fest awards.

Two hours before race time, Lee discovered his brewery had won Mid-Size Brewery of the Year. "For me, that was a national championship right there," Lee says, yet "two hours later I was supposed to start in a televised national race and I was kind of spent. I got the green flag, and I was like 'go guys,' and I didn't really fight for position. I lost that drive." Who cares? *Utah Brewers Co-op* had been recognized as a top brewery. If he did have to choose, Lee says he would choose beer over racing. That's a no-brainer.

Although his car sports the Devastator beer logo, Lee

would like to remind people to not drink and drive: "There is some responsibility, we've talked about it. We have to have some conscience and advocate that people do need to stay safe. We recommend drinking after [racing]," says Lee. "After everything is done and calmed down, we're gonna crack a beer and hang out." And what better place to do that than the camping area at the *Miller Motorsports Park* in Tooele—which Lee says is one of the finest facilities in the United States? Although he loves his local track, he also embraces the club racing mentality and travels often. As an avid club racer, Lee goes to other tracks in packs of other racers with all their families and friends in RVs—cars in tow. It's a real lifestyle choice, and the time spent not racing is at a pace that sounds almost idyllic and peaceful to the observer.

Seemingly peaceful—until Lee reminds you he likes to dance with death on the racetrack. "There's nothing quite as thrilling as bumping somebody at 120 down that front straight then diving into a corner at the same time," says Lee. "Or driving side by side in a corner at 85 mph—brushing mirrors—while you're heavily loaded in that corner." All that fancy race car talk means Lee will own your ass in a street race.

"Thanks, everybody, for the support, fellow racers, fellow beer drinkers—they all go hand in hand," Lee says. "Would there be no race cars without beer?" I ask. "Without beer, there would be no people," says Lee, laughing with a smile on his face. Yet, you can see in his eye a little bit of the angry horned beast from the Devastator art and you realize you'd never want him ramming your fender at 120 mph.

Jon Lee, head brewer at the UBC, stands with his Devastator race car.



Photo: Jesse Anderson

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SLUG MAG ///. PRODUCT REVIEWS

BeerCloud Mobile App

greatbrewers.com/story/beercloud-mobile-app
These days, for every niche market, there is an app to match. So it would only make sense that the growing number of beer nerds should get theirs. Enter, BeerCloud. This application for both the Android and iPhone has a solid, user-friendly interface and a well put together design. The app features a beer pairing sommelier with a recommendation guide so wide it was hard to stump. Within the beer pairing recommendations there was even a decent selection of labels to go out and purchase with your meal. However, this being Utah, a lot of those fell short due to our availability. The app also has a beer style information guide to get any beer noob up to speed with the lesser known beer styles that are becoming more available on the market. And finally, it had a “search for a brewery/beer” section that I found pretty helpful when looking up major breweries and the beers that they put out. However, information on the little guys out there was nowhere to be seen. In the end, I’d download the app because it’s free and it’s not too bad for someone getting into craft beer. While the beer/brewery search is a little weak and hopefully improving, the beer sommelier is well worth its weight in recommendations and info. —Tyler Makmell

Beer Tasting and Hop Appreciation Kit



It’s pretty embarrassing when you work in a bar and the only difference you know between a lager and a porter is that one is light and one is dark. Fortunately, Texas-based home-brewing enthusiast **Brian Lewis** has taken it upon himself to educate the booze-illiterate masses on the basic science and art behind craft brews with this Beer Appreciation Kit. Featuring 13 bottles of commonly used hops, a palate cleanser (coffee beans), a color swatch and both an extensive guide to beer drinking and a quick-start sheet for those of us with A.D.D., this kit contains everything you need to become one of those geeky beer snobs that skulk at the bar on weekdays. I tried it out with one of my favorite local brews, *RedRock’s* Nut Brown Ale, and was able to identify Cascade Hops—I think. With a little more practice and a peek into the extensive beer and hop

database available with the purchase of the kit, I should be giving **Tyler Makmell** a run for his money in no time! —*Esther Meroño*



Chrome Pawn Rolltop Backpack

chromebagsstore.com
Chrome bags are sturdy, weatherproof and well designed. They’re based in the cycling community but would serve for a day hike. Each compartment is individually sealed by “rubberized” liners. So rubberized, in fact, that we put a whole 12-er of beer and a sack of ice into the bag with no cross water contamination. The Pawn is a rolltop-style backpack and the rolltop is exceedingly useful. I had a larger-than-expected number of grocery bags one rainy night and couldn’t fit the rest on my handlebars. The rolltop expanded an extra cubic foot and I was able to fit my OJ, etc., in the bag and keep it mostly dry for 14-plus blocks. That and Chrome’s almost indestructible fabric (it bent a pin back when I was trying to give some “flare” to it) make this one of the best packs—out of hiking, camping and cycling styles—I’ve ever tried. —JP

My Wriskey

mywriskey.com
The first time I encountered a pair of Reefs with a bottle opener in the sole, I liked the concept, but was disgusted by the idea that someone would actually use the sole of their dirty flip flop to open a refreshing beer. I imagined all of the grotesque things one might step in on a daily basis and cringed anytime I encountered someone with the novelty flip flops. Unfortunately, I had a similar distaste with many of the novelty beer bottle openers I’ve encountered. Belt buckle openers? Great, I get to have some dude rub my beer against his crotch before he hands it to me. Ring bottle



openers? These looked tacky and almost never fit my fingers. I had all but given up hope on a convenient bottle opener, relying entirely on my flip flop key chain opener or hoping someone knew how to open beers with a lighter. Lucky for me, My Wriskey has created a nontacky alternative to those foolish rings. Wriskeys are classy leather cuffs that come in a variety of colors and come equipped with bottle openers. Every single one is handmade and the bottle opener portion lays against the inside of your wrist in an unobtrusive way. Although opening bottles with the Wriskey took some getting used to, once I got the knack of it, it was as simple as using a traditional bottle opener, minus the time spent trying to track the thing down. I imagine bartenders would rejoice if given a Wriskey. I personally have a feeling this classy accessory will be one of my new faves as backyard barbecue season kicks into high gear. —Jeanette D. Moses

Zaca Recovery Patches

zacalife.com
If you’re going to spend 24 dollars to buy a box of these, you might as well buy the homies another round and say “Fuck it.” I was given two boxes of Zaca Recovery Patches, each box containing six patches. They looked like nicotine patches: about an inch across and beige in color. The box claims they are “a simple, all-natural organic hangover patch.” Then I was told the directions—use one when drinking normally, but “you should probably use two.” I went to the birthday bash for **Katie Panzer** and **Maggie Anderson** at the *W Lounge* and gave two to the birthday girls and two to my homies **Jeremy** and **Cam**. The real test was for me because I started my first day of work bright and early at 8 a.m. the next morning. These things have about the nutritional value of a packet of ketchup, and I felt like shit until the guy at Whole Foods hooked it up with the happy belly tea (thanks, dude). I got the word back from everyone else and the crew agreed to veto this product. Taking a vitamin, drinking enough water to rehydrate your alcohol-ridden body, getting some late night pizza at the *Pie Hole* or eating breakfast the next morning are all cheaper than these patches and will work better. Whatever avenue you choose, good luck finding the cure to the sickness that results from binge drinking. —Billy Ditzig

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summerofdeath.com

Photo: Katie Panzer

GO SKATE DAY

What do Jesus, vampires and skateboarders have in common? Aside from being undead, they now all have dedicated holidays! In case you needed a reason to go skate, the **International Association of Skateboard Companies** has deemed June 21 International Go Skateboarding Day. Skateboarders from all over the world will be using this day as an excuse to tell their bosses to fuck off, jump on a board and do what they do best: skate. Of course, this is probably your everyday routine, but what better way to celebrate the summer solstice than supporting your favorite local skate shop on Go Skate Day? *SLUG's* making it easy for you with this list of GSD events. For more info on the holiday's history, check out *goskateboardingday.org*. Now, go fucking skate!

Annex
45 W. 400 N.
Bountiful, UT
801-992-3460
annexskateshop.com

Head up to Bountiful for a whole day of skate celebrations with the Annex crowd. The shop will be taking over *Bountiful Park* across the street around 1 p.m., laying out ramps, boxes, banks and rails for all you fools to grind. Get your munchies in check with a barbecue provided by the local Dairy Queen, and look forward to some fun competitions, goofy games and a product toss.

Brophy, front side boardslide.

Blindside
2165 Highland Drive
Salt Lake City, UT
801-412-9200

Hang out with Blindside on Go Skate Day for their annual best trick contest at *Fairmont Skatepark* at 7 p.m. Better make it count 'cause they'll be handing out cash to the winners.

Milosport
3119 E. 3300 S.
Salt Lake City, UT
801-487-8600
milosport.com

Milo's going to be playing Santa all over the valley on Go Skate Day. The street team will be hitting up about seven random skateparks all over town, giving away Milo decks to those taking advantage of the holiday. Whether you've been naughty or nice, keep a lookout for these guys as you celebrate at your favorite local park.

Lizard pushing.



Salty Peaks
3055 E. 3300 S.
Salt Lake City, UT
801-487-8000
saltypeaks.com

Hosted by DC and Dragon, Salty Peaks is gearing up for Go Skate Day with a barbecue at the shop from 1-5 p.m. Join them for some food and hang with DC mystery guest riders all afternoon. This local shop is spreading the Skate-mas spirit with \$25 shop decks all day long, so make sure to stop by and gift yourself.

Caleb Orton, front side boardslide.



EVENTS JUNE 21

Technique
1786 W. 7800 S.
West Jordan, UT
801-233-8324
techniqueskate.com

Join the crew at Technique for a little "wild in the streets" skate session in celebration of Go Skate Day. Meet at the shop at noon on June 21 for a group ride down Redwood Road to the *South Jordan Skate Park*. Chaos will ensue in the form of a skate session with some product giveaways, so don't miss out on the fun.

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AMERICA'S NEXT top wizard

By Giuseppe Ventrella (aka Rodney Jerkins) info@slugmag.com
Photos by Chris Swainston (aka Tyra Banks) swainstonphotography@gmail.com



Our lovely contestants: Cody “Choad” Hoenshell, Morgan Cope, John Barbieri, Brett Egbert, Milton Williamson.

Editor's note: It is necessary to watch an entire season of America's Next Top Model and be well versed in fantasy novels before reading this article.

It was a rainy Saturday when we met at a local warehouse. There were six contestants present, each going through a series of elimination rounds in hopes of becoming America's Next Top Wizard. The contestants were **Levi Faust, Morgan Cope, Brett Egbert, Cody “Choad” Hoenshell, John Barbieri and Milton Williamson**. Each contestant was responsible for not only completing every

task presented to them by complete egomaniac Tyra (aka **Chris Swainston**), but also producing the best photos in each round in an attempt to avoid elimination.

The first task involved getting the best photo while shot-gunning and/or chugging a beer. All contestants rose to this task immediately, but it took several “poses” (i.e. cans of beer) to get the best photo possible. At the end of this round, several soldiers had fallen, but all the contestants were able, albeit shakily, to stay in the running for becoming America's Next Top Wizard.



Cope wins the race.



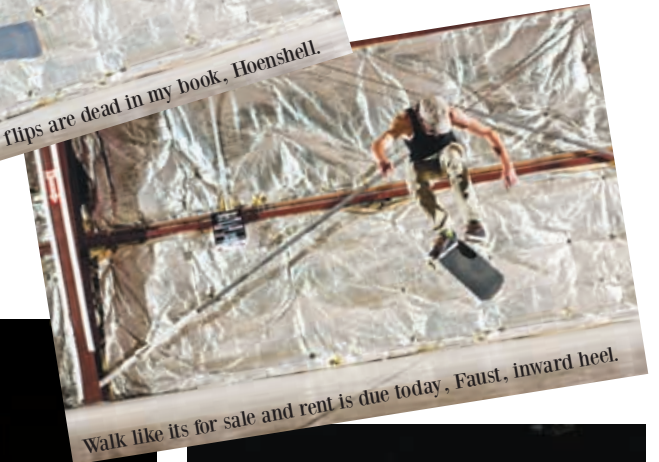
Perfect is boring—switch tre° flip is beautiful. Morgan Cope.



Gurl, don't blame the photographer, blame your parents for bad DNA, Egbert drops the impossible.



Zip it bitch, half-cab flips are dead in my book, Hoenshell.



Walk like its for sale and rent is due today. Faust, inward heel.

The second task involved a game of skate. Flip tricks on a skateboard are really hard, and anyone who tells you otherwise is lying about how much time they put into mastering said maneuvers. A game of skate, which always involves such flip tricks, is even more challenging after the rigorous “poses” the contestants were required to complete in the previous round. At the end of this round, Egbert was victorious in the game, but judges determined the best photo to be a tie among all.

The final and most challenging task involved the true wizardry of this contest. Becoming a wizard involves the creation of a wizard staff. While there are many variations of the wizard staff, the most common involves drinking cans of beer and duct-taping the empty cans together to create a staff. After completing one beer, you become a level-one wizard. Two beers, and you are a level-two wizard and so on. The winner of this game is the wizard with the tallest staff at the end. If your staff is as tall as you, you become a white wizard. If there are two white wizards present, a battle to the death with the wizard staffs must ensue.

However, becoming a wizard on this day evolved by a millennia. Creating the wizard staff was only part of the last challenge our dear contestants had to face. Not only was each contestant responsible for creating their own wizard staff, but they had to follow this with a high-ollie duel to the death with their own staff. The brave Sir Cope was willing to lie down near the deadly staff to help his fellow contestants get a worthy photographic joust.

In the end, wizards in training Faust and Egbert both emerged victorious after a strenuous battle with their own mighty staffs. While both attained high wizard status, another round will be necessary in the future to attain white wizardry. Very few wizards have attained this status in the world of skateboarding but these brave high wizards are only a few levels away from mastering such amazing skateboard sorcery.



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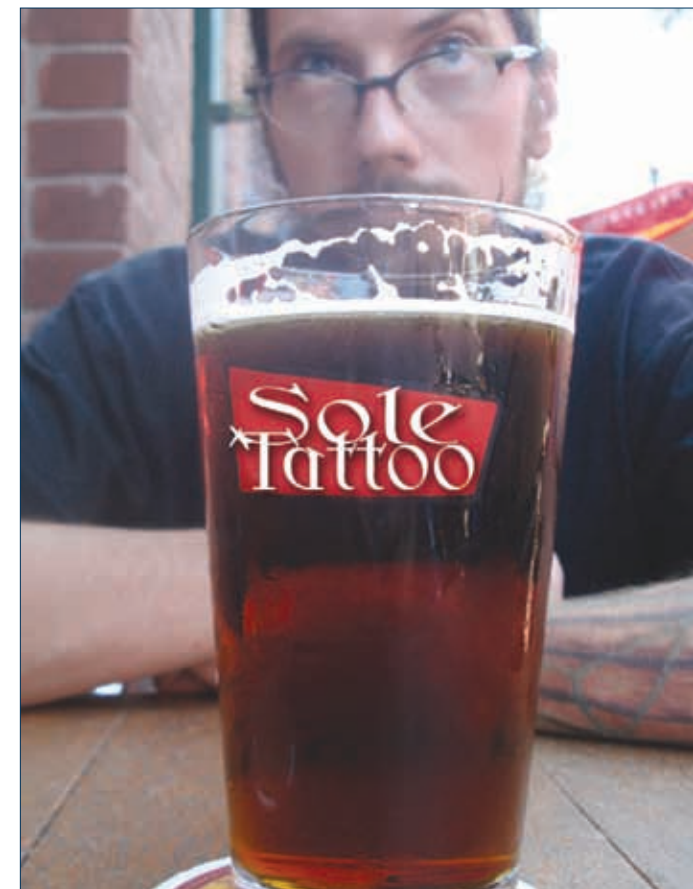
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SLUG MAG

///. BOOKS ALOUD

I'm in the Band
Sean Yseult
Soft Skull Press
Street: 12.01.10



White Zombie bassist Sean Yseult takes us on a colorful and truly intimate tour of her life, recounting her early years in NYC as she found her musical muses, her bandmates and eventually her calling as “the only girl in a huge boys’ club.” Packed with priceless photos, reproductions of tour memorabilia and other little pieces of memory, Yseult’s book is written with insight and love, without ego or bitterness. As a fellow metalhead chick, I especially loved her acknowledgement that the world of metal offers a certain freedom and—as her existence in this staple act proves—is far from confined to the limits of gender. She gives us an honest look at her relationship with Rob—romantic, professional and creative—that will humble the reader. Musicians will enjoy her tour stories and feeling that rush as she describes the band’s rise to fame. Creative persons of any sort will be comforted by her strong and simple voice as she shows you that working hard at something you love will yield more fruit than chasing fame and money. For any White Zombie fan, this is a must-have, a fantastic piece of the band’s history from an incredibly unique perspective. For metal fans in general, this is a rare look into a world some of us only get to dream about. —Megan Kennedy

People of Walmart.com: Shop & Awe
Adam Kipple, et al.
Sourcebooks
Street: 09.01.10
The transition from blog to book is a curious move. My girlfriend bought me an xkcd anthology that opens with these choice words: “Hi! This book is a collection of strips from xkcd, a free Web comic. I want to get that out of the way so you don’t feel betrayed later when you realize you paid for a book of things you could get for free on the Internet.” The thing about my xkcd book—which I love—is that it’s at least marginally better than reading off my computer. The strips are clearer, the added margin notes are generally pretty fun and the selection

of strips makes for a solid greatest-hits of xkcd. The *People Of Walmart* book somehow (almost impressively) manages to be worse than its free, ubiquitous online counterpart. For your \$13, you get roughly 200 pictures of fat, ugly, misclad, unclad, racist, filthy, stupid and all-around pitiable people. You get captions written by someone with the subtlety and wit of a third-grade class clown, not one of which adds to the humor of the photo. And you get anecdotes that’ll make you dumber if you read them. The pictures are usually camera-phone quality, and they manage to look worse on glossy paper than on my monitor. I’m not hating on the concept—teasing the dumb, fat and ugly is something I’d normally enjoy—but this book sucks and you shouldn’t buy it. —Jesse Hawlish

Sugar House Review Volume 3: Fall/Winter 2010
Various
Sugar House Review
Street: 10.2010
Samuel Coleridge famously said, “Prose is words in their best order, but poetry is the best words in their best order.” I was reminded of this time and time again reading the second volume of *The Sugar House Review*. It is really encouraging to see something of a resurgence of small-run presses compiled and distributed by a community of passionate literary aficionados. The community of contributors in this semiannual publication, however, extends well beyond the Sugarhood and far into the corners of the United States and beyond. Professional, academic and recreational writers from across the country are featured with a few locals sprinkled in. Personal SLC favorites **Sundin Richards** and **Rob Carney** shine bright among the company of insanely talented writers. Poems by **Diya Chaudhuri** and **William Neumire** are exceptionally great and have encouraged me to research further into their published works. This is a fantastic Sunday afternoon read. —Ryan Hall



SLUG MAG

///. GAME REVIEWS



It's dangerous to go alone!

Mortal Kombat
NetherRealm Studios/Warner Bros.
Reviewed on: Playstation 3
Also on: Xbox 360
Street: 04.19
Mortal Kombat is to fighting games what the **Fable** series is to RPGs. I don’t mean it’s colorful and everyone farts all the time—I mean it’s a great game for everyone who’s not already a fan of the genre. That’s me—fighting games piss me off. I once rented one of the **DOA**’s from Blockbuster and, after a dozen matches, returned it without having won a single round. If you’re good at **Street Fighter IV**, Mortal Kombat probably seems slow and boring. If you’re ready for a bit of the old ultra-violence, this ninth Mortal Kombat title is a pitch-perfect gory nostalgia bomb, and it manages to deliver the best fight mechanics the IP has ever seen. It’s bloody, it’s pretty easy to pick up and it’s a good title to have around to amuse your friends. In fact, this Mortal Kombat game is one of the few attempts at revising and fucking rebooting my fond childhood memories that I’m *not* upset about. The roster is great, the graphics are awesome and gross, and the sheer amount of content (sorry, Kontent) is surprising. The story mode has as many cutscenes as a modern FPS—it covers the fun, but fucking ridiculous, stories of MK1, 2 and 3. The challenge tower is 300 (!) challenges ranging from “Fight with no HEAD!” to “Destroy 20 zombies with Kung Lao’s hat.” It’s a formidable thing—I for one will probably never make it to the top. There are some frustrating difficulty spikes that had me spamming the distance attack, but all said, MK9 is really fun and totally worth your money. —Jesse Hawlish

Portal 2
Valve/EA
Reviewed on: Xbox 360
Also on: PC, Playstation 3
Street: 04.19
Here’s the short review of Portal 2: Everything about this game is awesome—go buy it. In a world where sequels/ripoffs/bullshit ventures make the vast majority of money for covetous media makers, fresh ideas are few and far between. Even though it is a sequel and the fundamental gameplay is unchanged, Portal 2 is unique because of how smart and original it is. If you haven’t played the original Portal, you suck at life, but here’s the rundown: Your character is charged with navigating a number of test chambers using an experimental gun that can create portals, allowing you instantaneous transportation. Also, you’re basically being kept prisoner by an evil robot and your only friend is an inanimate cube. The sequel is a much longer affair, offering a challenging but very well-paced single-player campaign as well as a cooperative campaign for two players. Mentioning anything about the new characters basically spoils the story and some of the game’s best jokes (it’s really, seriously funny), but it’s always entertaining. The new gameplay elements, including propulsion/repulsion gels and tractor beams, add enough to keep the game fresh throughout and are expertly implemented, keeping the game challenging but rarely frustrating. Part first-person shooter, part puzzle game, part dystopian sci-fi drama, part buddy comedy, Portal 2 really has something for anyone. I can’t recommend this game enough. —Ricky Vigil



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MAG ///.MOVIE REVIEWS

The Beaver

Summit Entertainment
In Theaters: 05.20

Jodie Foster has recently performed the task nobody would dare wish upon his or her worst enemy, as she helmed the first feature starring **Mel Gibson** since the actor's real-life meltdown. Luckily, the character Gibson portrays is Walter Black, a disturbed toy-manufacturing executive who's given up on his wife, kids and life in general. Sound somewhat familiar? After several failed suicide attempts, Walter discovers a discarded beaver hand puppet in a dumpster and decides to use the finding as his only means of communication with the world in an unconventional form of therapy. Foster stars as Walter's hesitant wife, Meredith, who is forced to adapt to the unusual situation, while their eldest son (**Anton Yelchin**) fears he's already transforming into his deranged father. All personal matters aside, Gibson surprisingly makes an adequate comeback as he psychologically straps himself to the character and sets loose outburst after outburst of raw human emotion that proves the actor still has the talents we all remember. With that said, the more memorable and rousing portions of the film arrive with Yelchin and his love interest, **Jennifer Lawrence**, who could have easily had an entire film dedicated to their teenage angst-ridden characters. Foster's biggest mistake surfaces in the finale when the film takes a peculiar twist and an over-the-top resolution that's almost too absurd to accept is revealed.

—Jimmy Martin

Pirates of the Caribbean: On Stranger Tides

Disney
In Theaters: 05.20

It appears that while tossing out the tiresome elements of the franchise's first three films, including the lovebirds portrayed by **Keira Knightley** and **Orlando Bloom**, director **Rob Marshall** accidentally forgot to save the charisma and wittiness of **Johnny Depp** for the fourth installment. This time on the roaring seas, Captain Jack Sparrow (Depp) is surprised to discover an imposter is using his identity to gather a crew to discover the Fountain of Youth. Determined to set the record straight, Sparrow tracks down the fraud but is shocked to learn an old flame, Angelica (**Penélope Cruz**), is involved in the deceptive charade along with her father, Blackbeard (**Ian McShane**). Forced to join the expedition, Sparrow must keep a close eye on his captors while racing against his long-time foe, Captain Barbossa (**Geoffrey Rush**), and an enraged



Spanish armada for the legendary treasure. From the primarily unnecessary ensemble cast racing across the ocean ("It's a Mad, Mad, Mad, Mad Sea World!" anybody?) to the cold performances offered by all minus Rush, Marshall has somehow made a coherent storyline (unlike the second and third chapters), but forgot to include the comedy and allure that made the initial adventure so engaging. To make matters worse, the few and far between action sequences are amateurishly staged and move at a much slower pace than necessary to increase the audiences' adrenaline levels. It was reminiscent of watching **Harrison Ford** in *Indiana Jones and the Kingdom of the Crystal Skull*, but Ford had an excuse for his sluggish movements ... He's old! What're Marshall and Depp's excuses? —*Jimmy Martin*

Priest

Screen Gems
In Theaters: 05.13

Set in a futuristic metropolis surrounded by massive concrete walls, an authoritarian church governs its citizens with strict religious doctrine. Lurking in the shadows, an elite squadron of holy warriors known as Priests, who once fought vampires to protect their fellow man, has been forced to remain dormant and refrain from engaging in the practices that have kept them alive for millennia. When the niece of the most gifted Priest (**Paul Bettany**) is kidnapped by the ungodly beasts, he breaks his vow and sets out on a mission of rescue and revenge with an untested sheriff (**Cam Gigandet**). It's an absolute failure for a film when the genre it supposedly represents is only a measly 10 percent of the film itself. An 87-minute action film should contain more than 10 minutes of punches and kicks. The running time for action would be even less if each sequence wasn't shot in slow motion! The majority of

director **Scott Charles Stewart**'s mis-step revolves around Bettany wondering into deserted townships and discovering nothing but footprints that direct him to the next uninhabited village. Talk about a concept that's dull on the first encounter as well as the third. From the formulaic screenplay to the predictable dialogue, the film offers absolute nothing that hasn't already been shown before.

—Jimmy Martin

Something Borrowed

Warner Bros.
In Theaters: 05.06



In most films there's an antagonist and a protagonist, and audiences invest their emotions into the latter in the hopes they'll achieve their ultimate goal—whether it's eliminating an alien invasion, pulling off the ultimate heist or securing the boy/girl of their dreams. We root for these characters because their motivations are pure and their actions are altruistic. However, when every character in a film is corrupt and no one deserves happiness, how do you connect and cheer for anyone? Such is the case in **Luke Greenfield's** romantic comedy that revolves around childhood best friends Rachel (**Ginnifer Goodwin**) and Darcy (**Kate Hudson**) who have shared an interest in everything together ... even in the same man. It just so happens that Darcy is months away from marrying Rachel's college crush, Dex (**Colin Egglesfield**), who Rachel still has feelings for, but, rather than expressing her emotions like an adult, she and the groom-to-be partake in a summer-long love affair. How romantic! The only reason to watch this deceiving train wreck is for the comedic abilities of **John Krasinski** (NBC's *The Office*) who stars as Rachel's confidant and is the only person of interest who should be

given any sort of happy ending. As for the leading cast, it's hard to devote any energy into an ensemble where the only couple to applaud is the lesser of two evils—I believe it's the same reason why the majority of Americans don't vote.

—Jimmy Martin

Thor

Paramount
In Theaters: 05.06



It doesn't take director **Kenneth Branagh** long to succeed in convincing the audience that his superhero protagonist is, in the words of his father, "a vain, greedy, cruel boy." After defying his father's (**Anthony Hopkins**) commands and reigniting a dormant war with another realm, Thor (**Chris Hemsworth**), the Norse god of thunder, is banished from his home, stripped of his powers and sent to Earth to learn the priceless lesson of becoming a worthy and selfless hero. Upon his arrival, the fallen idol literally bumps into a young astrophysicist (**Natalie Portman**) who instantly becomes smitten with the peculiar visitor. Hemsworth balances the arrogance and brute nature of the character exceptionally while adding more humor and charm than expected, which works well in the cinematic universe Marvel has created. The storyline moves a tad faster than desired. The swift pacing seems to work well for the first and third acts, but somewhat diminishes the finale's resolution by missing a beat in the second. If anything, a director's cut with an additional 30 minutes of running time would be well received. The action is intense and Branagh slips in quirky winks for the true comic book fanboy, but it's the wondrous glimpse into the world of Asgard that truly makes this superhero blockbuster stand out from its predecessors. —*Jimmy Martin*

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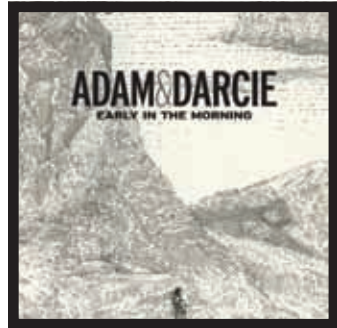
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Adam and Darcie
Early in the Morning
Indiecat Records
Street 03.03
Adam and Darcie = Annuals + Ferraby Lionheart



Adam and Darcie continue to create a delicate blend of poetic hymnals with their new six-song EP, *Early in the Morning*. Each track delivers a personality that washes over the listener with effortless precision. “Lino-leum,” the first track, puts a romantic spin on the original **NOFX** song with the aid of **Darcie Sanders’** elegant vocals and features singer songwriter **Drew Danburry** while “Aotearoa” swells into a misty anthem of love. The title track, “Early in the Morning,” serves as a reminder of what Adam and Darcie does best: simple guitar ballads with the heartwarming lyrical prayer of masterful storytelling that accompany reverently serenaded duets. Using strong melodies as the backbone to each track formulates a unity of sound that makes *Early in the Morning* a sweet breath of life. —Liz Lucero

Arson Car
Vestiges EP
Self-Released
Street: 04.26.2010
Arson Car = R.E.M. + The Continentals + Smashing Pumpkins (pre 1996)

As much as Arson Car would probably like to be revered as an eclectic indie-rock band with a lot of their Provo peers, the truth is their music feels more like a 90s throwback to the college-radio days. The vocals are an immediate giveaway, as if in adulation to **Michael Stipe** circa R.E.M.’s *Reckoning* album—they come across haunting and passionate with a sense of frailty. They almost contrast the arrangements, which sound perfected a dozen times over, everything is

synched to the drummer’s beat and never wanders away from the rhythm. While melodic and lively in nature, you cannot shake the thought that Arson Car just didn’t take any chances with this release. They created an album by the numbers. Indie audiences will probably love it—however, *Vestiges* doesn’t stand out from the rest. —Spencer Ingham

Avintage
Self-Titled EP
Mizpah Productions
Street: 03.05
Avintage = Incubus + Chevelle + Eve 6
Harkening back to the alternative-pop that was popular a decade ago, Avintage have put a new spin on the anthem rock genre that met its doom when post-grunge came into fashion. Formed late last year by two college roommates, the duo picked up bandmates from around the state and quickly hit the studio with everything they had. Unfortunately, Avintage showcases the fatal flaw some bands have when they start up, and that is failing to get it right before they record it. The guitars are precise and nearly flawless, but Avintage itself sounds rushed and strained, like they were meeting an unnecessary deadline just to release something. *Avintage* is a decent debut that shows promise, but the album and the group themselves could have used a fine polish before putting it to tape. I’d rather hear what they sound like after a year of gigs. —Spencer Ingham

It Foot, It Ears
Day Type
NDEGE
Street: 04.05
It Foot, It Ears = Don Caballero + Joan of Arc + Deerhoof
It Foot, It Ears is a tricky animal. One part **Nick Foster** from **Palace of Buddies**, one part **Jason Rabb** from **Bad Yodelers** fame, It Foot, It Ears is cut from the same cloth as their experimental predecessors. *Day Type* is full of strange tunings, even stranger time signatures, disjointed melodies, loads of negative space and pregnant pauses. The album is a traffic jam of improvised and prepared musical ideas clamoring for space. The duo is at their best when they bow slightly to allow a melody to take the reins for a minute (like in the brilliant “Go Down, Jordan”) before carefully, and lovingly, deconstructing

it down to a few staccato guitar riffs and brushes on the drum set. *Day Type* is busy, baffling and ultimately one of the most rewarding listens of the year. —Ryan Hall

Scapegoat
The Keys to the First and the Last Sutekh
Street: 02.28.10
Scapegoat = Lustmord + Birchville Cat Motel + Robert Rich
Utah has played host to its fair share of visionaries and eccentrics. **Edward Abbey**, **Joe Hill**, **Wallace Stegner** and **LaMonte Young** (Southeast Idaho is close enough) have spent time (or died) here in Utah. Drinking from that pool of collective genius is the dark ambient artist Scapegoat. Scapegoat massages dark, sustained tones, noise loops, surging drones and a bottom-scraping low end into epically long tracks that slip between the logic of machines into a highly ritualized clairvoyance. Primitive futurism or shamanistic engineering would be more accurate. Fans of Lustmord and dark ambient will count themselves lucky to have this in their collections. Nonfans would do better listening to a vacuum cleaner for an hour. Surprisingly great album. —Ryan Hall

Society Mis-Call
Hardcore: Not for All!
Street: 03.05
Zookeeper
Society Mis-Call = Void + Deadline + Teen Idles
Here’s the kind of hardcore I like to see coming out of Utah. Pure **Reagan**-era throwback that owes more to **Dischord’s** *Flex Your Head* compilation and Midwest mutant thrash than **Earth Crisis**, stretched earlobes or the vegan apocalypse. Possibly recorded in a garage under water during a power outage, it’s the slightly sloppy charm, the pissed-off drill sergeant vocals and the self-deprecating wit (“We Suck”) that keeps me coming back to it. Songs range from the outlandish (“Society Mis-call”) to the accusatory (“Fuck the Lies”) to the spooky (“Halloween”). This is excellent hardcore punk done right with no filler and plenty o’ laughs. Let’s hope these guys stick around for a while—they’d sound great thrashing in somebody’s basement. —Dylan Chadwick

Sodacon
Songs of Summer: Volume 1
Self-Released
Street: 05.29
Sodacon = The Cars + VAST + George Harrison (India music phase)
Founder **Jesse Crawford** took Sodacon solo in 2008 after nearly a decade of existence, tossing the music catalog and spending over two years writing and producing new material by himself. (**Axl Rose**, anyone?) The result is *Songs Of Summer*, which isn’t as much a full musical experience as it is Crawford showing off. There’s no consistent theme or genre, frequently moving from steady rock to trippy metal to ‘80s synth to something with a tambura. Aside from the vocal tracking, which at times sounds like Crawford is singing karaoke over his own music, the compositions are excellent and well constructed. But that’s where the interest ends. There’s no emotional drive or personal touch to this music for people to relate to, and because of that, it feels like a quickly thrown-together compilation album rather than an experience. *Songs of Summer* is more a road trip soundtrack than a summertime groove. —Spencer Ingham

Wesly
Framed Views of Surrender
Self-Released
Street: 03.30.10
Wesly = Nickelback + Clover + 1994 heroin-grunge-rock
Brainchild of lead singer **Wesly Lapioli**, this album is neat and complete. The songwriting is clear and specific, and for local bands and debut albums, that is an admirable feat. Not having to compromise content with other band members has surely lent itself to a more definitive direction and style, and Lapioli’s inspirations have led to an album that seems to revisit the sounds of the mid-1990s grunge era. The mildly eerie, sometimes monotonous nature of the vocals over the melodies of the guitar riffs leaves you with the same desire to hook up some junk, or at least some Ben & Jerry’s if chasing the dragon is just not an option. Lots of songs, a clear overall theme and a pretty good execution means you will probably enjoy at least some aspects of the album, so what the fuck? Give it a listen, why don’tcha? —P.Buchanan

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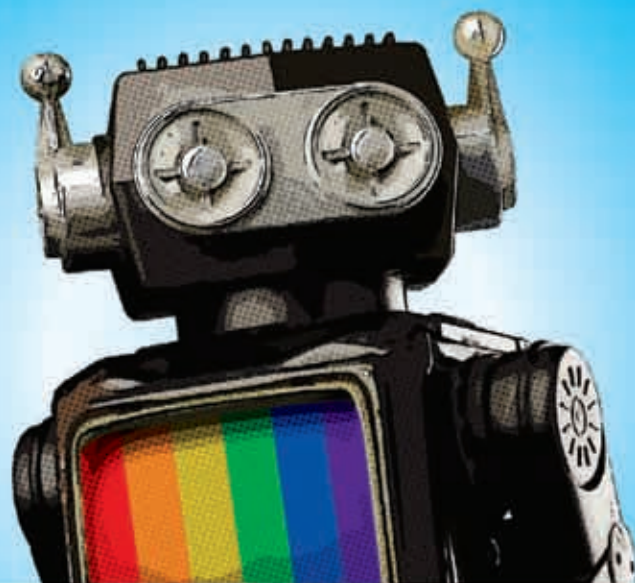
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///.CD REVIEWS

About Group *Start and Complete*

Domino

Street: 04.26

About Group = Hot Chip + Spring
Heel Jack



This indie pseudo-super group fronted by **Alexis Taylor** (of Hot Chip) featuring members of Spring Heel Jack and **This Heat** is just about what you would expect: watered-down Hot Chip. Taylor's voice is really hard to dissociate with Hot Chip, and because of that, I am constantly waiting for the songs to get interesting (always with disappointing results). The songs are fairly straightforward indie pop, usually on the slower side. The keyboard lines all harken back to late '80s **Stevie Wonder**, while the rest of the instrumentals sound like a less charming **Harlem Shakes**. If you love Hot Chip, check it out. If not, it isn't terrible, but may not be worth your time. —Cody Hudson

Acrylics *Lives and Treasure* Friendly Fire Recordings/Hot Sand Records

Street: 03.01

Acrylics = The Cars + Fleetwood
Mac + Lush + *Labyrinth*
Soundtrack (1986)

Brooklyn's Acrylics pull from a lot of



sources, so it's hard to really pinpoint where they're going or what they're doing. A two-piece, **Molly Shea** and **Jason Klauber** both share songwriting and vocal duties. They have distinct and different angles they're coming from, but manage to meet in the middle. Shea seems to pull more from late '70s/early '80s pop, with glittery synth and an ethereal singing style that's very reminiscent of the bands on the **4AD** label. Klauber's songs are heavy on the **Neil Young** '70s folk rock end with a few pedal steel accents over acoustic guitar. Blended together, there is a kitschy quality that works for the most part, though it's a little confusing. I can't really tell if they're serious or not, but it's a solid effort if you spend time with it. —Mary Houdini

Beer Corpse *Keg Nuts 7"*

Give Praise

Street: 04.12

Beer Corpse = Machetazo +
Gruesome Stuff Relish – the horror
+ beer!



Grab your favorite brew—it's a necessity for it to be canned, because if you want the ultimate Beer Corpse experience, you need to continuously shotgun those brews until the 11-and-a-half minutes of their blistering 7" is all done. You'll get a short break when you have to flip the record. The growing label Give Praise Records not only has a healthy mail order for grind and fastcore (which you're probably not going to find too easily elsewhere), but they're also putting out a bunch of new goodies, including the debut release of Australia's Beer Corpse. Schlepping a label on their brand of grind isn't easy to do—it offers some unholy, guttural growls, giving it that special lager flavor of death metal, but mixing it up is some blazing fast thrash/punk-styled

riffing with blasting or just good old D-beat drumming. The release also features some of the best use of the bass guitar in grind/fastcore. While it does keep the pace of the very short songs in check, it also does its own thing quite often and makes *Keg Nuts* sound heavy as all hell and overly nasty, like the puke stuck on your shirt from a night of partying. Forget your new-school party-thrash metal, Beer Corpse pisses their albums out in seconds. Really, these guys need to pump out a full-length fast—spins beyond spins of this alcoholic grind is leaving me hungover and damn it, the only cure for a Beer Corpse hangover is more Beer Corpse. —Bryer Wharton

Boris *Attention Please*

Sargent House

Street: 05.24

Attention Please = New Album +
Wata/Ai Aso Split + Golden Dance
Classics



Boris *Heavy Rocks*

Sargent House

Street: 05.24

Heavy Rocks = Heavy Rocks
(2002) + BXL + Smile!

I find it somewhat ironic that a band who never rests on their laurels—who seemingly change musical styles with every release—have now titled no less than three of their releases *Heavy Rocks*: a 2002 full-length, 2009's 7" series on **Southern Lord**, and now another full-length in 2011. However, and somewhat surprisingly, this *Heavy Rocks* release is much less interesting and much more heavy-handed than *Attention Please*—the "companion" (and I use that term extremely loosely) release on Sargent House. Essentially, *Attention Please* and *Heavy Rocks* are the United States versions of the Japanese-

released *New Album* from earlier this year with different track listings and extra songs, and both are very different style-wise: They are very much "brother and sister" releases. *Attention Please* is sung entirely by Wata, Boris' diminutive powerhouse of a guitarist, whose voice is nothing if not mesmerizing and dreamy, and is very much an experimental pop release. Repetitious beats cloud the album, and heavy guitar and bass tones abound, mixing perfectly with Wata's vocals and experimental/ambient passages. This, boys and girls, is one of Boris' finest. On the opposite side of the spectrum is *Heavy Rocks*, the "brother" release. *Heavy Rocks* is quintessential Boris, if there is such a thing. Drummer **Atsuo**'s "yeah!" and "woo!" calls intermingle with gnarly guitars and guest appearances from the likes of **Ghost's Michio Kurihara**, **The Cult's Ian Astbury** and **Isis' Aaron Turner**, which helps ensure a solid release, but when all is said and done, it is *Attention Please*—the "sister" release—that I find myself listening to on repeat. —Gavin Hoffman

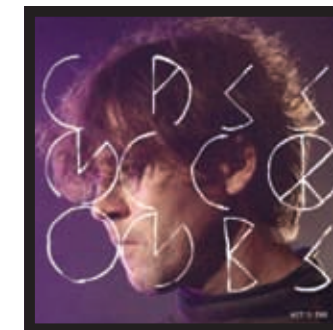
Cass McCombs *Wit's End*

Domino

Street: 04.26

Cass McCombs = Howe Gelb +
Morrissey + Scott Walker

Still reeling from 2009's insanely gor-



geous and accessible *Catacombs*, *Wit's End*'s smooth, R&B-influenced "County Line" sounds dangerously like a hit. Enjoy it, because the rest of *Wit's End* is a dark, reclusive retreat back into McCombs' moody and hyper-literate psyche. Patience is required for McCombs' heady, slow-paced, and occasionally funny tales of dislocation and separation. While occasionally belabored, McCombs once again proves to be a songwriter

and storyteller of the highest caliber, possessing the allegorical power of **Leonard Cohen** and the morose yet bone-dry wit of Morrissey. This is certainly McCombs' most orchestrated endeavor, with most of the songs straying far from the "singer-songwriter" fare of delicate acoustic guitar-picked melodies. Dulcimers, Rhodes and rhythmic bass lines lead McCombs' idiosyncratic voice. *Wit's End* solidifies Cass as a rare and untouchable talent. *—Ryan Hall*

Coke Bust
Degradation
Grave Mistake
Street: 04.05
Coke Bust = Slap-a-Ham Records + Infest + Straight Ahead

This is unashamedly straight-edge DC hardcore that's got thick dollops of **SSD** running through its veins—like an angrier, more focused **Spazz**. Like **Youth of Today** blitzed out on amphetamines and ... Nevermind. Prolific, consistent, and adding to their ever-expanding list of recorded output (a slew of EPs and an LP), *Degradation* is hardly a departure from the past, but it's fine material and an excellent place for newbies to begin. "Long Gone" shreds like rocks in a kitchen mixer, "Keep Out" has a frantic hustle that pulverizes everything within earshot and the dirge-ridden groove of "Deathbeds" will have bleary-eyed listeners walking the streets in search of crack dens to burn down. Tie it all up with hateful lyrics, a refreshing dose of social consciousness and a total running time of five minutes and you've got yourself a fine slab of wax that's as vicious as it is addictive. *—Dylan Chadwick*

Face to Face
Laugh Now, Laugh Later
People Like You
Street: 05.17
Face to Face = Lagwagon + Strung Out + No Use For a Name



Attention semi-successful, quasi-mainstream punk bands from the '90s who insist on putting out new music: Please stop. There were dozens, if not hundreds, of similar-sounding bands during this era

(see the late '90s **Fat Wreck Chords/Epitaph** rosters), and the style hasn't aged particularly well. Face to Face were always a bit more serious in their musical approach, setting them apart from their EpiFat brethren, but I have a hard time believing many people were clamoring for a new album from these dudes. There are definitely some decent tracks on *Laugh Now, Laugh Later* ("It's All About You" is catchy as hell, and "Should Anything Go Wrong" kicks off the album with a lot of energy), but it's hard to get through the entire album. Only one song is under three minutes, and for the type of music Face to Face is making, that's just too god-damn long. Stay away from this one. *(6/14, The Complex) —Ricky Vigil*

Foundation
When the Smoke Clears
Bridge 9
Street: 05.03
Foundation = Trial + Unbroken + Terror



It might be hard to think of hardcore as a comforting style of music. But, if comfort is to be found in the familiar, then Foundation is one of the most comfortable bands in the genre currently. Wearing mid-90s hardcore pride à la Unbroken and Trial on their sleeve proves not to be a liability for Foundation. Rather, the comfort found in the familiar and well-executed breakdowns, tough vocals and anthem-like choruses are reminiscent of a time gone past, but are still exhilarating. Foundation find themselves occupying space in the here and now—even if they're consistently looking back. There's nothing groundbreaking here, but just like your mom's cooking, sometimes it's better to go home than hit the new, trendy, four-star restaurant. Foundation is that plate of delicious comfort food that you'll gladly eat for dinner and make a sandwich with the next day. *—Peter Fryer*

Fucked Up
David Comes To Life
Matador
Street: 06.07
Fucked Up = Career Suicide + Hüsker Dü + End of a Year
The third album from Fucked Up is a rock opera in four acts about an Englishman who works in a light bulb



factory—for real. After bending, stretching and beating the backbone of hardcore to fit their needs on 2008's excellent *The Chemistry of Common Life*, Fucked Up have taken a slightly more melodic approach on their new album. I might be crazy, but I hear some weird-ass **Beach Boys** shit underneath **Damian Abraham**'s guttural yells, and the seemingly throwaway covers of British twee pop groups on Fucked Up's *Couple Track* rarities collection definitely seem to have influenced their approach. *David* also sees the band utilizing their three guitarists (yes, they have three fuck-ing guitarists) much better than they have in the past, with one guitar holding down the rhythm and the other two mostly doing whatever the hell they want. Despite all the weirdness from the guitars, the organ and the surprisingly well-implemented female vocals (this is a love story, after all), *David* is very listenable. The only real problem is the album's length (18 tracks in about 80 minutes), and that doesn't even include the supplementary recordings. Still, *David Comes to Life* proves that Fucked Up is one of the most interesting and exciting bands making music today. Bring on the Broadway adaptation. *—Ricky Vigil*

Howe Gelb & A Band Of Gypsies
Alegrías
Fire Records
Street: 05.10
Alegrías = Calexico + Lou Reed + Giant Sand + Ennio Morricone
Having followed Tucson's Howe Gelb for a number of years now, I am constantly impressed with his knack for experimentation. Each project of Gelb's has a personalized twist in genre, whether country-tinged rock (**Giant Sand**) to straight-up Spaghetti Western (**Band of Blacky Ranche**tte) or one-off gospel project (*Sno Angel Like You*). Musically, all are pretty different, save for his trademark swooning drawl. He's collaborated with a different group of A-list musicians for each album: from **Neko Case** and **Granddaddy**'s **Jason Lytle**, to **Cat Power** and **John Parish**, but it's always apparent that Gelb is the one steering the ship. *Alegrías* is somewhat of a departure



from the country-tinged-rock format, incorporating another grouping of A-list musicians in the form of flamenco-playing gypsies (including Spanish guitar virtuoso **Raimundo Amador**), and it is nothing short of awesome. Gelb, as expected, has made yet another album like nothing I've heard him do before. It's refreshing to see such a longtime respected musician constantly pushing himself and others into new realms and styles, consistent in his inconsistency. *—Mary Houdini*

Joan of Arc
Life Like
Polyvinyl
Street: 05.09
Joan of Arc = American Football x Captain Beefheart

Joan of Arc has always been based around the outsized personality of frontman **Tim Kinsella**. His lyrical range typically begins and ends with free associative jokes, and his vocal style is more often than not a kind of two-note madman chant—he's the Dadaist **Mark E. Smith**. Like **The Fall**, Joan of Arc has a trial-and-error discography to match their penchant for experimentalism. *Life Like* begins with the aimless 10-minute "I Saw the Messed Binds of My Generation" and soldiers on with six of the nine songs containing either "life" or "like" in the title. The album has its moments, but overall, *Life Like* seems rote in its attempt to be avant-garde and fails on the other hand to be particularly catchy or clever. Newcomers should check out the band's brilliant first two albums. *—Nate Housley*

Karma To Burn
V Napalm
Street: 05.27
Karma To Burn = Kyuss + Black Sabbath

This stoner metal crew hailing from Hicksville, W.V., had a somewhat rocky start—a solid demo and EP got them attention, but facts from the rumor mill say that a label deal with **Roadrunner Records** made them use a vocalist when they wanted to be instrumental. The one album deal led to other labels, which allowed Karma To Burn to be fully instrumental, but the band went inactive around 2002. Last year, the reunited trio came

back full force and delivered some grooving stoner goods on their Napalm Records debut, *Appalachian Incantation*. With *V*, some of those styles and themes greatly displayed on the last record continue, but *V* thankfully and gratefully dominates even the last record, becoming the best offering the band has given up. The entire record is a groove and riff monster—once it starts rolling, the momentum is fast and fun. "49" has one of the best damn stoner riffs, bridges and builds I've heard in years. Friend of the band early on, **Daniel Davies** (who happens to be the son of the **Kinks**' **Dave Davies**) has joined Karma to Burn as their vocalist for *V*. While the vocals are minimal, only chiming in on three of the album's eight tracks, it makes those tracks stick out that much better: Davies fits the tunes like a glove and does mighty fine glory to the album closer, a cover of Sabbath's "Never Say Die." *—Bryer Wharton*.

Kissing Cousins
Unfortunate End EP
Velvet Blue Music
Street: 05.17
Kissing Cousins = PJ Harvey - the angst (and talent)



The initial concept of *Kissing Cousins*' new EP is intriguing in its own right: four songs chronicling the ends of four different female protagonists. Led by songwriter/guitarist **Heather Bray Hewood**, this all-female quartet certainly has something in common with another all-girl band that I fancy: They are based in LA and they write and perform their own songs. But unlike my dream fab five—better known as the **Go-Go's**—they lack a key ingredient that makes them likable: a sense of melody. Maybe it is this long winter with only patches of spring that makes me not warm up to songs titled "You Bring Me Down" and "Throw Her Body In The River"—songs only a goth mom could love—but ladies, please, lighten up! Granny Get Your Gun is at least fun title-wise, but again, sounds like a suicidal lullaby sung by a nanny preparing her final arsenal. All is not lost on the closing semi-melodic "Pale White," where the other "revolving" band members seem to come into their own. I heard harmonizing and

instrumentation that seem lacking on the other three cuts, but perhaps they were all just laying low until Granny got the ugly deed done in the song before. *—Dean O Hillis*

Mia Doi Todd
Cosmic Ocean Ship
City Zen Records
Street: 05.17
Mia Doi Todd = Joni Mitchell + St. Vincent + Astrud Gilberto

Pack light, the ship you are about to board will soon set sail, making a relaxing journey across peaceful waters. Mia is your seasoned poetic captain, who has been making music since the late '90s. On her ninth excursion, *Cosmic Ocean Noise*, she draws inspiration from her travels to Cuba, Brazil, Mexico, France and India. First stop on the itinerary is the bossa nova beachside "Paraty," followed up with a brief visit to the France on "My Baby Lives In Paris." Remember to pack a high SPF lotion or you're bound to get toasted by the sun-soaked, jazzy piano and delicate percussion of "Summer Lover." Head south, seek some shade and cool off with the psychedelic Afro samba "Canto De Lemanja." The trip concludes with a return to South America featuring a cover of Chilean folk artist **Violeta Parra**'s "Gracias A La Vida." *—Courtney Blair*

Miwa Gemini
The Fantastic Lies of Grizzly Rose
Rock Park Records
Street: 05.31
Miwa Gemini = Gogol Bordello + Beirut



A dark and twisted fantasy is created inside each track of Miwa Gemini's *The Fantastic Lies of Grizzly Rose*. Grizzly Rose is an imaginary friend that embodies the secret, dusty burlesque candor of a 1920s carnival show—the kind that happens behind the drawn curtain. "Troubling Waltz" begins with the familiar roll of the drum that precedes the breathtaking circus performer's daredevil stunt and continues into an accordion waltz that almost feels like a polka number. "Carroll Street" trills over the delicate tinkering of piano notes and playful horns with an almost tangible day-

dream. The familiar lyrics in Gemini's version of "Que Sera Sera" serves as the only reminder to the listener that they still currently reside in the real world and not the surreal, magically crafted life of *The Fantastic Lies of Grizzly Rose*. *—Liz Lucero*

Nick 13
Self-Titled
Sugar Hill
Street: 06.07
Nick 13 = Chris Isaak + Hank Williams + Dwight Yoakam

Anyone who's followed **Tiger Army** at all will have seen this coming. Nick 13, the lone songwriter, frontman, and the sole continuous member of the band, seemed to be on a collision course with a solo project for awhile now, and with the surprising popularity of the country songs Tiger Army would sneak out to each record, it was only a matter of time. The surprising thing about 13's solo debut is how little it invokes Tiger Army in any way. Any expectations of a country record viewed through the prism of some edgy rocker should be dashed. This is a true-to-heart, authentic country record that pushes the genre forward as much as it sheds light on its past. Songwriting and arrangements have been meticulously pounded out to add rich tonal colors to the country crooning Nick's vocals bring to each track. The steel guitar played by Nashville legend **Lloyd Green** on the opening track "Nashville Winter" is particularly enchanting, and "All Alone" puts any listener into its down-right dangerous voodoo trance. It's records like this that give me hope for the future of country music. *—James Orme*

Nucular Aminals
Self-Titled
K Records
Street: 06.21
Nucular Aminals = The Magnetic Fields + 2011 + sunshine
Nucular Aminals is such an awkward name for this precious four-piece from Portland, Ore. Sure, it's misspelled intentionally, but it sounds like a train wreck coming out of your mouth when you say their name aloud. This music is just as bizarre, but what do you expect from those quirky North Westerners? The farisa organ creates a sinister atmosphere, channelling Count Chocula. Add the eerie goodness of the mid-'90s haze per The Magnetic Fields and **Nirvana**'s best and you've got the basis of Nucular Aminals' sound. Almost a little bit surf rock, and a lot weirdo, it sounds like **Man Man**'s newest album, with **Aloha**'s groove. The chorus of "Gay and Gay" merrily sings "We can't all be gay!" and "He can be a she if she wants to be!" followed by a much heavier yet equally as lyrically silly "Scams." Their sound

is certainly pop, but accompanied by heavy bass and jangly guitar—it's like a well-balanced musical meal. With no song over three minutes, it's a perfect album for riding your bike across town in the warmth of the coming springtime. Which is what I'm going to go do now. *—Kyla G.*

Panda Bear
Tomboy
Paw Tracks
Street: 04.12
Panda Bear = Brian Wilson + Arthur Russell + Animal Collective



In 2007, under the Panda Bear moniker, **Noah Lennox** released *Person Pitch*. In 2009, with Animal Collective, he released *Merriweather Post Pavilion*. In less than two years, these albums married decades of experimental music and pop with epoch-defining results. Not only was accessibility no longer a liability, but it seemed really easy to make. A generation of musicians began churning out this dub-heavy, reverbed-out, sample-based psychedelic pop by the droves. The sustainability of Chillwave might be in question, but Noah Lennox, its unwitting father, has proven himself to be a musician of rare talent. Layering *Person Pitch*'s sample-based output with more emphasis placed on electric guitar, ARP synth lines and Lennox's soaring tenor, *Tomboy* feels familiar given its timeframe, but timeless in its delivery and confidence. Repeated listens reveal more and more secrets, but the whole is a perennially sunny, touching masterpiece. Would you expect anything less? *—Ryan Hall*

Poly Styrene
Generation Indigo
Future Noise
Street: 04.26
Poly Styrene = Blondie – Debbie Harry + M.I.A.

Generation Indigo is the debut solo album of the frontwoman of seminal punk group **X-Ray Spex**. Tragically, Poly Styrene died of breast cancer the day this album came out. Despite her battle with illness, the album shows no hint of flagging health. Styrene doesn't show the incandescent angst of her days with X-Ray Spex, but her verve is on display in



the percolating, new-wave inflected tunes, as in “White City.” Instead of disguising her message in third-wave irony, her lyrics are direct: The chorus to “Code Pink Dub” declares, “We’ve got to get the hell out of Iraq.” Styrene shines most on the reggae-inflected tracks, such as in “No Rockefeller,” where her cool delivery and proto-M.I.A. spoken interlude fits perfectly with the humid grooves. It’s sad to know such a promising debut will not have a follow-up. —Nate Housley

**Pour Habit
Got Your Back**

Fat Wreck
Street: 04.12
Pour Habit = The Offspring + Halloween + NOFX + Municipal Waste
Here’s **Alex Ortega**’s whole thing: Pour Habit is one whole heck of a mess of fun. While Municipal Waste mixes punk and metal at the junctures of abrasion and speed, Pour Habit accesses the anthemic properties of these styles with strummed chord progressions and virtuosic drum and guitar work. Vocalist **Chuck Green** soars through themes of childhood nostalgia in “Greenery” with equally skillful backups, and “East 69th” pounds through with a thrashy beat and rabid, drunken lyrics to match—a pristine tune for bombing a hill on a skate or bike. Pour Habit rounds off their genre facility in their reggae jam, “Party,” which, of course, captures that lighthearted urge to “party it up.” They even include a political edge in songs like “Tomahawk.” My favorite, though, is “Teens Turned Fiends”—its catchy chorus, gymnastic guitar lines and story of drug-turned teens offers a twisted version of the sentiment set by “Don’t Stop Believing.” —Alexander Ortega

**Sleepy Vikings
They Will Find You Here**

New Granada
Street: 05.10
Sleepy Vikings = Modest Mouse + Pavement + Lucero
Creating an undeniable Southern drawl of heartfelt expression is the debut album *They Will Find You Here*, from the self-described “Six Sleazy Tampainais.” **Sleepy Vikings**. It’s a lazy arrangement of identifiable, dusty

jangles that pulls forward those memories you tried to bury somewhere deep inside. **Julian Conner** and **Tessa Mckenna** share a pleasingly slurred vocal style that envelopes the damaged lyrics. Tracks “These Days” and “Hunters” are punctuated with soft drums and guitars that rest comfortably in the background to further offset the palpable regret. Tracks “Calm,” “Flashlight Tag” and “Twin Peaks” add a quick drumbeat that brings a little brightness into the heavy tonality and fleshes out the album, giving Sleepy Vikings the chops to continue to create perfectly harnessed songs for many more albums to come. —Liz Lucero

**Swingin’ Utters
Here Under Protest**

Fat Wreck
Street: 04.26
Swingin’ Utters = Stiff Little Fingers + Sham 69 + Circle Jerks
It’s been eight long years since the last Swingin’ Utters record and I hope we never have to wait that long again. *Here Under Protest* displays maturity and growth that comes with playing music for 15-plus years. This record is actually more of a straight-up punk rock record than the Utters have put out in their last couple releases. I speculate that side projects like **Filthy Thieving Bastards**, where folk and country muscles have been well exorcized, have purified the band in a way to keep to a more punk rock form for this record. We do still get a terrific country-style tune in “Scary Brittle Frame,” but it is the only track with additional instrumentation such as standup bass and mandolin. The rest of the record hosts excellent punk rock songs, one after another. “You’ve Got to Give it All to the Man,” is a searing, just over a minute, vicious “fuck you” to the shit we all deal with. The addition of former **One Man Army** frontman **Jack Dalrymple** on guitar doesn’t change much as far as approach, but he does take lead vocal duties on the superb last track “Effortless Amnesiac.” It’s not leaps and bounds from anything that came before it, but *Here Under Protest* sits well with all the other long-celebrated material from this band. —James Orme

**Title Fight
Shed**
SideOneDummy
Street: 04.26
Title Fight = The Movieline + Tigers Jaw + Hot Water Music
Boasting a handful of well-received EPs, years of touring, and an infectious blend of earnestness and melody, this Pennsylvania quartet has carved a niche for themselves in both the hardcore and pop-punk scenes, and their debut full-length caters to both crowds. Cuts like “Coxton Yard,”

“27” and “Stab” showcase them at their most earnest and familiar, featuring tight up-tempo rhythms, fast riffing and a hoarse, **Chuck Ragan**-esque vocal delivery, while slower, more introspective songs like “GMT” display maturity and experimentation in their songwriting. Still, the band is truly at their best when playing urgent, rollicking pop-punk, and though their frequent acoustic diversions add variety to the album, they also smother some of its frenetic momentum. It’s a solid full-length that longtime fans will loyally embrace, but it may lack the crucial punch to distinguish itself and grab the attention of discerning newcomers. (Kilby: 06.13) —Dylan Chadwick

**Touche Amore
Parting the Sea Between
Brightness and Me**

Deathwish
Street: 06.07
Touche Amore = Defeater + Pianos Become the Teeth + The Saddest Landscape
In the opening moments of “~,” the first track on *Parting the Sea Between Brightness and Me*, it’s clear that Touche Amore were paying a whole lot of attention to **Envy** during their tour with the Japanese post-rock/post-hardcore band last fall. *Parting the Sea* is both the most melodic and the most abrasive release from Touche Amore, as moments of desperate anger from vocalist **Jeremy Bolm** are broken up by soft, dreamy passages, only to be broken again by the vocalist’s impassioned howls. Apart from Bolm’s vocals (tailor-made for scream-alongs in the live setting), the album’s other standout performance comes from drummer **Elliot Babin**, whose intense energy perfectly matches Bolm’s and serves as the perfect blueprint for the band’s style. Also notable is “Condolences,” which consists solely of a piano and Bolm’s muted screams, providing a bit of a break from the album’s driving intensity. This band is blowing up, so get on board now or get left behind. (Kilby: 06.13) —Ricki Vigil

**Victims
A Dissident**
Deathwish
Street: 04.12
Victims = The Great Deceiver + Disfear + From Ashes Rise
Hailing from Sweden, Victims is bringing it on their fifth proper full-length. This is one ferocious, tight record. And it sounds huuuuge. The recording is top notch (the album was produced by **Nico Elstrand** of **Entombed** fame) and the years these guys have been around is evident. The instruments are separated nicely in the mix: guitar, bass and drums are all discernible, and Victims are the better for it. Tight guitar solos, driving



beats and a vocal pattern that is the perfect yell/scream really make the album. The vocals are layered nicely, woven with the musical patterns, which adds to the precise feel of the record. *A Dissident* blazes by in just under a half hour, and is at once fist-pumping, visceral and surprisingly layered. There’s plenty of punk and anger to be found, but it is equally matched by thoughtful composition and songs that beg for repeated listens. —Peter Fryer

**Weekend Nachos
Worthless**



Expanding on the noticeably metallic sound they started crafting on *Unforgivable*, it seems that crisp production and a few years of touring have finally helped Chicago’s premier power-violence cretins find their niche and create their most cohesive and fully realized album to date. The signature “cookie monster blastbeat” sensibilities from *Punish and Destroy* and *Torture* are present, but they’re enhanced with a burlier, more commanding vocal styte that’s a giant leap forward from the nail-gun approach of yore. The varied (sometimes slower) pace may turn off old fans, but the occasional tempo reduction hardly dilutes their intensity, and actually renders them more volatile. A quick read over the scathing lyric sheet and a few spins of the epileptic “Obituary,” and you’ll know it’s the same old band, with the same goofy name. Now I’m hungry. —Dylan Chadwick

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THE ///. DAILY CALENDAR

Friday, June 3
Suicycles, Muscle Hawk – *ABG's*
Biffy Clyro – *Avalon*
Black Sabbath Experience, The Velvetones, The Krypled – *Burt's*
Waffer – *Canyon Inn*
Sober Down – *Complex*
DJ ChaseOne2, Godina – *Garage*
Know Your Roots – *Hog Wallow*
Slim from 112 – *Hotel Elevate*
Iron & Wine – *In The Venue*
Sundin Richards reading and book signing – *Ken Sanders Rare Books*
Mermaid Baby, Mountain Hymes, Descriptive, Holy Water Buffalo – *Kilby*
Grant Platt – *Mo's*
Film: Pulp Fiction – *Tower Theater*
Clarksdale Ghosts – *Vertical Diner*
Oddmality – *Why Sound*
Grand Marshal Reception: Utah Pride Festival – *Washington Square*

Saturday, June 4
Memphis May Fire, Decoder – *Avalon*
Film: Garden of Eve – *Brewvies*
Young Widows, My Disco, Gaza, I Am the Ocean – *Burt's*
The Suicides, Cavedoll, Dirty Blonde – *Canyon Inn*
Ratatát – *Complex*
Earthiest – *Gallivan*
Highlonesome, Staks O'Lee – *Garage*
SKPz – *Hog Wallow*
Big Blue Ox – *Johnny's*
The Lost Colony, Mess of Me, Exit of the Envious, Tommy Gunn – *Kilby*
Vendor Day – *People's Market*
Downtown Farmers Market – *Pioneer Park*
Film: Pulp Fiction – *Tower Theater*
Eclipse – *Sandy Ampitheater*
Laserfang, Night Sweats – *Urban*
Electric Talk Show – *Vertical Diner*
Tri3ason, Osco, Seam – *Why Sound*
Utah Pride Festival – *Washington Square*

Sunday, June 5
Salty Streets Flea Market/Pride Festival After Party – *Garage*
DJ Mike Rabbit – *Jam*
The Stillborn King, Yaotl Mictlan, The Delphic Quorum, Gorgunt, – *Yasopoluza*
Salty Streets Flea Market! Music from DJ ChaseOne2, Dylan Roe, Red Dog Revival – *Kilby*
Film: Pulp Fiction – *Tower Theater*
SLUG in Utah Pride Parade
– *Downtown SLC*

Monday, June 6
Taylor Stocking, Zeke Hartman, AlphaSyntauri, Your Meteor – *Kilby*

Tuesday, June 7
Staks O'Lee – *Garage*
Foster The People – *Graywhale (Taylorsville)*
Moccosai, Bobby and the Tiger, Whitney – *Kilby*
Film: Position Among Stars – *Tower Theater*
Pride Day at Whole Foods – All Locations
Foster The People, Chain Gang of 1974 – *Urban*

Wednesday, June 8
Park City Farmers Market – *Canyons Resort*
Stringboard Theory, Bootie Robbers – *Canyon Inn*
DJ ChaseOne2, Godina – *Garage*
Kort McCumber – *Hog Wallow*
Emery, The Maine, Augustana – *In The Venue*
Samsara's End, Fox Van Cleef, Hip White People – *Kilby*
House of Floyd – *State Room*

Thursday, June 9
Never-Ending Gun Show – *Bar Deluxe*
Cubensis, Roy Jay Band, Noisia – *Complex*
Mother Country Mother Fuckers – *Compound*
Couch Tour: Forever The Sickest Kids, Anarbor – *Fashion Place Mall Zummies*
Graham Lindsey, SmokeStack and the Foothill Fury – *Garage*
Colin Robison Trio – *Hog Wallow*
Brett Dennen , The Human Abstract – *In The Venue*
Fingers of the Sun, Bright Whistles, Alpha Syntauri, Shone Low Death Reau – *Kilby*
St. Even – *NoBrow*

Friday, June 10
Rugs, Smokestack, Foothill Fury – *ABG's*
Swagger – *Canyon Inn*
Tony Holiday Band – *Complex*
DJ Vol – *Garage*
Salt Lake Comedy Festival – *Grand Theatre*
Stoned – *Hog Wallow*
Molotov Solution, Legend, Betrayal, The World We Knew – *In The Venue*
Dale Earnhardt Jr Jr, EMA – *Kilby*
76 SaltLakeUnderGround

StankBot Tyranny – *Mo's*
Roby Kap – *Pat's*
Film: Enter The Dragon – *Tower Theater*
Big Bad Voodoo Daddy – *Sandy Ampitheater*
Jason Isbell, The 400 Unit, Maria Taylor – *State Room*
Kris Zeman – *Vertical*
The Beginning of Now Exhibition – *Westgate Lofts*
Art Opening – *Whole Foods Trolley Gallery*
Demolition Bio, Autostigmatic, Nescience – *Why Sound*
2011 Ogden Arts Festival – *Ogden Historic Union Station*

Saturday, June 11
The Limousines – *Avalon*
Hostage – *Canyon Inn*
Black Country Communion – *Depot*
Max Pain and the Groovies, Blood Poets – *Garage*
Viva Salt Lake – *Gallivan*
Salt Lake Comedy Festival – *Grand Theatre*
Manchester Orchestra, Ying Yang Twins – *In The Venue*

Stoned – *Johnny's*
2 ½ White Guys, Storming Stages and Stereos, Five Kids Down, Dr. Drug and the Possible Side Effects, Lof Fi Riot – *Kilby*
Downtown Farmers Market – *Pioneer Park*
Not Just Another Pretty Face Gala and Exhibition – *Salt Lake Art Center*
Film: Enter The Dragon – *Tower Theater*
Ryan Shupe & the RubberBand – *Sandy Ampitheater*
Flying Aces All-Star Show – *Utah Olympic Park*
Langhorne Slim, Samantha Crain – *Urban*

Imagine Dragons – *Velour*
Becoming Everest, Manhattan Project, Our City Skyline, The Trial Reform – *Why Sound*
2011 Ogden Arts Festival – *Ogden Union Station*
Happy Birthday Manuel Aguilar!

Sunday, June 12
Millionaires, Breathe Electric, Christian TV, Set It Off – *In The Venue*
Park Silly Sunday Market – *Park City Main Street*
Yard Sale – *People's Market*
Film: Enter The Dragon – *Tower Theater*
Happy Birthday Kate O'Connor!

Monday, June 13
Tinsel Teeth, Cacaw, Big Trub – *Compound*
Jeff Crosby, The Refugees – *Gracie's*
Title Fight, Touche Amore, The Menzingers, Dead End Path – *Kilby*
Fallen Fruit of Utah Exhibition – *Salt Lake Arts Center*
Street Eaters, Handicapitalist, Society Mis-call, Dick Janitor – *Salt Lake Recording Services*
Rivals, Steadfast – *Why Sound*

Tuesday, June 14
StankBot Tyranny – *Columbus Library*
Face to Face, Strungout, Blitzkid – *Complex*
Jeff Lowe, Malcolm Daly – *Egyptian Theater*
Staks O'Lee – *Garage*
Crescent City Brass Band – *Kilby*
Film: Freedom Om My Mind – *SLC Film Center*
Writing for Change – *SLCC Community Writing Center*
Eliza Rickman, McKay Harris – *Why Sound*

Wednesday, June 15
Her Candane, Jesust, The Pedal Tricks, Gernika, They Say Burn It – *Bar Deluxe*
Smokestack & the Foothill Fury, Tupelo Moan, ABK Band – *Burts*
Park City Farmers Market – *Canyons Resort*
Sun Cloud – *Canyon Inn*
Psychostick – *Club Vegas*
DJ ChaseOne2, Godina – *Garage*
Pharoahe Monch – *Hotel Elevate*
Talia Keys, Gemini Mind – *Hog Wallow*
Taking Back Sunday, Thursday, The Color Revolt, The New Regime – *In The Venue*
Soul Crate Music, Burnell Washburn, Hurris & Gig – *Kilby*

Thursday, June 16
Steel Pulse – *Depot*
The .357 String Band, Triggers & Slips – *Garage*
Crucial Fest – *Graywhale*
Danny Shafer – *Hog Wallow*
Lil Flip – *Hotel Elevate*
Toolapalooza – *Industrial Supply*
Bird Eater, Reviver, Gernika, Gunner, Endless Struggle – *Kilby*
Scotty Haze – *Pat's*
Cake – *Red Butte*
Okkervil River, Titus Andronicus – *Urban*
Happy Birthday Ricky Vigil!

Friday, June 17
Trappers, J.R. Boyce & His Troubles – *ABG's*
SLC Fashion Stroll – Broadway
Opal Hill Drive – *Canyon Inn*
8 Bit, Nico Caliente, Motto – *Complex*
DJ Vol – *Garage*
Seminar, Jesus or Genome, Harmon's Heart, Joel Pack, Asher in the Rye, Gaza, Pilot This Plane Down, Into the Storm, Starvist – *Graywhale*
SKPz – *Hog Wallow*
Gaza, Pilot This Plane Down, Into The Storm, Starvist – *Kilby*
Grant Platt – *Mo's*
Roby Kap – *Pat's*
Buddy Guy, Mavis Staples – *Red Butte*
Human Nature – *Sandy Ampitheater*
Film: Black Dynamite – *Tower Theater*
Eagle Twin, The Hi-Fi Massacre, Clarity Process, Novelists – *Urban*
48 Hour Film Project – Megaplex 123 at the Gateway

Saturday, June 18
Alex Pardee Book Signing – *Blonde Grizzly*
Top Dead Celebrity, Black Sleep of Kali, Xur, Dwellers, Muckraker – *Burts*
John Whipple & The Filthy Whipple, Medicine Show, Decalotage – *Garage*
Freedom Fest – *Gallivan Center*
Rage Against the Supremes, Ray Rosales – *Hog Wallow*
Marinade – *Johnny's*
Nick Neihart – *Kilby*
Loom, Muscle Hawk, I am the Ocean, The Greenhaus, I Hear Sirens, Accidente, Mousy Brown, Sleeping in Gethsemane, Microtia, Jr. Worship, Utah, Jim Fear, Matthew Nanes, Hip White People, Cody Eden, Nick Crossly, Ryan Morse, Hectic Hobo, Storming Stages and Stereos, Badass Magic, Mindstate, Never Eat Neon – *Liberty Park*
Ray LaMontagne, The Pariah Dogs, Brandi Carille, The Secret Sisters – *Library Square*
Downtown Farmers Market – *Pioneer Park*
Film: Black Dynamite – *Tower Theater*

Richard Marx – *Sandy Ampitheater*
Flying Aces All-Star Show – *Utah Olympic Park*
Black Lips, Cerebral Ballzy, Spell Talk – *Urban*
5th Anniversary Party – *Willie's*
48 Hour Film Project – Megaplex 12 at the Gateway
2nd Annual Zombie Pub Crawl – Jackalope, Green Pig, Juniors, Graffiti Lounge

Sunday, June 19
Andrew Jackson Jihad, The Wild – *Kilby*
Park Silly Sunday Market – *Park City Main Street*
Ani DiFranco, Greg Brown – *Red Butte*
Film: Black Dynamite – *Tower Theater*
D(o)ne, Cicadas, Cannons, Worst Friends, Nine Worlds, Giraffula, All Human, Maykit – *Shred Shed*
Motley Crue, Poison – *USANA*

Monday, June 20
Matt & Kim, The Thermals – *In The Venue*
Face to Face, Strungout, Blitzkid – *Urban*
Mary and the Giant, The Pretty Darns – *Why Sound*

Tuesday, June 21
Go Skateboarding Day! – *The Streets!*
Staks O'Lee – *Garage*
The Folka Dots, The Trappers, Ratty Kate & Lead Pencil – *Kilby*
Theta Naught & The 321's – *Library Square*
Film: My Perestroika – *Tower Theater*
Scar Dirty – *Teazers*
United We Skate Benefit Show: Max Pain and the Groovies, Dark Seas, The Spins, Lily E. Grey, Shame and Scandal – *210 N 500 W*
Happy Birthday John Carlisle!

Wednesday, June 22
Park City Farmers Market – *Canyons Resort*
Sofa Fly – *Canyon Inn*
ChaseOne2, Godina – *Garage*
Kevyn Derr – *Hog Wallow*
Stomping Grounds, Bold, Carnagem Dopethought – *Kilby*
Boots to the Moon – *Velour*
Sondra Lerche – *Urban*

Thursday, June 23
Marcus Bentley – *Hog Wallow*
Daisy & The Moonshines – *Kilby*
Young Dubliners, Kinetix – *Library Square*
Scotty Haze – *Pat's*
Nataasha Bedingfield – *State Room*
Jonathan Jones – *Velour*
Priory, Buffalo – *Why Sound*
Utah Arts Festival – Library Square
Happy Birthday Eric Granato!

Friday, June 24
The Peculiar Pretzlemen, The Tuxedo Tramps – *ABG's*
Kettle Fish – *Canyon Inn*
He Is We – *Complex*
Nate Robinson Trio – *Hog Wallow*
DJ Heavy Grinder – *Hotel Elevate*
Jonathan Jones, Larusso, Stereo Breakdown, The Never Ending Summer – *Kilby*
Ronnie Baker Brooks – *Library Square*
Grant Platt – *Mo's*
The Great American Trailer Park Musical by students of Salt Lake School for the Performing Arts – *Murray Theatre*
Roby Kap – *Pat's*
Film: A Fistful of Dollars – *Tower Theater*
Richmond Fontaine – *State Room*
Desert Noises, Archeology, Brinton Jones – *Velour*
Utah Arts Festival – Library Square

Saturday, June 25
Lovers, Spiral Violet, B-Day – *Burts*
Rage Against The Supremes – *Canyon Inn*
Chasing Zen, Lake Effect, Erik the Red – *Garage*
Joy & Eric – *Hog Wallow*
Sofa Sly – *Johnny's*
Skaskank Redemption, Storming Stages and Stereos, The Hung Ups, The Kobanes – *Kilby*
Maraca, Incendio – *Library Square*
Savor the Summit Festival – *Park City Main Street*
Downtown Farmers Market – *Pioneer Park*
Tech N9ne – *Saltair*

Come Fly With Me – *Sandy Ampitheater*
Film: A Fistful of Dollars – *Tower Theater*
Bill Callahan – *State Room*
Meat Puppets, Bad Weather California – *Urban*
Flying Aces All-Star Show – *Utah Olympuc Park*
Eyes Lips Eyes – *Velour*
Pernicious Wishes – *Why Sound*
Utah Arts Festival – Library Square
Happy Birthday Mariah Mellus!

Sunday, June 26
Milk Music, Big Trub – *Compound*
Ted Nugent – *Depot*
I Call Fives, We Are The Union, Handguns – *Kilby*
Big Sam's Funky Nation, Blame Sally, Del McCoury Band – *Library Square*
Park Silly Sunday Market – *Park City Main Street*
Film: A Fistful of Dollars – *Tower Theater*
Beautiful Nowhere, Keppie Coutts, The Poorwills – *Urban*

Monday, June 27
Dr. Sketchy's Anti Art School – *Bar Deluxe*
The Eeries, American Shakes, Red Dog Revival, Secret Abilities – *Kilby*
John Nemeth – *Pat's BBQ*
Kid Cudi, Chip Tha Ripper – *SaltAir*
Happy Birthday Dave Brewer!

Tuesday, June 28
Staks O'Lee – *Garage*
Jason Weby, Desmond Mar, Lake Mary – *Kilby*
Birthquake!, Red Bennies – *Library Square*
Film: Neshoba, The Price of Freedom – *Tower Theater*
The Civil Wars – *State Room*
Dandy Lies & Dafy Dealings – *Why Sound*

Wednesday, June 29
Park City Farmers Market – *Canyons*
Vegetable – *Compound*
We Are The Willows – *Basement*
ChaseOne2, Godina – *Garage*
Summerteeth, Dangeroos, Above Snakes – *Kilby*
Scott Zwick's Birthday Party – *Union Ballroom, U of U*

Thursday, June 30
Julian Marley & the Uprising, Kymani Marley – *Gallivan*
Brian Thurber – *Hog Wallow*
Emme Packer, We Are the Willows, JP Haynie, Libbie Linton – *Kilby*
Windsor Drive – *Mojo's*
Scotty Haze – *Pat's*
Opening Night Reception: Utah Shakespearean Festival – *Randall Theatre*
Yamn, Wafer – *Urban*
Preston Shannon – *Wine Cellar*
Happy Birthday Princess Kennedy!

Friday, July 1
Buried At Birth, Burn Your World, Doomed To Extinction, All Systems Fail – *Burt's*
The Glitch Mob, Swan, Between Two Points – *Complex*
Joey Cape, The Bad Loud, Corey Branan, Scott Reynolds – *Kilby*
Marc Broussard – *State Room*
Pick up the new SLUG – Anyplace Cool

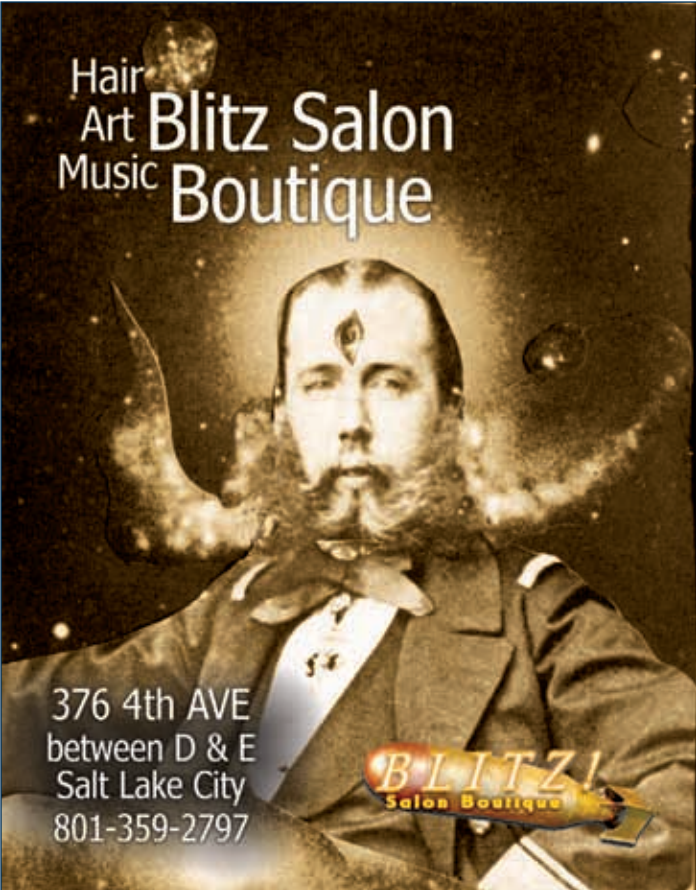


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THU JUNE 16TH

OKKERVIL RIVER
TITUS ANDRONICUS
JULIANNA BARWICK

FRI JUNE 17TH

CRUCIAL FEST
EAGLE TWIN
THE HIFI MASSACRE
CLARITY PROCESS NOVELISTS

SAT JUNE 10TH

BLACK LIPS
CEREBRAL BALLZY
SPELL TALK

SAT JUNE 25TH

MEAT PUPPETS
BAD WEATHER CALIFORNIA

COMING SOON: JULY 1: SAMBA FOGO JULY 2: DJ KNUCKLES
JULY 3: TED DANCIN' JULY 7: DJ DANCES WITH WOLVES JULY 9: MAUS HAUS
JULY 10: UNKNOWN MORTAL ORCHESTRA JULY 13: THE FRESH & ONLYS
JULY 14: PARTY BABES JULY 15: THE ROSEBUDS, OTHER LIVES
JULY 16: DUBWISE JULY 19: BLITZEN TRAPPER JULY 20: BATTLES
JULY 22: THE DEVIL WHALE, SPELL TALK JULY 29: COLD CAVE
AUG 6: THOSE DARLINS

THE DODOS & WHITE DENIM
JUNE 1: KRCL PRESENTS NEON INDIAN, ASOBI SEKSU
JUNE 2: DUBWISE
JUNE 3: RATATAT AFTER PARTY WITH LASERFANG & NIGHT SWEATS
JUNE 4: TONY HOLIDAY BAND, TIMMI CRUZ, BIG BLUE OX
JUNE 6: X96 PRESENTS: FOSTER THE PEOPLE, CHAIN GANG OF 1974
JUNE 7: WOODSMAN, TAPE DECK MOUNTAIN, SILVER ANTLERS
JUNE 9: SLUG LOCALIZED: MOON OF DELIRIUM, IX ZEALOT,
JUNE 10: BEYOND THIS FLESH
JUNE 11: KRCL PRESENTS LANGHORNE SLIM, SAMANTHA CRAIN
JUNE 13: HENHOUSE PROWLERS, PUDDLE MOUNTAIN RAMBLERS
JUNE 14: NICK JAINA, DAVID WILLIAMS, JAY WILLIAM HENDERSON
JUNE 15: MAX PAIN & THE GROOVIES, DARK SEAS, RED DOG REVIVAL
JUNE 16: OKKERVIL RIVER, TITUS ANDRONICUS, JULIANNA BARWICK
JUNE 17: CRUCIAL FEST: EAGLE TWIN, THE HIFI MASSACRE,
CLARITY PROCESS, NOVELISTS
JUNE 18: KRCL PRESENTS BLACK LIPS, CEREBRAL BALLZY, SPELL TALK
JUNE 19: BLACKHOUNDS
JUNE 20: THE DONKEYS, THE AWFUL TRUTH, OWEN MONROY
JUNE 21: BROKEN SILENCE
JUNE 22: KRCL PRESENTS SONDRÉ LERCHE, NIGHTLANDS, KISHI BASHI
JUNE 23: MARINADE, SAMUEL SMITH BAND, HIP WHITE PEOPLE
JUNE 24: AFRO OMEGA, NATURAL ROOTS, DJ REBEL
JUNE 25: MEAT PUPPETS, BAD WEATHER CALIFORNIA
JUNE 26: KEEPIE COUTTS, ANDREW SHAW, THE POORWILLS
JUNE 28: WHEN THE FIGHT STARTED
JUNE 29: BABYLON DOWN PRESENTS DUBTRONIC KRU
JUNE 30: YAMN, WAFER

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1 - David Bazan, Cotton Jones
2 - The Staples, The Fission Breakers, Forever FLS
3 - Mermaid Baby, Mountain Hymns, Descriptive, Holy Water Buffalo
4 - The Lost Colony, Mess of Me, Exit of the Envious, Tommy Gunn
5 - THE SALTY STREETS FLEA MARKET w/ music from DJ ChasOChas, Dylan Roe, Red Dog Revival
6 - Taylor Stocking, Zake Hartman, MoheSynthauk, Your Meteor (8:30pm doors)
7 - Moccasin, Bobby and the Tiger, Whitney
8 - Gumsu's End, Fox Van Cleef, Hip White
9 - Fingery of the Sun, Bright Whistles, Alpha Synauk, Shore Low Death Beau
10 - Dale Earnhardt Jr JR, EMA
11 - 2 1/2 White Guys, Storming Stages & Stereo, 8 Kids Down, Dr. Drug & the Possible Side Effects, Lo Fi Riot (8pm doors)
12 - Title Fight, Touche Amore, The Menzingers, Dead End Path (8pm doors)
13 - Crescent City Brass Band, TBA
14 - Soul Crate Music, Burnell Washburn, Harris & Dig
15 - CRUCIAL FEST (1): Bird Eater, Reviver, Munk, Gunner, Endless Struggle
16 - Jaws, Pilot This Plane Down, Into The Abyss, Starvial
17 - And Heinar's CD RELEASE!

18 - Andrew Jackson Jihad, The Wild
21 - The Folks Dots, The Trappers, Ratty Kate & Lead Penck
22 - Stomping Grounds! Featuring: Acid, Carnagem Dopethought
23 - Daisy & the Monshines, TBA
24 - Jonathan Jones, Larusso, Stereo Breakdown, The Never Ending Summer
25 - Skank Redemption, Storming stages and stereos, The Hung Ups, The Kobanes (8:30pm doors)
26 - I Call Fives We Are The Union Handguns
27 - The Eeries, American Shakes, Red Dog Revival, Secret Abilities
28 - Jason Webby, Desmond Mic, Luke Mary
29 - Summerteeth, Dangers, Above Snakes
30 - Emme Packer, We Are The Willows, JP Haynie, Libbie Linton

OTHER 505 PRESENTS SHOWS THIS MONTH
4th: KRCL PRESENTS: RATATAT, Despot, DJ E*Rock @ The Complex
20th: KRCL PRESENTS: Matt & Kim, The Thermals, Autobot from Flosstradamus @ In The Venue

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