

Thrice+Pagofarm+Tysegall

SEPTEMBER 2011
*ALWAYS FREE*SLUGMAG.COM*
*VOL.22*ISSUE 273*





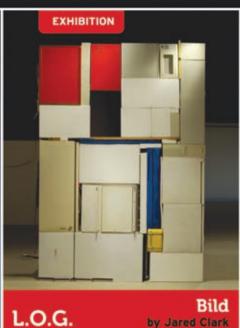


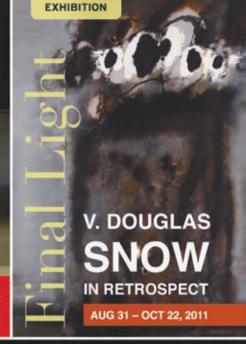


HOURS: TUE-THU & SAT 11 AM-6 PM • FRI 11 AM-9 PM
20 S. WEST TEMPLE • SLC, UT 84101









FOR MORE INFO GO TO WWW.SLARTCENTER.ORG

LOCALS ONLY GALLERY AUG 31 - DEC 17, 2011

2 SaltLakeUnderGround SaltLakeUnderGround











SaltLakeUnderGround • Vol. 22 • Issue # 273 • Sept. 2011 • slugmag.com

Publisher: Eighteen Percent Gray Editor: Angelă H. Brown

Managing Editor:

Contributing Editor: Ricky Vigil Editorial Assistant: Esther Meroño Office Coordinator: Gavin Sheehan Copy Editing Team: Jeanette D. Moses, Rebecca Vernon, Ricky Vigil, Esther Meroño, Liz Phillips, Katie Panzer, Rio Connelly, Alexander Ortega, Mary Enge, Cody Kirkland, Hannah Christian, Johna-

Cover Design: James Silva Lead Designer: Joshua Joye Design Team: Eric Sapp, Chaidi Lobato Design Interns: Jeremy Riley, Chris

Ad Designers: Kent Farrington, Sumerset Bivens, Christian Broadbent, Kelli Tompkins, Maggie Poulton, Eric Sapp, Brad Barker, Lindsey Morris, Paden Bischoff, Maggie Zukowski, Thy Doan Website Design: Kate O'Connor

Office Interns: Jeremy Riley, Chris Proctor

Illustrators: Manuel Aguilar, Ryan Perkins, Phil Cannon, Benji Pierson, Maggie Zukowski, Sean Hennefer Photographers: Ruby Johnson, Katie Panzer, Dave Brewer, Sam Milianta, Weston Colton, David Newkirk, Barrett Doran, Adam Heath, Bob Plumb, Chris Swainston, Max Lowe, Peter Anderson, Jesse Anderson, John Carlisle, Eric Scott Russell, Christopher Reeves, Chad Kirkland, Melissa Cohn, Gage Thompson,

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

Ad Sales: SLUG HQ 801.487.9221

Angela Brown: sales@sluamaa.com Mike Brown: mikebrown@slugmag.com

jemie@slugmag.com

Jemie Sprankle

Marketing Coordinator:

Marketing: Ischa Buchanan, Jeanette D. Moses, Stephanie Buschardt, Giselle Vickery, Veg Vollum, Emily Burkhart, Rachel Roller, Jeremy Riley, Sabrina Costello, Taylor Hunsaker, Tom Espinoza, Grason Roylance, Josie Lee, Karamea Puriri, Kristina Sandi, Brooklyn Ottens Social Networking Coordinator: Grason Roylance

Distribution Manager: Eric Granato Distro: Eric Granato, Tommy Dolph, Tony Bassett, Joe Jewkes, Katie Panzer, Nancy Burkhart, Joyce Bennett, Adam Okeefe, Ryan Worwood, Ricky Vigil, Jennifer Quintana

Senior Staff Writers: Mike Brown, Mariah Mann-Mellus, James Orme, Lance Saunders, Jeanette D. Moses, Bryer Wharton, Peter Fryer, James Bennett, Ricky Vigil, Gavin Hoffman, Jon Robertson, Esther Meroño, Rebecca Vernon, Ross Solomon, Chris Swainston, Sam Milianta, Jimmy Martin, Ben Trentelman. JP, Tyler Makmell, Jesse Hawlish, Princess Kennedy, Sean Zimmerman Wall

Monkeys with Computers:

Brian Kubarycz, Cody Hudson, Eric Hess, Rio Connelly, Courtney Blair, Tully Flynn, Elliot Secrist, Dean O. Hillis, Jemie Sprankle, Jessie Wood, Chris Proctor. Bethany Fischer, Some Cop Dude, Nate Perkins, Andrew Roy, Alexander Ortega, Kyla Grant, Nate Housley, Madelyn Boudreaux, Ischa Buchanan, Gavin Sheehan, Levi Rounds, Dylan Chadwick, Clayton Godby, Megan Kennedy, Tom Bennett, Mary Ryder, Mame Wallace, Jason Young, Tom Winkley, Henry Glasheen,

Roller Derby Correspondents: Paige Snow, Diane Hartford

About this cover: James Silva creates stark, stirring art in the medium of Sharpie markers. Through a variety of marker strokes and stunning use of stippling, Silva has cultivated a dark and very unique style. Silva's work will be on display at Singularity, a show being held at Copper Palate Press on Oct. 7, from 8 p.m. to 2 a.m., and at a group show at Gray Wall Gallery on Oct. 8. His artwork can be viewed online at silvaillustration.com

DISCLAIMER: SLUG Magazine does not necessarily maintain the same opinions as those found in our articles, interviews or advertisements. If you are easily offended, please do not blame us. We are a carrier for the voice of the people and it is not our fault if you don't like people. Content is property of *SLUG Magazine*. Please do not use without permission, or we will hunt you down and make you pay for your sins. Now, that's a promise.

Contributor Limelight Peter Anderson - Photographer



If you're up-to-date on the local music scene, you're familiar with the work of our talented SLUG photographer, Peter Anderson. Anderson shoots high-quality photos of everything from band portraits to skate competitions and local events, but his passion and forte is live music. Though he is completely self-taught over the past five years, Anderson has had photos published in Decibel Magazine, had work

shown at the U, and had his photographs featured monthly in SLUG for the past year Some of his favorite SLUG assignments have been shooting Cerebral Ballzy's live show and Localized with Speitre and Max Pain and the Groovies. Unfortunately for SLUG and our readers, Anderson is moving to France mid-September to pursue other dreams. Thank you for all of your hard work, and we hope you get lots of opportunities across the pond to hear and shoot live music! Check out some of Anderson's best work in this issue's feature on James Silva.





20% off one

Ogden West Jordan

GRAYWHALE of 'expires 09/30/11 code gw263 cannot be combined with other discounts, excludes game systems



www.fatfin.com www.facebook.com/graywhale



4 SaltLakeUnderGround SaltLakeUnderGround









Dear Dickheads

Dear Dickheads.

I walked into a Subway yesterday and I've been fucking pissed ever since. Did you know that the employees there are now called "sandwich artists"? The credit needs to go to the customer, since we are the ones telling the "artists" what to do. It's ridiculous! These corporate assholes are shitting on the term "artist". I'm the artist. I'm the one making the fucking sandwich. Show me your goddamn art history degree and maybe we'll talk about how you incorporate your thorough understanding of art into sandwich making. Except for I'm still the one telling you to put more olives on my Sweet Onion Chicken Teriyaki. And why the fuck are you still working at Subway with such an esteemed education?

Sincerely, Dr. P

Dear "Dr." P.

Unfortunately for you, the fact that you care this much about fast food says a lot about you, and doc-they ain't good things. Did you know that a Maverik gas station attendant's official title is "Adventure Guide?" Probably not. because who the fuck cares? It's iust a way for corporate douche bags to dress up depressing job titles like "store clerk" and "sandwich maker." If you care this much about the artistry behind your food, don't walk into a Subwayever. Go to places like The Black Widow Café, where a real chef puts together a mouth-watering Cubano without you breathing "extra olives" over the sneeze guard. It doesn't take a Ph.D. to know that if you want quality food, eat local.

xoxo, SLUG

Dear SLUG,

I work at a local bar downtown that shall not be named, due to the fact that I'd still like to be employed by them after this. Let's just say it's not your typical bar, though, it's got a little extra somethin' somethin' aside from food and drinks ... Anyway, just like any bar nearly everywhere, the bartenders are all tatted up, because well, not to stereotype bartenders, but that's just what a lot of us are into

and one of the appeals of bartending is that, in most places, you're free to express yourself however you please. Well, about six months ago, the new (conservative) management implemented a no-tattoo policy based on "statistics that show customers won't return to an establishment if its employees are tattooed." Yeah, maybe in Utah County twenty years ago. but most of our patrons are tattooed themselves! Now all of us are forced to cover up, though it's sweltering hot behind the bar and many of us have arm and leg sleeves. I know SLUG loves body art. Help us out!

Sincerely Tattoos and Booze

Dear Tattoos and Booze.

You know when, sometimes, someone sees your nice tattoo and they feel like it's okay to grab you? "What a beautiful gypsy head!" they will say as they caress your arm. "I love that pirate ship chest piece," they'll scream as they attempt to pull the front of your v-neck even lower. As a tattooed human, I can't count the number of times a stranger has awkwardly accosted me at grocery stores, bars, restaurants, gas stations or even while at work. Maybe this new "no tattoo" policy is an attempt to keep the customers and employees from spending so much time grabbing one another's flesh behind that sweltering hot bar.

Regardless, dress codes suck and a newly implemented dress code is even worse. Plus, I have a feeling that having the bartending staff at this particular establishment wrapped up in turtlenecks and pants isn't helping anyone's tips, or the smell behind the bar, if it is as sweltering hot as you claim. My advice? Encourage the customers to complain about the swass (sweaty ass) smell that is served alongside their beers, and that covered tattoo policy might just disappear. Otherwise, you might want to start shopping for a fleshcolored body stocking ...

xoxo, SLUG

FAX, SNAIL MAIL OR EMAIL **US YOUR LETTERS!**

Fax: 801.487.1359 • Mailing Address: Dear Dickheads c/o SLUG Mag 351 Pierpont Ave. Ste. 4B SLC, UT 84101 or dickheads@slugmag.com





SATURDAY MORNINGS Through
OCTOBER 22, 2011

And TUESDAY EVENINGS FROM AUGUST-OCTOBER

SEPTEMBER AT THE MARKET:

9/3: YETI PASS SKOOTCH 'N DASH Ski 'Utah presents a race to winter contest with great prizes! Registration required.

9/10: CULTURAL CELEBRATION OF DIVERSITY Enjoy world-class ethnic performances at the Market in celebration of Utah's cultural diversity.

9/17: CHEF SHOWDOWN Dine 'O Round presents an "Iron Chef"-style competition featuring 3 local chefs and local ingredients.



CHALLENGE YOURSELF TO A WEEK OR MONTH OF EATING ONLY LOCAL **FOOD. STARTS SEPTEMBER 10!**









Visit slcfarmersmarket.org for market updates







Best Lunch -SL Mag. Best Brunch-CW Best Restaurant-Best of State

Taste the difference: we grow, barvest and serve vegetables from Pago Farm daily

Support establishements that buy

Tue-Fri 11-5

Tue-Sun 5-10

Sat-Sun 11-5

Now Open until 10pm nightly

9th & 9th ph.801.532.0777 wwwPagoSLC.com





RIDE AT PARK CITY AND YOU GET THE OPTION OF CUSTOMIZING YOUR SEASON PASS WITH THE OPTIONS THAT ARE RIGHT FOR YOU.

CHOOSE TO

- X DIRECT-TO-MOUNTAIN ACCESS.
- X NIGHT SKIING AND RIDING.
- X FAST TRACKS.
- X UNDERGROUND PARKING.

For all prices and more information visit IRIDEPARKCITY.TV or call 800.227.2754



SCOTTY ARNOLD, ASHLEY BATTERSBY, STEVIE BELL, AARON BIITTNER, TORAH BRIGHT, DAN BRISSE, JOSS CHRISTENSEN, ERIN COMSTOCK, TANNER HALL, SAGE KOTSENBURG, BODE MERRILL, ALEX SCHLOPY & TOM WALLISCH ALL RIDE PARK CITY.

NEW 3 KINGS CHAIRLIFT, OVER 100 FEATURES, 22 FOOT SUPERPIPE.



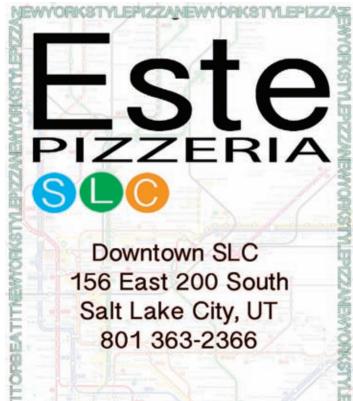


To See Behind The Scenes Footage
IRIDEPARKCITY.TV



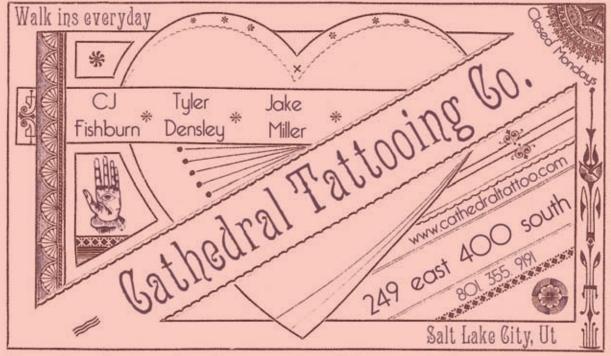




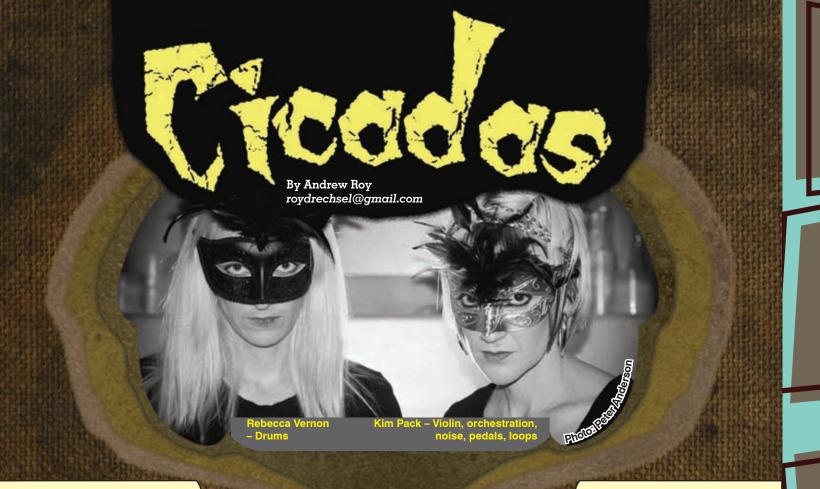


1st Monday of each month is Moto Monday.

New Work by Jake W. Miller hanging in the Cathedral 9.16-10.15



Opening Reception September Sixteenth from 8pm 11pm



Localized

On Fri., Sept. 9, the heavy violin and drum duo known as **Cicadas** will join the female-fronted retro garage pop group **The 321s** at *Urban Lounge* for *SLUG*'s *Localized*. Shoegaze indie band **The Saintanne** opens the show. As always, *Localized* is 21+ and only \$5.

Let's have a quick lesson. Today's subject? Cicadas. You may have never had the pleasure of hearing, let alone seeing them, but if you have, they are tough to forget. Each species has its own specific "song" that they "sing" (buzz). They have been known to hide underground for up to 17 years before coming up for a few months to find a mate, then live out the rest of their lives in the trees. When they finally emerge from the dark, silent depths of the earth, they are tough to miss. They have been known to bite on occasion, and they can produce sounds up to 120 decibels, which can cause permanent hearing damage at close range.

But, enough about Kim Pack and Rebecca Vernon.

Levity aside, the relationship between cicadas and Cicadas isn't a stretch. A group of cicadas in a tree can sound a lot like a violin going through a stack of fuzz-ridden amplifiers, but the irksome insects do this simply to attract mates, never taking the time to utilize their buzzing in a creative way—lazy locusts.

The sound of Pack's brainchild, Cicadas, reaches infinitely beyond making noise for noise's sake. "This is something that I've wanted to do for years, but I've always said 'someday I'll do it,'" says Pack. One fateful day after a **Subrosa** practice, Pack was messing around with her various pedals, manipulating the sounds in ways that turn her violin into a noise-making behemoth, when Vernon jumped on drums. "She just started playing these really solid, loud, straightforward beats and I kind of freaked out," says Pack. "After about 20 minutes of this, I looked at Rebecca and said, "You are the one. This is going to happen now. It has to." Pack's brainchild had a twin.

So, what does Cicadas sound like? "I play violin, and Rebecca plays drums," Pack says flatly, too humble to brag. This description, over-simplified as it is, makes Vernon sit up straight to give a more adequate explanation. "It sounds like anvils dropping from the sky, falling on cows and baby grand pianos," she says. "It's

bassy, loud and heavy, but sort of noiseelectronica as well. And it's all violin, and the loops Kim creates, and the frequencies she plays with."

Initially, they were just experimenting with sounds. Pack would record ideas on her phone, then listen to them over and over again. The two of them would work to piece sections together, slowly building an actual set they could play live. When word got out about their project, their friend (and pseudo third Cicada) **Jesse Cassar** worked it out for them to spend a week in July touring the northwest with **Loom**. This was the perfect opportunity to see if these Cicadas could fly. "I almost backed out because I was too scared," says Pack. "The tour ended up being one of the best weeks of our lives," says Vernon.

Talking with these two, you'd think they were either sisters, or childhood BFFs. However, they only met about two-and-a-half years ago. During that time, they have developed a musical chemistry suitable for a two-piece band—an intimidating endeavor, especially after sharing the stage with three or four other musicians in other projects. "With just the two of us [on stage] it feels so completely exposed," says Pack. They've learned that without a vocalist, they can actually share the spotlight on stage. While Pack wows the crowd with her fresh, one-of-a-kind violin virtuosity, Vernon will throw in a drum solo here and there to break things up a bit and get the crowd more involved in the performance.

"I play big, chunky, funky drums," says Vernon. She keeps it straightforward, but makes sure to add diversity to the rhythms they explore. She'll move from rock beats to party drums, death drums to **Gene Krupa** beats, all in the name of keeping themselves interested in what they are doing—and they are totally open to musical evolution. "This band could turn into dance music, or a mariachi band, or we could just play dark **Ke\$ha** covers," says Pack. The point is that they are making music that they want to listen to, without the pressure of worrying about how big the Cicadas fan club gets.

They are currently troubleshooting their way into the studio to capture the mammoth sounds they create live, which is tougher than it sounds. "We thought about doing things like they did in the 1920s where if you wanted to hear the music, you needed to see it live," says Vernon. But, rest assured that recordings will come. They have plans to head to the studio before the end of the year. In the meantime, watch out for their live shows where you can see these two masked maestros make more noise than a thunderstorm in a megaphone factory. Prepare yourselves for the Cicadas' buzz.

Kris Fenn – Vocals Christopher Stevenson – Guitar Liam Hesselbein – Bass Tyler Ford – Drums

The 321s play sugary sweet retro pop music that calls to mind doo-wop groups of the '50s and '60s. Fronted by the lovely Kris Fenn, you'd never guess that up until approximately six months ago, the last time she sang in front of an audience was during a fourth grade Christmas pageant. "My parents bribed me," she says regarding the pageant.

The 321s formed in March 2011 and played their first show at the *Main Library* as part of their *Music at Main* concert series at the end of June. Although Fenn lost her "band virginity" with The 321s, the other members have played in local groups like **The Annuals, Blue Sunshine Soul, The Heaters** and **Calico.**

The initial idea for The 321s actually came from a botched Heaters reunion—of which Hesselbein and Stevenson were both members. "We thought [the reunion] was fun, so we thought, let's do that again," says Hesselbein. He recruited Ford to play the drums and the group practiced once before the original singer of The Heaters, Joe Denhalter, decided to move to Seattle. At the time, Stevenson and Fenn had been toying around with some acoustic songs for about a year. "It just became more and more apparent how well Kris could sing—never having been in a band

before—it was really awesome," says Hesselbein. Everyone in the band agrees that it is Fenn's addition as a female vocalist that makes The 321s what they are. "It made the band worth doing," Stevenson says bluntly. Hesselbein adds that he doesn't think they would be able to pull off the songs with a male singer. "You could do it, but it'd just be, 'Oh there's some band.' This is what makes it special," Ford says.

Stevenson does the songwriting and The 321s' songs focus almost entirely on falling in love, losing love or looking for love. "Most songs that I tend to write are usually kind of sad and heartbroken," says Stevenson. "It's perfect for this genre of music—the doo-wop and girl groups. That's what all of the great old songs are about." Although the songs may be written about seemingly sad topics, Fenn's soulful voice makes "My Baby's Gone" shimmer sweetly and "Animal For Your Love" pop in all the right places.

Part of The 321s' success is their willingness to shed any negative preconceptions about pop music. "All the bands that I've been in were kind of afraid of grabbing pop and giving it a hug and maybe even giving it a hickey—because that's what you do with pop," says Ford. Although Fenn might be the only "newbie" in the band, the creation of The 321s

marks the first time that every member has cuddled up so closely to the infectious melodies of the genre. "I've been a pop whore my whole life. I like a good melody. I don't care what kind of music it is," Stevenson says.

The music's enjoyable vibe permeates the group. "It's nice to have a fun band when you've been in some more seriousmusic bands. It sounds fun and he's so funny," Hesselbein says as he gestures towards Ford. Ford adds, "With this band, people don't leave band practice with a headache. Well, we do when we drink way too much while we're practicing,"

Not surprisingly, Fenn's freshness to the world of playing music makes it fun for the other members, too. "I feel like I'm almost experiencing being in a band vicariously through [Kris] and her virginity of being in a band," says Ford.

Although The 321s have yet to release any official recordings—after all, they've only been playing shows for three months—you can download tracks for free on their facebook page, facebook.com/the321s. Check them out Sept. 9 at *Urban Lounge* with Cicadas and openers The Saintanne.



By Jeanette D. Moses jeanette@slugmag.com

Season Pass



Save money by purchasing a season pass early! Individual pass prices starting at \$550 for adults and as low as \$225 for children.

Season Pass Holder Perks

- Buy your pass early and use it
 15% discount on winter for unlimited gondola access
- Six days of skiing at Sun Valley Two 50% off buddy vouchers loaded on your pass
- repairs in the Grizzly Center
 - · Tubing hill discounts

Passes can be purchased in Earl's Lodge Saturday & Sunday. Some restrictions apply.

Pre-Season pass deals now through October 2

For information call 801.620.1000 snowbasin.com 👩 🕒 🕒



SKINWORKS

school of advanced skincare

yourself this summer!



student spa

facial treatments

\$30.00 european facial \$35.00 specialty facial \$40.00 microdermabrasion \$40.00 chemical peel

spa treatments spa manicure

\$12.00 \$20.00 spa pedicure \$25.00 stone pedicure

e our full menu at skinworks.edu

interested in a new career?

- *classes starting soon
- * small class sizes!
- * get your basic esthetics license in as little as 4 months!
- financial aid available for those who qualify

2121 south 230 east salt lake city, ut 84115

801.530.0001 skinworks.edu

"like" us on facebook! share with others what you love about us!



CALLING YOU OUT: AN INTERVIEW WITH



rom post-hardcore, to experimental, instrumental, indie and '90s grungethough it may seem to some an identity crisis, Thrice have been widening their musical berth with every new release over the last decade, earning the respect and admiration of true music fans. The West Coast four-piece continue to develop their talents and taste with their latest and seventh studio album, Major/Minor, out on Sept. 20 through Vagrant Records. With the same rawness as 2009's Beggars, but with added weight and conviction, Major/Minor is sure to strike a chord with Thrice fans new and old. SLUG caught up with vocalist/guitarist

Dustin Kensrue for his thoughts on the record and a lesson in philosophy

SLUG: The new record seems to be drawing from a variety of musical styles and genres. Where did you get the inspiration for the musical portion of the

Kensrue: There's definitely some diversity on it, but I feel like mood-wise, it's more consistent than a lot of our records. As far as stylistically, we don't usually write with anything in mind. There will be a part that will be like, "let's try to push this towards this sound," but generally it's just what happens when we're jamming together. This record was made in a similar

way to Beggars, but the feel is different just because the time we wrote it was different. There's definitely not a master plan of like, "this is going to be the 'whatever' record." For us, records start to be self defining after a certain point, you just start moving with it and you'll see where the songs are pushing themselves and you'll see certain songs kind of on the fringes of that, and you can either bump them off or pull them in. I felt like there was going to be more mathy stuff and that didn't end up happening much. It's much more of a screw rock record—definitely rhythmic, but not super mathy.

SLUG: What was the process in putting the record together?

Kensrue: There were a few [songs] that started with the brothers [Riley Breckenridge (drums), Eddie Breckenridge (bass)] and Teppei [Teranishi (guitar)] jamming while I was out of town. "Cataracts" came out of one of those ... "Yellow Belly" came out of that. The last two records we've had a couple of songs come out of a three-piece jam, which I think can be helpful because there's less going on, a little more definition—the bass is doing one thing, guitar is doing one thing. Also, "Anthology" is a kind of demo of it, just me singing over me playing the guitar. I track all of my ideas on Evernote or I'll forget them instantly. I'm constantly recording little pieces and sharing them.

66 ONE OF THE MORE **FOUNDATIONAL MYSTERIES** OF LIFE IS: WHAT DOES IT **MEAN THAT THERE'S BEAUTY AND TRUTH AND GOODNESS ALONGSIDE SORROW AND TERROR? 99** -DUSTIN KENSRUE

SLUG: Lyrically the album seems a lot darker, there's a lot of tension between light and dark. What were you pulling from when you were writing the lyrics?

Kensrue: I don't know ... life. I think I was pushing on this light and dark essence, even the title of the record is in some ways hinting at that. One of the more foundational mysteries of life is: What does it mean that there's beauty and truth and goodness alongside sorrow and terror? We kind of deal with that specifically in "Treading Paper." You can either say those are just illusions, they're not actually real, they're just accidents of nature and nothing has any true value, or you can say those are real and that there must be a reason why this darkness exists, and I definitely choose to believe the latter of the two. Nothing makes any sense to me if I have to look at it and say, "This isn't real, this love I feel, this joy I feel, this beauty I see," that that actually doesn't correspond to reality just feels really untrue to me, I can't even process that. So dealing with the record, I think I'm hitting on these things. It's been a really hard past couple of years for the band, just deaths in the family and sicknesses, so there's been a lot of that as well as great things, new life and friendships, a lot of good stuff, too, so some of [the album] is explicitly trying to catch that. "Blur," for example, is based on this email that Riley had sent early on talking about these slow shutter photos he'd been taking, and how they captured this feeling that he had of being unable to grab any moment and understand it, and everything was blurring together ... I think that sometimes it's easier for me to dig into someone else's emotions than my own.

SLUG: Tell me about the title, Major/Minor, and the album cover art.

Kensrue: Originally it was the working title for 'Yellow Belly." It's something that we had been talking about throughout, that there's this certain indie '90s grunge sound throughout the record. It's not on purpose, it's just kind of happening, and some of that's just through the choosing of major chords when normally there would be a minor chord in that key, which is what a lot of

those bands were doing in Seattle in the early '90s, it has this certain mood to it when you do that. We'd never really done that, but for some reason on this record every song just started having a bit of that in there. We talked about it early on, about it possibly being titled that, and then took it off the table and eventually brought it back. I think everyone is happy with it ... and it works really well.

A buddy of mine up in Seattle did the art, we went through a lot of different phases of it. I really like the cover, it feels stark and dark to me. I think it captures a little bit of the weight of the record, the heaviness to it. I don't know if a lot of people are going to like it, it's pretty stark for a record cover.

SLUG: There are a few songs that get a little preachy. Do you think that these lyrics will alienate the atheists among us?

Kensrue: I think that sometimes things call for rough words ... It's calling myself out as well. "Promises" is not too preachy, I think it's more of a lament to what we've done to marriage, how we've devalued that. I don't think you have to be Christian to see the negative effects that come from that. As much as people lay that challenge on themselves, you can see the vows that people make, the ideas they have of it, but it's just very self serving in the end rather than what it's meant to be. The whole point of the vows is to say, "as hard as it gets, I choose to keep loving you," but the way that it actually works out in practice is, "once this gets hard I'm out of here

SLUG: I noticed bits of lyrics from "The Weight" on Beggars in "Anthology"

Kensrue: "Anthology" is actually built out of seven different Thrice songs, which is why it's called "Anthology." Not all of them, but a lot of the various love songs that have been either directly or indirectly related to my relationship with my wife over the years, so it pulls from "Trust," "The Weight," "Silhouette," "Years To Come," "The Whaler," a couple more. Each half of a line is hinting at a lyric from another song.

SLUG: You said the writing on this record was similar to Beggars, what about recording? Kensrue: In recording it was a lot more similar to Identity Crisis. It was quick. Also similar to parts of Vheissu. We tracked a lot of Vheissu live, but we did this much quicker. Kind of just no nonsense, got the songs, got the arrangements, lay them down and capture the right energy and be done.

SLUG: Any awesome b-sides for this record? Kensrue: I went in and tracked a couple of acoustic versions of songs that turned out really

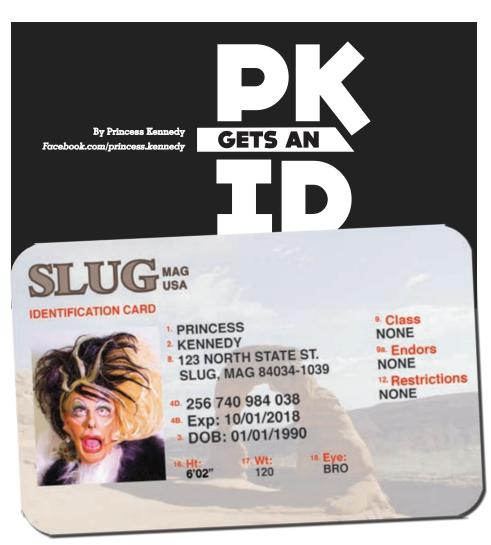
Make sure to pre-order a copy of Major/Minor, out Sept. 20, and don't miss Thrice playing the new album live, along with some classic favorites, on their headlining tour coming through the Saltair on Nov. 1.











Next month is Transgender awareness month.

I know that all of you are completely aware of my trans-identification, but in October, I will need you to prove it to me by either making out with me, or letting me fondle your junk at the clubiust to make sure that vou're aware of my mere existence. That being said, I wanted to make you aware of a really fucked up issue that we as a trans community have to deal with—one that has been making the headlines as of late and is pretty serious.

To do anything on this planet, you have to have legal identification, such as a passport, driver's license or State ID. It seems that in this pretty great state, the motherfuckers at the Driver License Division have decided that if you are trans identified in any way, you don't deserve a state-issued ID, and that, my fellow sympathizers, is FUCKED UP.

I will go after anyone like a mad bitch who tries to argue with me over how I identify. This is my fucking body, and only I get to choose who I am. If I tell you that I have a cock, but my brain is all

pussy, I totally understand if you don't get it, but god help you if I hear you say it's wrong. From the Mormon perspective, in the eyes of god, my trans-gender identification makes me worse than a murderer. I

"At no time will an applicant be

photographed when it appears that

they are purposely altering their

appearance in any way that would

misrepresent their identity."

have reached the end of my rope with this whole focus on the "right and wrong" of one's personal identification. In fact, it is largely the belief of the trans

community that the whole male/female distinction on IDs should be done away with.

As the story goes, last spring a beautiful transgender woman, who had not gone through the process of legally changing her identity, was at the DMV waiting to renew her ID. When it came time for her photo, the man behind the counter asked her to please follow him into a back room where she was told that in order to get an ID, she had to go wash her eye make-up

off and pull her hair back, as it was assumed she was trying to change her appearance. I was consumed with rage when I heard this.

When I first moved here. I had my ID passed around at a liquor store. One girl went so far as to ask me how I got away with it. My reply was, "Give me back my ID you stupid fucking cunt." I grabbed it out of her hands and was forcibly removed by the manager of the store. I'm convinced those fuckers were going to try to keep it. My Cali ID has just expired and I need to get a new one. I hoped that because this is a partial Nazi state, the fact I'm REALLY pretty, with long blonde hair, blue eyes and great at passing, I would just be ushered through with the kind of red carpet treatment I feel I deserve.

Before venturing to get my new ID, I attended a meeting of concerned citizens—both trans and cis gendered—who were discussing whether or not DLD employees should be required to receive diversity training. There were a lot of emotions at the meeting, and many more horror stories of people being asked for documents that didn't exist or being forced out by police and humiliated in front of large crowds. This is wrong and demoralizing, and if it doesn't stop, what are we going to have to face next? All I'm asking is to have some form of ID to be able to identify my dead, fag-bashed body.

Initially, I was going to go to the DMV dressed as Cruella Deville and stir some shit up, when I remembered the piece of paper that I got at the meeting: From the DLD book of policy written in bold, as follows, "At no time will an applicant be photographed when it appears that they are purposely altering their appearance in any way that would misrepresent their identity."

I decided to test the logic behind this policy. I wanted to see exactly what kind of baboonanny we were dealing with. Instead of visiting the DMV in the over-the-top female drag of Cruella Deville, I decided to dress in male drag and channel the douche bag look. I got one of my handmade, film quality man-wigs in light brown

and styled it in a Justin Bieber bought a pair of brown dime-store contacts and went and got a padded man chest from Pibs. I wore a polo shirt and a white coral necklace and guess whatthose retards at the DMV pushed me right

through! Without realizing it, I cracked Homeland Security—dress like a douche bag that goes to the Huka Lounge and you're in!

This ID will go in the shredder and instead I shall get my California ID renewed. In California, if they tried that shit, they would get sued! Just a warning DLD—the people are on the rise and your days of ignorance are numbered.

LM UPCOMING CENTER SCREENING & EVENT

CREATIVITY IN FOCUS



MEDIA SPONSORS



FRIDAY, SEPTEMBER 9 - 7 PM

Directed by Antonio Ferrera and Albert Maysles

*THE GATES

Literally decades in the making, The Gates chronicles the intricate process behind New York City's biggest public art project ever, an installation called "The Gates," by Christo and Jeanne-Claude.



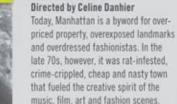
*PUBLIC SPEAKING Directed by Martin Scorsese

A feature-length documentary starring author Fran Lebowitz, who is known for her unique take on modern life. The film weaves together ad-lib monologues with archival footage and the effect is a portrait of Fran's worldview and

FRIDAY, NOVEMBER 11 - 7 PM



*BLANK CITY



FRIDAY, DECEMBER 9 - 7 PM *HERB + DOROTHY



Directed by Megumi Sasaki He was a postal clerk. She was a librarian. With their modest means, the couple managed to build one of

the most important contemporary art collections in history.

AN EVENING WITH THE LEGENDARY

JOIN US TO CELEBRATE THE IOTH ANNIVERSARY OF THE FILM CENTER WITH A SERIES OF SIGNATURE EVENTS THAT HONOR OUR COMMITMENT TO FILMMAKING AND THE EXUBERANCE OF UTAH AUDIENCES.



AN EVENING WITH THE ICONIC



ERFORMING ARTS CENTER FICKETS ON SALE!



OCTOBER 13

THURSDAY - 7:30pm **ROSE WACNER** PERFORMING ARTS CENTER

TICKETS ON SALE!

Available now at www.arttix.org, II ArtTix Ticket Box Office locations. 801-355-ARTS or 888-451-ARTS.

WW.UTAHFILMCENTER.ORC

UTAH FILM CENTER PROGRAMS CENEROUSLY SUPPORTED BY











16 SaltLakeUnderGround SaltLakeUnderGround 17

BBACK

HIDOHE

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

I must have driven past this place a dozen times before I noticed it. Located right in the heart of Sugarhouse, the Black Widow's scant, xeriscaped storefront does little to attract prey. Much like a fly stuck to a spider web, once you find the place, you won't get away easily. Thankfully for us, the trap they've laid is a culinary combination of quality and affordability, cleverly disguised as an eclectic café.

I have visited the Black Widow Café several times for lunch and it has always been the right choice. I've seen the place completely empty and completely packed, and in both cases, the service has been good and the food has been quickly cooked to order. Their strengths are their soups and sandwiches. Co-owners and chefs John Prescott and Kevin Murphy make everything in-house, and I do mean everything. The soups are prepared fresh daily and are hard to pass up, even in the middle of summer. The selection of soups varies from day to day, but the one consistently featured is the New England Clam Chowder (\$5). I don't even like clam chowder, but I can't get enough of this stuff. It is velvety smooth and packed with tender potatoes and bits of flavorful clams. The process of making the chowder, and even the types of clams used, is a closely guarded secret. I was able to uncover that it is an old family recipe passed down from one of the chef's grandmothers, but my server wouldn't tell me anything else-and rightly so. This is

Along with a bowl of soup, I usually get a sandwich. My absolute favorite is Kevin's Cuban (\$8), a sandwich that marries so many flavors together that it's difficult to know where to begin. The star of the dish is a mound of house-smoked shredded pork. This is topped with slices of ham that are roasted in-house. This double pig punch is held together with

one recipe that deserves to

be kept under lock and key.

Swiss cheese, a tangy chipotle sauce and a pile of homemade pickles that are a bit too spicy for me on their own, but that work well on the ensemble sandwich. All of this is pressed together on the cook top between two slices of golden focaccia bread.

CAFE

Kevin's Cuban at Black Widow Café.

blackwidowcatering.com

Open Mon. - Sat.

9 a.m. to 9 p.m.

Closed Sunday

837 East 2100 South

(801) 466-1929

Salt Lake City, UT 84106

Try as I might, I've never been able to eat an entire Cuban in one sitting. Still, this is the perfect comfort food—smoky, bursting with flavor and easy to share. It makes me think that Fidel Castro can't be all that bad of a guy. Like all sandwiches on the menu, it is served with your choice of fresh salad or house potatoes, or skip the side altogether and add a bowl of soup for \$2 more.

Another great choice at the Black Widow is the Marinated Steak Tip Sandwich (\$9). This one features the café's signature tri-tip steak, cut into bite-size pieces and marinated in a sweet and savory sauce. The steak tips are cooked medium and are served on a soft baguette with grilled onions and peppers, a garlicky spread and two kinds of cheese. The steak itself is so tender that it melts in your mouth, and the richness imparted by the marinade pairs well with the mellow flavors of the grilled veggies. This sandwich goes particularly well with the house potatoes, a sort of home fries that are heavily seasoned and grilled on the cook top. No one will tell me exactly what goes into the spice blend they sprinkle on the potatoes, but if I had to guess, I'd say rosemary, black pepper and coarse salt all make an appearance. They dress the potatoes up a bit by serving them with homemade ketchup-a clove infused, smooth and sweet tomato dip. If it's just the steak tips you're after they offer a generous portion as an entrée, served with sautéed vegetables, for \$18. They will also sell them packed in the

> marinade if you want to make Black Widow steak tips a part of your summer barbeque.

This is just the tip of the

cheddar. Swiss and smoked provolone. and couples it with marinated veggies. It is especially good when it's done with the crisp-grilled house-made focaccia. I have also heard good things about their ground beef, sausage and jasmine rice stuffed peppers (\$12), and have heard that their house blend coffee is the stuff of legend. In short, the place

is an incredibly smart lunch destination. The food is creative, fresh and beautifully presented, and the casual and tattoo-friendly setting will make the SLUG reader feel right at home. I can't wait to go back.

eating experience available at the Black Widow. They also do a Grilled Cheese and Marinated Vegetables (\$7) sandwich that melts together local Beehive



SEASON PASSES ON SALE NOW.

Introducing the new Family Pass.

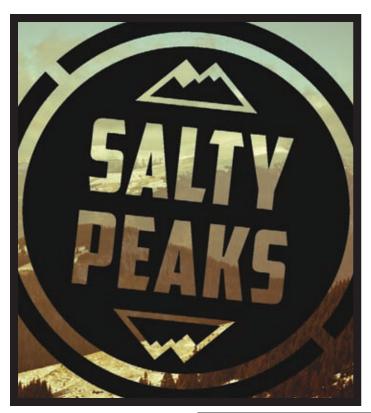
Utah's largest winter resort is right in your backyard, and it's better than ever. And with all our recent upgrades - the Orange Bubble Express, the new terrain park, exciting new restaurants - the new Family Pass is our best value for families yet.

Canyons' Family Pass gives you 50% off the purchase of up to two Utah Student Passes (ages 7-17) when you purchase an Adult Season Pass.

Get the best price on season passes when you buy before October 15th at the canyons.com.

4,000 Acres of Terrain · Orange Bubble Express · Après Scene at Ski Beach · Terrain Park

THECANYONS.COM



Bv Mike Brown mikebrown@slugmag.com Twitter: @Fuckmikebrown

A long time ago, in a galaxy far far away, I worked in a snowboard shop. Sometimes I didn't work very hard, but most of the time I worked harder than a donkey in a coal mine. That could be a really bad analogy, since I don't know if donkeys were allowed in coal mines, but I like the idea of donkeys wielding pickaxes. This snowboard shop was Salty Peaks.

I called **Dennis Nazari**, current owner and my former boss, to reminisce about the good old days. Dennis is notoriously hard to get ahold of, so I had to pretend to be interested in purchasing a vintage Burton Woody from his world famous Snowboard Museum. Once he figured out it was me, we started the interview

When I first started in the wonderful world of retail, I worked at Salty Peaks with my good buddies Greg Wrotniak and bestie, Timmy Ekeren—both notorious Salt Lake rippers and troublemakers. Timmy had an exceptional knack for causing trouble, and soon got fired for almost burning down the store. One day, Timmy got mad at a snowboard box and set it on fire with a blow torch in the basement. Starting fires inside the shop is not good for retail sales, but it's still pretty fun, and

you are a pint deep in Sunnybrook is quite the challenge, but has groomed me into the tremendous salesman that I am today.

at the store. I quickly learned that

work if you do it right. I was really

management consists of doing less

good at Jedi mind-fucking the young

snowtards into doing my bidding. The

secret was to just make them think I was busy. I had a whole slew of tricks

My favorite was the clipboard trick. If

have a clipboard with you. That way,

if one of your employees tries to ask

you for a lunch break or some other

stupid shit, you can look down at your

clipboard and go. "Oh shit! I almost

forgot something!" It's also a great

or something, but I was really just

way to ignore customers. They would think I was in the middle of a big order

you manage any kind of store, always

For some fucked up reason. Dennis decided to make me and Danny Woodhead

managers

to do this.

"ACCIDENTS HAPPEN."

drawing penises.

I confessed to Dennis where me

and Danny used to take naps during

There was a massive pile of snowboard boxes under the stairs and it was one of the only places in the shop

our shifts

that didn't have a security camera on it. I built a wicked fort and you could use packing peanuts for a pillow. It was remarkably soothing. This was a manager's only perk, for sure.

The whole time I worked at Salty Peaks, we only had one break-in. Dennis made it to the store in his 4Runner before the cops did. and almost ran over the burglar. He made a split second decision not to pancake the crook with his car, and then asked the cops what would have happened if he had squashed the guy, to which the cops replied, "accidents happen."

That being said, Dennis would like that burglar to know that if you are reading this, you are welcome for not being dead or in a wheelchair. courtesy of Dennis Nazari.

"One Day Timmy got mad at a snowboard box and set it on fire with a blowtorch in the basement. Starting fires inside the shop is not good for retail sales."

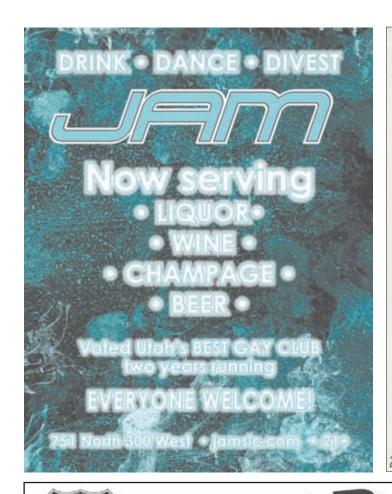
Timmy was only 17, so give the kid a break

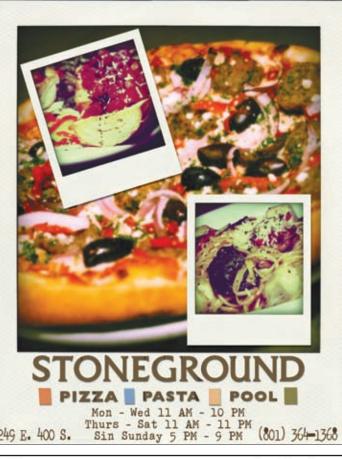
Greg taught me how to milk the time clock in numerous ways. We managed to turn our slacking off into games—like the roundabout game. That's where one of us would grab a snowboard and do a full lap through the store and see how many laps we could make until a manager would ask us what the fuck we were doing. Greg still holds the record at 10.

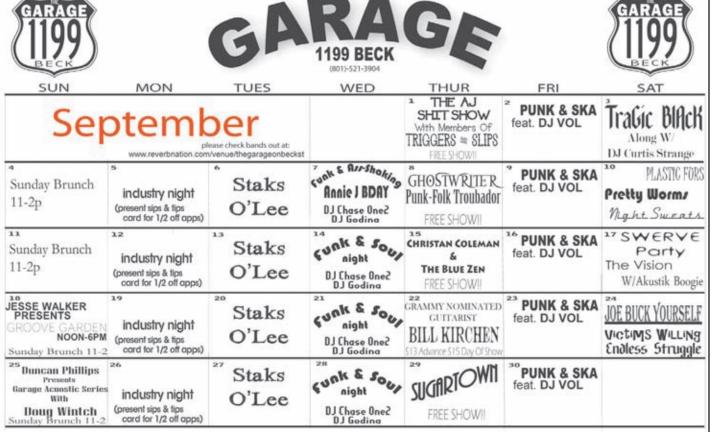
Or there was the shoe wall game, where we would throw stuff at the shoe wall and see how many shoes we could knock off with one throw. This game was super fun, but made it way more obvious to upper management that we were just fucking around.

I asked Dennis in my interview how many times I almost got fired. According to him, the answer is three, but if I had posed the question differently, like how many times I should have gotten fired, it would be much higher. That shop is just too close to the liquor store to not have some mayhem happen from time to time. Trying to sell a snowboard when

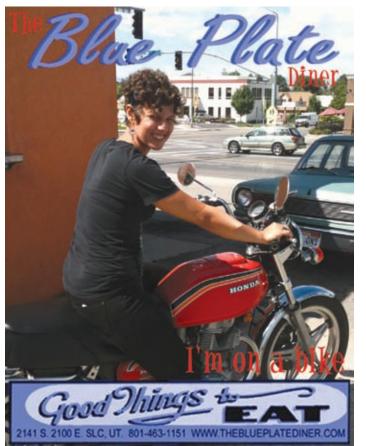








20 SaltLakeUnderGround SaltLakeUnderGround 21







INDEPENDENT Hours.

11am - 7pm SUNDAYS

Let us help you get new music on an empty wallet...

We buy your old CDs and LPs for cash or in-store credit - We've got boxes of \$1 CDs - Used CDs averaging just \$7 each -Used LPs as low as \$1 - New releases and catalog CDs under \$10 all the time

slowtrainmusic.com **221 E BROADWAY** SALT LAKE CITY, UTAH

801 364 2611



Illustration: Sean Hennefer

I have a thousand questions, but will limit this inquiry to two.

1. Are county jails required to keep "occupancy logs"? I need to prove that a certain cell was empty in 2004. Is there any such record? And what is it titled?

2. A suspect is booked for a 3rd degree felony – obstruction of justice, and posts bail the same day - 5 g's. As bail is posted to ensure the suspect will appear in court - shouldn't a case number be required before a bail bondsman will cough up 5 g's? Isn't a case number mandatory prior to posting bail?

I have a feeling answering inquiries through the mail isn't your job, but I hope an exception will be made in this instance to propel my investigation forward. Thank you and SLUG for your time and consideration into this inquiry. If you can't respond I understand.

Person who shall remain nameless.

Dear Nameless One:

Look, obviously from my ramblings in SLUG, I'm no jailer. Jailers are law enforcement, but they're not cops. It's kind of like the highway patrol.

They write tickets, but they aren't cops. So, I honestly know very little about jails and their operation or administration, and I certainly don't know much about writing tickets.

What I do know about the different lock ups, besides how to put people in them, of course, is that all government agencies are regulated by the law and written policies. That includes any county sheriff's office that administers a jail. Any time I've asked any county jail, or state or federal prison, for that matter, which prisoner was where or with whom on what date, they could tell me.

Whether they record information related to unoccupied cells, I have

For the less knowledgeable regarding penal institutions, county jails exist in each county to house prisoners convicted of misdemeanor crimes in that county up to one year. They're run and administered by the elected county sheriff. Felons are housed in state prisons. Now, the prisons don't have enough room to house all yo' bust'd asses, so they contract with the counties to hold their prisoners. Federal convicts of crimes against the United States go to federal prisons. However, they too can contract with state prisons and county jails to house their prisoners as long as they meet certain penitentiary criteria.

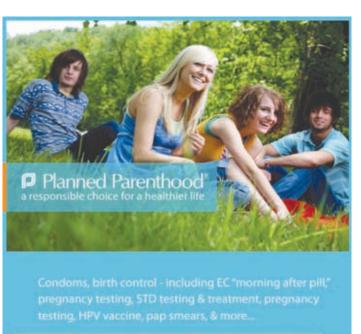
29 counties in Utah means 29 different jails with 29 different policies. So, you'd need to contact the county you're researching.

If someone were arrested and went through the booking process, which requires a bail for release, then some law enforcement agency and the prosecutor will have a case number. It doesn't matter if it's a misdemeanor, felony or federal crime. The court that has jurisdiction over the crime has a case number as well.

Good luck in the pursuit of your

-Cop





affordable sexual health care | for women, men & teens





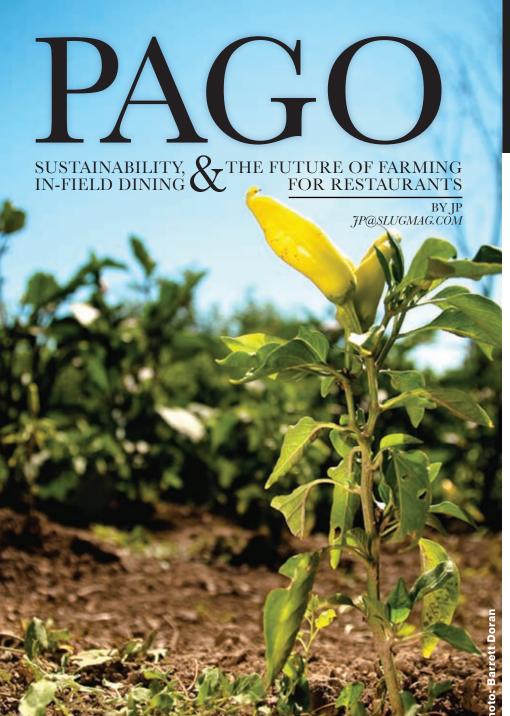
* SUNDAY SOUL W/ DJ STREET JESUS * FIND US AT FACEBOOK.COM/BOURBONHOUSESLC FOR OUR MUSIC LINEUP

VISIT US AT BOURBONHOUSESLC.COM . 801.746.1005



801.521.YOGA www.centeredcityyoga.com

22 SaltLakeUnderGround SaltLakeUnderGround 23



ehind an average yet well kept house near the suburban Sugarhouse district of Salt Lake City sits a micro-farm, or "hobby farm," as owner Scott Evans puts it. He is an agricultural driver beneath a growing, worldwide movement. It fits somewhere under the "organic" or "slow food" monikers and is most accurately referred to as "farm to table." Since May 2009, Evans has been enacting what is increasingly more commonplace in other, more food-forward cities like San Francisco and Portland—an almost entirely locally sustained restaurant where in the summertime, "85 percent to 95 percent of the food is sourced locally," says Evans.

This is a sharp contrast to your average fast food restaurant, where nearly all of the food is frozen and shipped in from parts unknown and definitely distant enough to be environmentally harming. Evans, a student of true cost economics, is defiant of such practices, and is one of the few local restaurateurs who has both eyes and vision. His personal farm houses a myriad of plants which all go to *Pago*. This year, his 7,000 square foot garden is "all in," supplying his 1,000 square foot restaurant with two varieties of corn, zucchini, calypso cilantro, tatsoi, rosa bianca eggplant and royal burgundy snap beans—all heritage seeds when available, and decidedly organic. He

878 S. 900 E. Phone: 801.532.0777 (reservations recommended) Pagoslc.com

Summer Hours:

Lunch: Tues. - Fri, 11 a.m. - 3 p.m.
Dinner: Tues. - Sun., 5 p.m. - 10 p.m.
Brunch Sat. and Sun. 11 a.m. - 3 p.m.
Closed Mon. and from 3 p.m. - 5 p.m.
daily

started the farm last year with the help of **Matt Morganti** of *M&M Farms* and now consults with Morganti on technical issues.

Evans' garden is so heritage, in fact, that it houses a "tres hermanos" technique of ancient agriculture—a type of growing process that puts vine plants like peas and beans at the base of corn to keep the soil free of weeds, increase pollination and fix nitrogen in the soil to help the corn grow and maximize space, concurrently. "It's working, but I think I planted them too far apart. Every year is an experiment. It's to learn more about the process and appreciate the produce at the restaurant we get from other people a little more." His future goal is even more ambitious. "I would like to know how many acres it would take to support a restaurant. That's a long term goal of mine—to be a full-size farm for the restaurant, have pigs, cows, chicken eggs and a farm supporting the restaurant," he says.

While his hobby farm is growing outdoors, Evans is focusing inward on what has made his restaurant a dining destination for a crowd in the "foodie know" with a menu that is slightly more diverse than other fine dining establishments in town. "I like to dine in casual fine dining. I want the food to be as good as it can be, no holds barred in terms of ingredients and style, yet I like it to be more rustic and casual. I like the art of service as well, " says Evans. Part of retaining and gathering the type of staff essential for good service is finding passionate and knowledgeable servers.

As a former server himself, Evans appreciates this fact more than others, and consequently keeps his staff without as much turnover as typical restaurants in the area. "I pay higher than standard for every position. That, to me, is what I wanted to do to be sustainable, not only to buy the right food, but get the right staff and pay them well," says Evans. "The servers make great money, and they care about food and they like what they're doing. We try to be responsible in all aspects." The approach is atypical for local food purveyors.

Ultimately, *Pago*'s entire approach is anything but typical. "I don't think there is really anybody trying to be like us [in SLC]," Evans says. "People have been using local products as long as they've been around. My little qualm is that they buy it once and they can say they buy it local. With us, it's a little different philosophy. I figured it out at one point—how much money we spend on local food and local farmers and it's insane. Whenever possible, we're going to buy local first. You're not going to get heirloom tomatoes in December [at *Pago*], unless we have a green house."

Evans draws from a wide variety of farms, ranging from Morgan Valley Lamb in Delta, Pleasant Creek Ranch in Nephi and Eden's Sandhill Farms. Sandhill Farms was the location of one of Evans' greatest accolades to date, as Pago was featured in an Outstanding in the Field dining event. The defining message of that organization is to reestablish their diners' relationship to land and "honor the local farmers and food artisans who cultivate it."

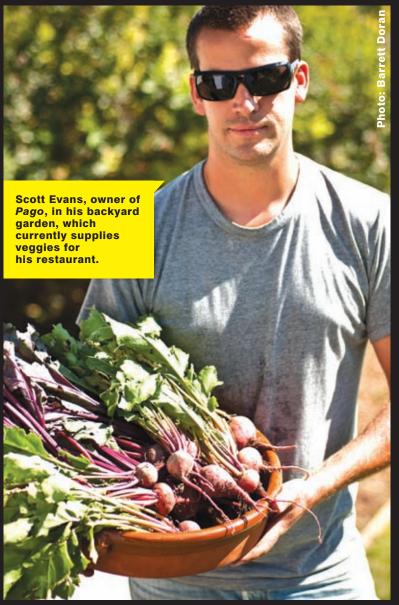
Evans says of the experience, "It was killer, it was really cool. They travel the world and contact local restaurants and say, 'we want you to be the caterer of this event.' It's their event and we're the guest chef. They have all the materials and staff the front of house. They lend their name. It is kind of like the James Beard's farm and table restaurants," referencing the infamous organization of award-giving gourmands in the U.S. "The vast majority of restaurants *Outstanding in the Field* has

worked with in the past are incredible restaurants [with] good chefs, great reputations, and they're all doing the farm to table, all local food. This was the first time they've wanted to come through Salt Lake, which was a good honor for us. We were pretty stoked," says Evans.

Pago's executive chef, Michael Richey, was a key part of that "in-field dining event" and a deciding player in the birth of Evans' garden. Richey and Evans sat down earlier this year and planned out Pago's summer menu while Evans began planting—both were essential to the experiment. The garden will always be in Evans' backvard and will be able to feed his family at the very least as a sustainable farm plot. As for Pago's long-term sustainability. Evans says. "Pago is definitely sustainable. Pago will be around as far as I can see right now. Part of that is because it's so small—it has 45 seats. I'm never going to be a millionaire with that restaurant—no matter if I'm full open to close. I'll make a decent living, and it will feed my family and so will [my employees]."

For those who haven't dined at *Pago* yet, keep in mind that, although the menu changes with the seasons, the atmosphere and quality are always consistent. "The future of *Pago* is keep *Pago* the same, which is to constantly change," says Evans. "Part of my passion, among other things, is beer, wine and spirits, and I try to have an artisan beer and wine. We're trying, in our very small way, to represent all those categories and bring in a lot of stuff you can't get anywhere. We work closely with the local breweries and get some cool beers. There's a lot of great stuff happening in the beer world in Salt Lake, and we try to support it."

Visit Pago this fall and you'll most likely get a taste of Asian greens from Evans' hobby farm, a vintage you've never tried and freshness that you'd be hard pressed to find elsewhere.







Gallery Stroll

Zombies, Hairsylists, Rappers. Oh My! By Mariah Mann Mellus mariah@slugmag.com

September is a lovely month, but it also represents the end of summer, pool parties and vacations. At least I can count on the monthly Gallery Stroll to mix it up a bit. The ever changing and expanding list of artists, venues and subject matter will keep you guessing. Fortunately for you, SLUG can point you in the right direction. Looking for zombies? We've got zombies. Craving human food? We can help you there. Or maybe you just want to be educated and entertained—there's always a little something for everyone when you go out gallery strolling.

I can't find a single person who doesn't love the big and beautiful new Whole Foods building at Trollev Square with its giant ceilings. colorful displays and quiet nooks. Whole Foods prides itself on being an active participant in the success of its community, which makes it a perfect place to showcase local art. September's show will feature the work of SLUG Photographer Bethany Fischer, who shoots photos under the name Patiri Photography. Fischer focuses her camera on urban life—the beauty buried in the arittiness. Reminiscent of the opening scene in the 1985 film Girls Just Want To Have Fun. Fischer tugs her bottom lip as she savs. "I just love to photograph rappers." Fischer's brother, Daniel Fischer (aka local producer **Fisch**), and his friends have been a great inspiration to her, and through her camera lens, she has forged her own path while keeping close to her childhood friends and hip hop roots. A special artist's reception will take place Tuesday, Sept. 20 from 6-8 p.m. at 544 S. 700 E. Free admission, local food and coffee, plus local art and a splash of urban grittiness equals a not-to-be-missed event.

Some days I feel like a zombie, but since zombies are popping up all over the scene these days, at least I'll be in good company. Give Us BRAINS!!! is the September show at the The Gray Wall Gallery



Zombina by Adrian Prazen

of zombie culture, art and quality of life. From migration to diet to social life, no brain will be left un-eaten." says Gallery Manager Tamara Fox. The opening will be Saturday, Sept. 3 from 6-9 p.m. and hangs until Sunday, Sept. 25. Participating artists include, but are not limited to: Kat Martin, Adrian Prazen, Chauncey Secrist, Rachel and Leigh Kade and Tamara Fox. If you can't make the opening reception because zombies sucked out your brain, stop by Wed. through Fri. from 6-8:30 p.m., Sat. from 9 a.m.-2 p.m. or Sun. from 12 p.m.-3

Ulysses Salon prides itself on being a multi-faceted space with presentations of film, art, fashion and, of course, their fabulous, personal hair-stylings from highly credited stylists. This month, they host a special screening of Vidal Sassoon: The Movie, a film about how one man changed the world with a pair of scissors. Screening happens Sept. 18 at 4 p.m. at 629 S. State St. This event is free and open to the public.

Is there more? Of course! This is just a taste to sustain your cultural cravings—art is happening all the time. If you need a little more excitement, set aside the third Friday of every month and go for a stroll. Add a little color to your life and support your local art scene.



local goods - entrepreneurship - diversit





JOIN US ON SUNDAYS IN SEPTEMBER FOR THE FOLLOWING:

September 4th: music by Dennis Keating, Paul Fritzler, and belly dancing by Habibi-Habibi

September 11th: A day of Americana featuring music by David Lane & South Valley Drummers, Jen Hajj, Paul Boruff, and Utah Slim

September 18th: HEALTH & SAFETY Day Full immunization clinic. Police depart in afternoon with free kid ID kits, free photo for kid ID kits, and many other health and safety related groups giving out information. Our biggest event yet!

September 25th: live local musicians

We accept Food Stamp/SNAP EBT cards as well as most major credit/debit cards.







PRESENTED BY

(A) PERTURE



OCTOBER 15, 2011

A BENEFIT FOR THE YWCA SALT LAKE CITY

Featuring premiere collections from designers Shelly Huynh, Andrea Hansen, Roberto Leone, DesNeiges Gregory, Danny Nappi, Andrea Black, and Mary Rino.

25 LOCAL FINE ARTISTS, PHOTOGRAPHERS, PERFORMANCE ARTISTS, VIDEO INSTALLATIONS, AND MUSICIANS.

ACOUSTIC LOUNGE presented by

SLOWTRAIN RECORDS & SLUG MAGAZINE

ART OF FOOD AND WINE LOUNGE

presented by SALT LAKE MAGAZINE

MUSIC from CUSTOM MODEL

TICKETS ON SALE SEPTEMBER 1ST! WWW.ARTMEETSFASHION.NET

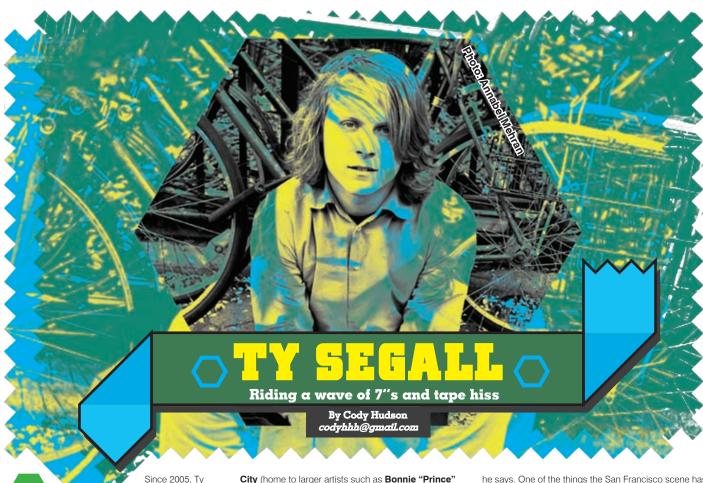








\$50 Regular/\$25 Students 6 P.M. to 10 P.M. at 351 W. Pierpont Ave. "[The show] highlights the many facets



delayed impression on vinyl, originally with **Epsilons**, then **Party Fowl**, followed by The Traditional Fools, The Perverts and even Sic Alps. Most notably, however, he has released his music under his own name, with four full-length albums and countless 7"s released on notable garage rock labels like Goner, Burger Records and Castle Face (John Dwyer's label). With surf and garage rock gaining acceptance and notoriety outside of the garage rock scene (via Pitchfork darlings like Best Coast, Wavves and **Surfer Blood**), Segall could not have come along at a better time. Over the last few years his sound has matured, trading in undirected aggression for a much

Segall has been

leaving his dirty, tape-

On his latest release, Goodbye Bread (released on June 12), he has moved away from the floor-stomping, rhythmic punk rock element that made his last few LPs so exciting and stepped to a more mature place. "I definitely wanted to make a mellower record, but there wasn't a very strong idea of what that would be," says Segall. The new album has garnered many classic rock comparisons, from Neil Young to John Lennon, but songs like "My Head Explodes" (which was featured on a split 7" with Jeff The Brotherhood) and "Where Your Head Goes" stay loval to the crunchy. noisy sound Segall has boasted since his self-titled solo debut in 2008.

With the new sound came a new label, "I felt like the new record sounded different and I wanted to try it out work with as many people as possible," says Segall. Goodbye Bread was released through the label Drag

City (home to larger artists such as Bonnie "Prince" Billie and Joanna Newsom—a native to the San Francisco freak-folk scene). "Drag City has always been one of my favorite labels, and to get the chance to work with them has been unbelievable," says Segall.

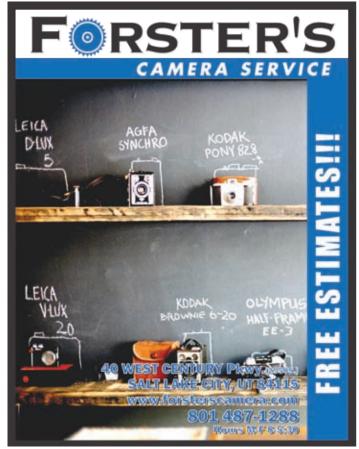
As part of the youngest portion of the large San Francisco garage rock scene, Segall has definitely made a name for himself. Moving to San Francisco from Laguna Beach after hearing a couple of Dwver's (many) bands—The Hospitals and Coachwhips— Segall felt as though he was arriving upon the death of the scene as those bands were no longer producing music. He was wrong, though, and soon became part of a vibrant movement, just before it began to garner national attention. Among his San Francisco peers, Segall quickly carved out his niche. Thee Oh Sees (Dwyer's current project), have taken on the spacey psychedelic side of garage rock. The Fresh and Onlys have their fuzz and distortion-drenched pop songs. Sic Alps have their own warbling, stoney, clumsy sound. And last but not least, Segall has his incredibly strong voice, bubble-gum melodies and tape delay. Even when being aggressive, he tends to evoke happy feelings, with most of his songs written about romantic situations—even though it can be hard to discern through the grainy distortion.

Segall graduated with a degree in media studies in 2009 from the University of San Francisco, which would be an incredible lesson in marketing a band, for most. Segall, however, has taken a far more analog approach, letting his releases speak for themselves. "I honestly don't do anything on the Internet, I just do the records and leave it up to everybody else to do the rest ... I am not too into the Internet. I try to stick to what is tangible."

he says. One of the things the San Francisco scene has done to keep their fans engaged, in addition to their digital presence, is maintaining a constant barrage of small releases and split 7"s. "The cool thing about a small release is you can do a different sound, and only have to do two or three songs, it is really fun ... You can do whatever you want," says Segall. Releasing at least eleven 7"s since 2008 (exact numbers are hard to calculate given the small runs on various labels), Segall has essentially done whatever the fuck he wants.

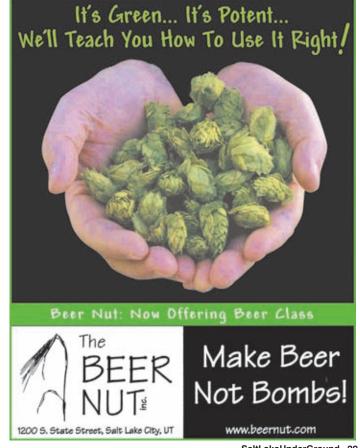
One of the more notable releases was a collaboration Segall did with long-time friend and fellow California native Mikal Kronin (of The Moonhearts). Kronin will be joining Segall for a US tour this year, along with which you can expect a new release. The new collaboration (which has yet to be written or recorded) will be released through Goner, while In the Red **Records** will be doing a re-issue of Reverse Shark Attack (the original collaboration). Segall also joined Sic Alps temporarily this year on tour due to their loss of a member. While he will not be a permanent member of the band, you can expect to hear him in some capacity on their newest album.

Segall's upcoming Kilby date on Oct. 7 with Spell Talk will mark one year since his Woodshed date and last Utah visit. Segall says that the songs from Goodbye Bread are "definitely the mellowest songs we have ever played live. In the past it has been really straight forward, there is a little bit more of a dynamic vibe, but I think it is better ... More of a build and release thing." The show is cheap (only \$8-\$10) and definitely worth checking out. You can probably pick up some sort of limited 7" while you're there.









28 SaltLakeUnderGround

more calculated, yet noisier sound.



Walk into the right place in Provo, be it a basement, gymnasium or after-hours café. and you may find a different crowd. Popped polos give way to tank tops and throwback Nikes, smoke-stained "Kramer" portraits are replaced by graffiti, and the local jazz band becomes a ghost with turntables and Macbook Pros in its place. If you live in Utah and don't know about its underground, then you are missing an important part of the state's culture that has become a lifeblood for those of us with a different perspective. For these scenes to sustain themselves, some exposure is required. One man helping to get the word out is **Anthony** Ambriz with his Urban Media Show, a webbased series of videos, which showcases local artists and musicians.

While attending college in Provo, Ambriz found himself immersed in an unexpected subculture. Opting to stay away from drugs and alcohol, Ambriz found a more positive way to expel his energy and spent time hanging out with an unlikely group of skaters, break dancers and electro DJs. After taking some film classes and working in the broadcast department, Ambriz decided it was time to expose this scene to the masses. "I wanted to show people that Provo had an urban scene. I wanted to highlight those scenes and show people that urban culture exists all over Utah," he says. With his basic skills developed, Ambriz

purchased a Canon XL2 camera and started filming his friends and their subcultures.

In 2009, Urban Media Show became

concrete. With his opening sequence built, Ambriz went out and interviewed a local DJ duo known as The Crate Dwellers (his long term friends who are currently sponsored by the show) for his first episode. In the beginning, it was a one-man show. "I produced, shot, edited, designed and built every episode myself," says Ambriz. To put out a 10-episode season in as little as 10 weeks was time consuming to say the least, with most episodes taking upward of 36 hours from pre to post production. But the show wasn't always long nights spent editing footage. Sometimes, filming the interviews themselves could get crazy. For the seventh episode, Ambriz went down to Club Edge to interview Muscle Hawk. "The party was insane, filled with drag queens, zombies and black men dressed as Klansmen. It was a Halloween in July party, and it was wild," says Ambriz. With Season One in the books. Ambriz knew he wanted to continue to improve his show, and with his second season came many changes.

Over time, the pressure of juggling a wife and newborn, a full-time job, studying to complete a degree and producing his show became too much. Ambriz could no longer do *UMS* solo. In order to take the show to

greater heights, he realized that he needed some help from a few friends (13 of them to be exact). With a crew in tow, Season Two churned out another 10 episodes featuring **Lindsey Stirling** of *America's Got Talent*, *Sugar Steak Clothing* and even *SLUG* photographer **Dave Brewer**. By the end of the season, *Urban Media Show* had gained enough recognition that it secured itself some funding by becoming an official YouTube partner, meaning *UMS* gets a small amount of money from the Google ads on their videos.

For the upcoming season, the UMS crew plans to do something a little more grandiose, with more production value, more artists, more viewers, more love, Ambriz says that in the near future, Urban Media Show will become an "empire" including a revamped website featuring more blogs and written interviews as well as product reviews and a clothing line. If you haven't seen the show yet, check it out and tune in (I hear one of the interviews was conducted in the rain in the back of "Tricky" Dick Nixon's Cadillac!). And if you want to help the B-boys out, drop a buck on a tee or a hoodie and keep the Utah underground alive. Visit urbanmediashow.com to catch up on past episodes or follow Season Three "into infinity and beyond!"















Wine Reviews

By Tyler Makmell tyler@slugmag.com

Sneaking their way into the ranks of those who are doing a damn fine job of making this state a little less dry, Kiler Grove Winegrowers has arrived in Salt Lake City. KGW is a small boutique winery, currently specializing in small-batch reds, red blends and a rare white varietal. KGW is a small, family-owned and operated business with California roots that now resides in South Salt Lake. KGW imports their fermented wine and uses the SLC facility for packaging and distribution with plans of eventually pressing and fermenting on premises. These lowvield products have had hands-on attention and care, so I am pleased to offer you the line up.

Trebbiano

Winery: Kiler Grove Winegrowers

Description: Off the pour, this white wine opens up to aromas of kiwi, lemongrass and soft tropical fruits. The taste is similar to the aroma in the kiwi and lemongrass aspects, with a definite presence of melon fruit that leads to a lingering finish

Overview: This rare varietal of white falls into the category of supplemental or distillation grape. When I saw this varietal on the shelf, I had to try it. It is definitely unlike most whites on the market—it has a unique, crisp sweetness, prime for hot summer days or for pairing with a sharp cheese. What I like most about this urban boutique winery is that they are dealing with low yields/productions, so difficult wines such as this are given the attention they deserve.

Interpretation

Winery: Kiler Grove Winegrowers Vintage: 2009

Description: This Rhône-style blended red has a balanced aroma of bright cherries, earthy notes and a hint of oak. The flavor leads off rich with dark fruits, then to herbal earthy notes, while maintaining that bright cherry character and finishing with a balanced tannin and a flavorful lingering.

Overview: This blended wine of Grenache, Mourvèdre and Petit Sirah is inspired by wines of the Rhône region, with the light addition of Petit Sirah adding a bit more balance to the overall character. This is just the sort of experimental blending that I love to see from a small artisan winery. Maybe it's just me and my love for Utah craft, but our booze-brewin' brethren are leading this state to a hopeful renaissance of alcohol appreciation. Cheers.

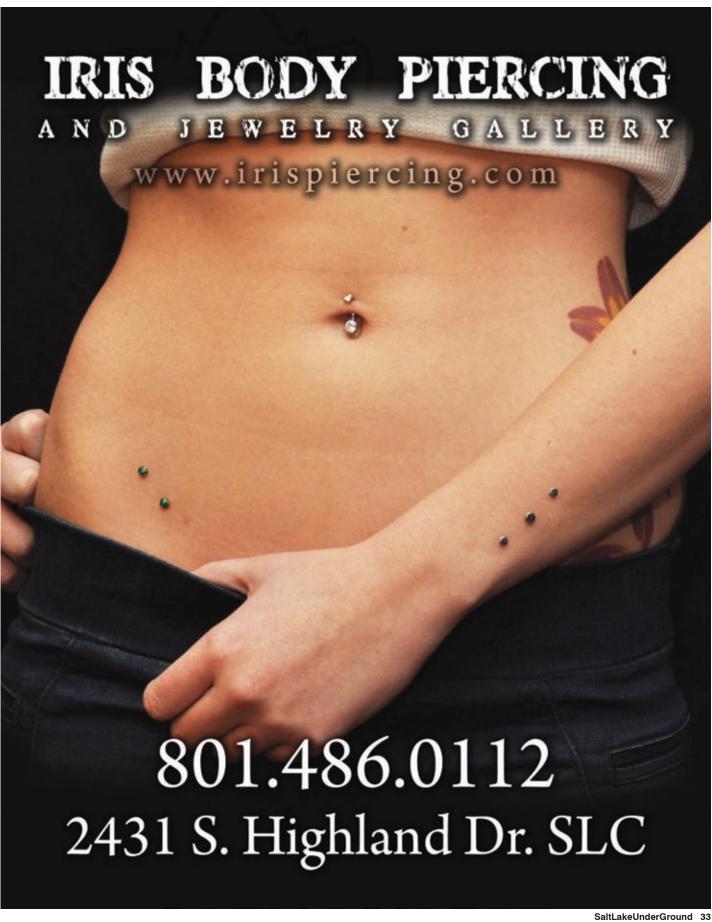
Zinergy

Winery: Kiler Grove
Winegrowers
Vintage: 2007

Description: The Zinergy pours into the glass with aromatics of cedar, deep red fruits and a spicy undertone. The flavor leads into heavy jams, cranberry and some more of that cedar. It finishes with a long, refreshing amount of fruit balance

Overview: Acting as their flagship and house wine, I can see why they are so proud of Zinergy. It has all the great characteristics of solid zin, but with a blended sweetness and an overall balance. This is a great wine to keep on hand for a zinfandel craving, not to mention they have an older vintage (2005) that is definitely worth a try, too.







SLC Photo Collective founder, Dave Brewer, sits at his desk overlooking the gallery space below.

If you've attended any worthwhile events in Salt Lake over the past few years, chances are you've had your mug taken in one of Dave Brewer's photobooths. However, Brewer's résumé ranges well beyond his trigger-happy shenanigans as a party photog. Beginning his career by taking photos with local snowboard crews like Team Thunder, documenting trips to Mexico and local events like the Pride Festival. Brewer's high-quality work has led to features in a number of publications including SLUG Magazine, Snowboarder Mag and Transworld Snowboarding. This has allowed him to build an impressive client base, as he is now contracted by organizations such as Real Salt Lake and the Twilight Concert Series. After building an extensive portfolio from action sports to product photography to studio portraits, Brewer set his viewfinder on giving back to the photo community that has treated him so well. This July, Brewer opened the SLC Photo Collective

Located in the heart of downtown, the 3,000-squarefoot space that houses the SLC Photo Collective provides a community workspace for photographers, videographers, make-up artists and graphic designers. "There were a lot of photographers that had the same mentality that I had, that we wanted to work with each other and collaborate with each other and continue to push the limits, but there wasn't a place where anyone and everyone could come and shoot in the studio or print images or get feedback or show their work," says Brewer. Brewer had the idea, but that, as many entrepreneurs will tell you, is the easy part. "I think I have probably checked out almost every abandoned or listed building in the downtown Salt Lake region over the past year and a half. It wasn't until I stepped foot into my friend **Hondo**'s old skate shop, *Brick and*

Mortar, that I knew it would be perfect for what I wanted," says Brewer. As luck would have it, Hondo soon decided to pursue other dreams and the two were able to work out Brewer taking over the space. "From May until the end of July I've been pretty much working every day on the space doing renovations; repainting, filling in holes, pulling up carpet and laying down tile, putting in hardwood flooring and doing all those things to make this place what I had envisioned," says Brewer.

What sets the *SLC Photo Collective* apart from other studios in Salt Lake City is what Brewer calls a collaborative environment. "From what I have noticed, most community studios seem to be somewhat more exclusive, only allowing a very small amount of serious, full-time photographers to utilize the space, and at high lease rates. We simply want to provide opportunities for photographers of all levels, those who own studio lighting and those who don't know how to use a flash," says Brewer.

The front of the studio features a large client lounge with couches, a conference table and a large screen TV for displaying images. Further back is a large hair and makeup vanity counter as well as a room completely dedicated to wardrobe for commercial and professional shoots. The rear space is 1,500 square feet of photo studio space with high ceilings, full studio lighting and multiple backdrops. It can accommodate two photographers at one time and is also the main gallery for shows, although Brewer notes that the entire space can be utilized for large shows. Clients also have access to the *Collective*'s 44" large format archival inkjet printers, scanners and vinyl plotters once their product is ready for print.

In addition to offering studio space, equipment and

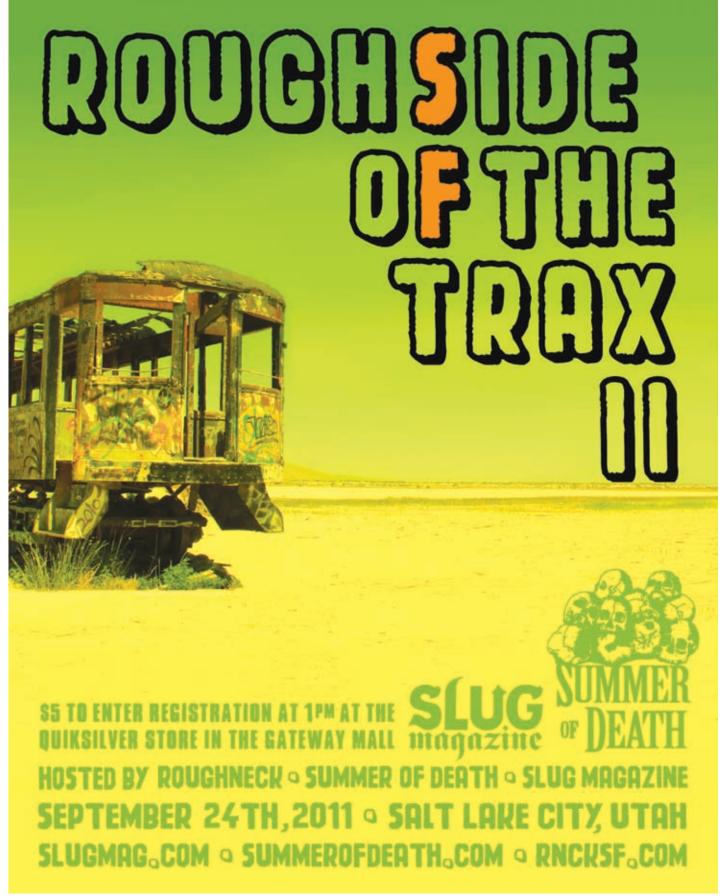
a show room, Brewer plans to offer workshops, too.

"There will be workshops for photographers and also for things pertaining to photography such as hair and makeup workshops, where we will photograph the models to display the makeup and hair for portfolios," says Brewer. Workshops for photographers will range from Photoshop classes, studio lighting, fashion and business in photography.

The grand opening show on July 29 included prints from **Andy Wright**, **Erik Craig**, **Sam Milianta**, **Teresa Flowers** and over 20 other local photographers. The show featured a variety of subject matter including action sports photography, fashion photography, landscapes and abstract expressionism. "I wanted to showcase the diversity that exists amongst photographers in Salt Lake City. I also wanted to bring those people together to meet each other and hopefully set the *Photo Collective* off on a good note, " says Brewer.

Ultimately, Brewer hopes that the collaborative space will operate not only as gallery and workspace, but also as a place to sharpen and learn new skills. "I simply remember when I first was getting into photography with very minimal equipment and how I wished that I had some sort of a resource for learning or utilizing lighting equipment. I think that is what sets the *SLC Photo Collective* apart from other community studios."

The SLC Photo Collective is located at 561 W. 200 S. and is open from 10 a.m. – 6 p.m. Monday through Sunday. Information on general pricing, workshops and how you can get involved can be found at slcphotocollective.org or facebook.com/slcphotocollective.



SHARPIES, SELF-PORTRAITS AND SUICIDAL TENDENCIES By Gavin Hoffman reigniforever666@amail.com

James Silva has been a presence in the Salt Lake City punk and hardcore scenes since before time began, or so it seems. Following a stint as a tattoo artist, Silva's impatience got the best of him, and he traded in his tattooing equipment for ... Sharpiesas in the tried-and-true, everybody's-got-one, black markers. To most, that would seem like one hell of a downgrade, but to Silva, and those who have seen what he can do with a Sharpie, it was one of the best decisions he ever made. "It doesn't matter if you're having a shitty week, your lady left you, or your dog died. Fuck you, draw," he says. This is a perfect summation of the man and his art. Silva's first artistic inspiration, he says, was his

mother. "She was an artist, a painter. She worked mostly in oils and had some gallery shows," Silva says, "She kind of picked up on the talent, and pushed me when I was younger, which may or may not have been a bad thing." No kid wants to do what their parents tell them to do, but it was that early boost that, all these years later, Silva seems to be most grateful for. Skipping forward several years, his brief stint as a tattoo artist blossomed into him delving into comic book-style art, and in 1995, he gravitated to art-by-Sharpie. "I would see pictures or photographs, or have pictures in my mind," Silva says about his artistic subjects, "and they were, and still are, almost

always in black and white. I really like black and white, and the Sharpie provides an easy outlet to translate my thoughts into art."

Although he hesitates to admit to being a perfectionist. Silva sometimes experiences difficulty knowing when a piece is, for better or for worse, complete. It sometimes takes intervention from others to help him figure out when to stop adding to, or changing a piece. "I hear that a lot," says Silva, regarding the perfectionist tag, "but I don't know where that comes from. With a Sharpie, I really don't think I can be a perfectionist." Silva refers to "the perfection of imperfection," which

Sharpie artist James Silva with the Flipcap Zombie—his self-portrait.





is an excellent way to view most, if not all, art. Whether completed or not, Silva admits that he has a rather difficult time parting with his originals—it's part of his catharsis. "I'm very content doing art for myself," he says, "but I also wouldn't mind moving on into a more professional environment."

Silva's art has sold almost exclusively through word-of-mouth and he has a difficult time parting with his pieces when they sell. In fact, for the sake of the photos accompanying this article, he had to round up his original pieces from various people around the valley, and he admittedly didn't want to return them. "I don't think anyone was really aware [that I was doing art]," Silva says. "I was pretty shut-in for quite some time." At first, his art was only outlined in Sharpie—he used other methods to add color. Eventually, he transitioned into exclusively using Sharpie. "I needed something to set my art apart," he says. He began experimenting with stipplingwhich essentially consists of shading by using varying sizes of dots. This simple method, and his experimentation with it, was seemingly the missing piece to Silva's artistic puzzle, and has produced remarkable results. "I have maybe nine strokes in my repertoire—if you look very closely at my pieces, you'll see the same strokes repeated in every piece," Silva says. "They'll pop up a multitude of times in the same piece." If he hadn't told me this, I would never have noticed. Even after he disclosed this piece of information and I spent a good deal of time searching these strokes out, I still wasn't able to see what he had described.

Above Silva's art table in his almost remarkably sparse apartment, a single LP hangs—a copy of the first Suicidal Tendencies album, which happens to be the first LP Silva ever purchased. and, at present, the only LP he still owns. This is as much about inspiration as it is about reminiscing, as he draws every day directly in the shadow of this album. "I grew up skateboarding in the '80s,

and all of that Venice/Dogtown-style artwork was extremely inspirational to me," he says. He spent time in Southern California as a kid, and immersed himself in the graffiti art of early '80s Dogtown, which Suicidal Tendencies helped introduce to the outside world. In a sense, Silva has paid homage to this style of art, along with showcasing other influences such as Pushead's art, by combining them all into one piece—the Flipcap Zombie, which he insists is a self-portrait. This is, however, the visible extent of Silva's outside influence. "I really didn't get out much for guite a long time, and I didn't keep up with any current 'art scene,'" he says. "In terms of my art, I'm very much like the musician who doesn't know how to read music." This statement speaks volumes to Silva's inspiration and work ethic-he doesn't pay attention to outside trends and is extremely selfmotivated. It also helps explain why his art differs so much from other local, or even national, artists, since his style is largely self-created. That being said, Silva has been garnering more attention than he is used to as of late, and he's begun paying more attention to other artists and to the Salt Lake City art scene. Silva readily expresses gratitude to Anthony Granato and Sri Whipple, both local artists who have made their own names in national

As Silva expresses thanks to the individuals in his life who have continued to push him, and continued to believe in him, he becomes a bit emotional. He expresses his gratitude to everyone involved with the Legion Art Collective, his daughter Chloe Blue, friends and family, Saul and Candace, Josh Stippich, Scott Valencia, Mark Seeley and Shannon Miller. "Always, truly inspirational. Telling me what I needed to hear and not what I wanted to hear," Silva says of these people. It is this kind of influence that would help any of us strive to be our best.

At the end of the day, Silva's art speaks for



"Frankenstein" by James Silva.

itself—it boggles the mind to think that his art is solely created using a run-of-the-mill marker, and could be best plugged into what is known as "outsider art," due to the medium used and the topics expressed. From the incredibly detailed, and downright huge Frankenstein bust, to the Dogtown-influenced self-portrait of the Flipcap Zombie, all the way down to commissioned art for bands and businesses, there is no mistaking the talent and time involved in the creation of Silva's art—and it is paying off. Silva has several art shows coming up—the first time he has experienced this—the first of which is titled "Singularity," and is being held at Copper Palate Press on Friday, October 7, from 8 p.m. to 2 a.m. and is participating in a group show at Gray Wall Gallery on October 8. Silva is also open to further commissioned pieces, and his art can be viewed (and Silva contacted) online by visiting silvaillustration.wordpress.com.



Discount Coupon Books ON SALE NOW! Ski for as little as \$42 a day!

Buy online at brightonresort.com

Deal ends OCT. 31st







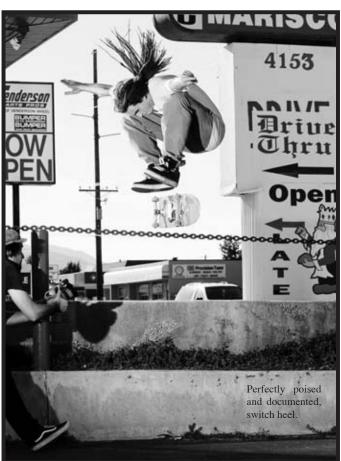
ROCKY HUDSON JR swainstonphotography@gmail.com



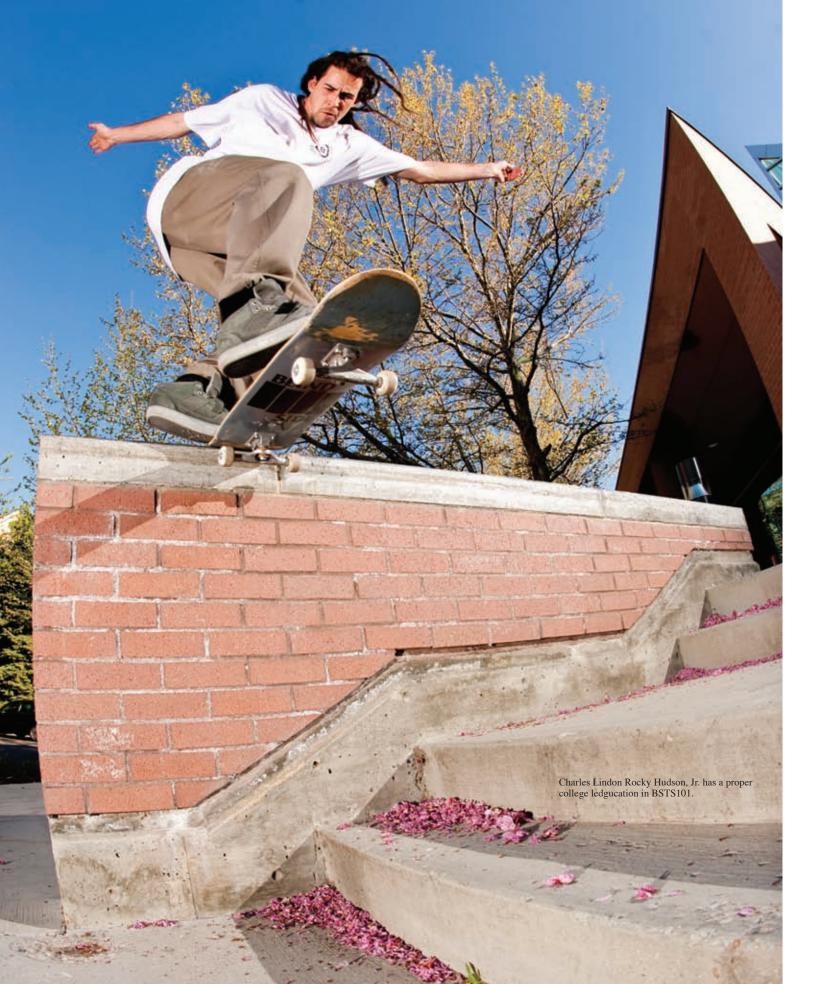


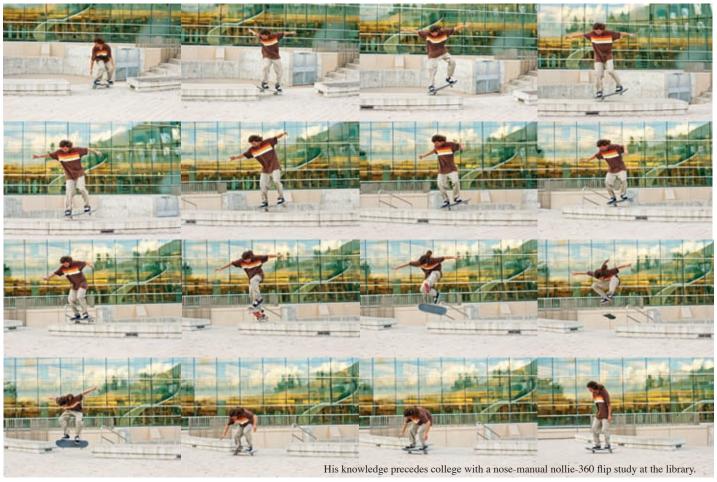
Skating with Rocky Hudson Jr. usually starts off with a twist and a flat ground **SLUG**: How is the skate trip going? session. He carves around tranquil Rocky: Trip's good besides a slight and smooth, popping no-complies skate delay due to a hot pocket and thunderous switch heels. He's got crunch. We've been beach boys the massive pop-you'll never see a worm last couple days. Just been kickin' it burner out of Rocky. As a kid, he dialed tough. Ankle's starting to feel a little bit in the basics skating Connection better, so we're going out today. Skatepark and Taylorsville Skatepark with heads like Austin Namba and SLUG: Can you tell me your first skate Colin Brophy. Now he's well beyond memory? the basics, with nollie front crooks as a Rocky: It was the first time I went staple warm-up trick. Let's Roll, filmed skating when I was about 12-yearsby Mark White and Steve McGoven, old living in Midway. I just hopped on was the first local video Rocky had one of the neighbor homies' boards tricks in. He's since had parts in many and went to bomb this hill with them of the productions filmed and edited not really knowing what I was doing. I by **Erik Jensen**, like *Illegit Lit*, *Makin* ended up getting speed wobbles and Moves and Weast Infection. Most trying to run out of it, tripped over my recently he shared a part with **Morgan** feet, broke my wrist and sliced my chin Cope in the latest SK801 video, Four open pretty bad. That's pretty much Down. He currently skates for Mo my first skate memory: takin' a mean Collet at Blindside and gets flow from dig. Jamie Craig over at éS Skateboarding. For Rocky, skateboarding is all for the SLUG: You've got quite a name love: The whole experience of going What's the story behind it? out to film tricks, playing games Rocky: My full name is Charles Lindon of skate in empty parking lots and Rocky Hudson, Jr. Charles is my always having a reason for a road trip grandpa's name, Lindon is my mom's keeps him pushing. This mentality is dad, Rock is my dad and Jr. is me. I exactly why he recently took off for a go by Rocky though, or some people trip to southern California to chill out call me JR. on the beach and film some tricks for Anthony Herren's upcoming video, SLUG: Is it a family tradition to carry on Ste. While Rocky sat stuck in traffic on the grandfather and father's names as the 110 heading for a warm up session they go down the generations? at North Hollywood Park, I caught up Rocky: I suppose it is, but no one else with him over the phone with some in my family really has that going on.

I guess my parents just got confused



38 SaltLakeUnderGround SaltLakeUnderGround 39





iust gave me all of them.

SLUG: You're starting to look like Adelmo Jr. before he cut off his dreads. How long ago did you start growing those out?

Rocky: Aaah man, I've lost track of time. I would say six or seven years ago. It started with a hijinks bet between Jared Smith and me. We had this little bet on who could let their hair grow out the longest. He eventually got over it and cut his. I just said fuck it and let it keep going. I've got no plans to cut or trim it. It's so hot, though, I overheat.

SLUG: Do you feel like the length of your dreads has anything to do with your passion for reggae? Rocky: There is no other type of music that gives me the vibe that reggae does—like Barrington Levy, the legendary Bob Marley and Capleton too many good ones to name, but I wouldn't say that's the only type of music I listen to.

SLUG: How did you stack enough paper for this

Rocky: I work at a scrapbooking company that Joey Sandoval's parents own. It's Nick Hubble, Colin Brophy, Joey and myself doing a bunch of packaging, fucking around a lot, listening to a lot of to chill out and be music. It's such a good job.

SLUG: Do you feel like Salt Lake is your home? Rocky: I'm trying to get out, trying to get to food and the nurses there are attractive, too, so Give me some last words. California where it's nice year round. I consider that's a plus. They paid me \$2,500. It was mellow. my life, it feels comfortable. A couple of my homies arm for 24 hours, kinda rough.

and couldn't figure out what to name me, so they and I have been talking about getting a spot in Long Beach because it's a pretty cheep area, but not too ghetto. Trying to just slave away for a little, then pick discrimination phase to see how I would react to up and move out.

> SLUG: Alright, so I want to hear about the time you participated in a medical research study for I made it past the first week. Then I went in two



Lifetree Research. It was a morphine drug study, whooo! It was wicked man, getting paid just high all day ... not such a bad thing. You get catered

Security sadly wishes to cease

knowledge rather than seek it.

SLUG: How did it all go down?

Rocky: The first week was a three-day the drug. I wasn't allowed to eat a few hours before they dosed me. If I didn't throw-up in the first two hours, I could stay, but if I did, I got thrown out. days a week for the next three weeks and either I got a placebo, the morphine or Embeda; the drug they were testing for. Sometimes I would get the placebo so I would just sit there and hang out. Then sometimes I would get the morphine and just be gone with the wind all day relaxing. The whole point of the study was to take away the pain without giving you the feeling of being high.

> SLUG: Doesn't sound like that worked. Rocky: I definitely got high. It was a good time.

SLUG: Where can I expect to see some new footage coming out of you? Rocky: Homie Antho [Herren], is coming out with a video called Ste. It features all the good homies we hang out with, nothing serious, I'll have a part in that. Then Joey Sandoval is working on a new video that I'll have tricks in, too.

SLUG: Well, I've got to wrap this up.

Rocky: Shout out to the homies, blaze some Utah home, though—I've been there for most of The only thing bad about it was having an IV in my healthy twisting, kick it and try to have fun all day.











Summertime is traditionally when most skateboard contests take place in Utah, but the summer of 2011 has seen very few contests compared to past years. Hopefully, this means that skateboarding is moving in the right direction—it would be great to see a world with few contests and more friendly, organized skate sessions.

Wallie B/S 180.

Milosport Orem owner **Benny Pellegrino** noticed that there were a lot of kids in his community who skateboarded, but didn't really care about the contest circuit. Milosport is the only remaining core shop in the community that has taken an active role in the local skate scene.

Often, however, *Milosport*'s role is lost in translation during actual events. "I got sick of being the guy on the megaphone and having people say, 'Wait, who are you?'" says Pellegrino. "Most kids would come to events at the skatepark and not even know that *Milosport* was putting it on."

In an effort to decrease the emphasis on competition at skate events and get back to having fun, positive sessions, Pellegrino decided to do something different this year. Instead of throwing contests at the skatepark, Pellegrino and *Milosport* are throwing a series of Skateboard Drive-ins. With the support of several major skateboard

companies like DC, DNA Distribution (Alien Workshop, Habitat, etc.) and others, *Milosport* is able to have a skate session in the parking lot of their store that is competition free.

The companies sponsoring the events provide product to give to the kids who participate. Instead of giving away product to the winners of a contest, *Milosport* is able to give it to kids who show up, skate for fun and try new tricks. Some kids get product even if they don't land a trick. It's a great way to build a sense of community and collaboration, rather than competition in a local skate scene. "Kids don't get out of the park and skate together enough," says Pellegrino. "This is a good way to get everyone together."

Following the actual skateboarding, Pellegrino and employees of *Milosport* grill up some hotdogs, provide soda and water and have a barbecue in the parking lot. "I'm going to feed everybody who comes." says Pellegrino.

Afterwards, kids are invited to stay and watch a skateboard video in the parking lot. The videos come courtesy of the skateboard companies who sponsor each event and are projected onto a





screen on the side of the shop. This is different from a video premiere, as the purpose of the event is not just to watch the video, but to enjoy a day of skateboarding with friends.

"This is just a trial run to see if it works out," says Pellegrino. "We might try doing the same thing at the skatepark somewhere down the road, but we'll just see how it works out."

The first event consisted of a lot of kids skating a bench and a barrier in the parking lot outside *Milosport*'s store. A lot of kids were trying very difficult tricks and if they got close, one of the shop employees who was present would tell them that if they landed it they could receive some product. The product often consisted of beanies, jeans or socks from one of the event's sponsors, although several kids got boards and shoes as well.



Grilling dogs for the kids.

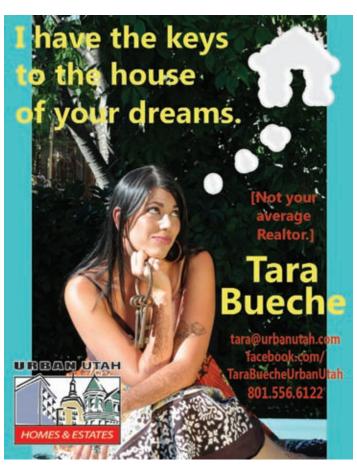
Kids lined up to session

The Skateboard Drive-In series is slated to continue throughout the summer with the final event being held in mid-September. If the series continues to enjoy the success of the first event, *Milosport* plans to make this an annual series every summer. Check out the next Skateboard Drive-In on Thursday, Sept. 15 at 6:30 p.m. at *Milosport Orem*. For more details visit their blog at *milo-orem.blogspot.com* or look them up















Beautiful Godzilla: Street Stereotypes By Esther Meroño esther@slugmag.com

In addition to my fixed gear bicycle, I also recently acquired a beautiful Haro beach cruiser my Momma helped fund for my birthday in the hopes that the money spent would somehow deter me from spending more on tattoos. Oh, silly Mom. I absolutely love the cruiser, though. It has three internal gears and is surprisingly light considering how enormous it is compared to my fixie—and did I mention it's pink?! I'm not the only one who finds it adorable. It's nearly impossible not to ride the thing without a ridiculous grin on my face and people sticking their heads out of their car windows to tell me how much they like my bike ... Very different from the "get out of the road" and "fuck you" I get when on my fixie. There's just one thing that makes me hesitate to take out the cruiser when choosing my ride for the day: stereotypes.

You see, my strawberry pink cruiser is very obviously feminine—people expect to see a girl straddling its star-embroidered saddle and creamy white fenders. I think my fixie is pretty cute, too, but it's a fixie: It's fast, it's dangerous, it's more spice than sugar and, apparently, that's not what some boys in twenty-first century Salt Lake think women should be made of. For those of you who don't believe me, here's an example of something that happened just a few weeks ago:

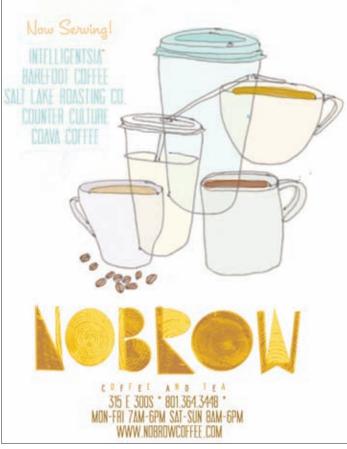
My roommate, the lovely and single Lisa Lynn, is sitting at Pie Hole one day, enjoying a slice on the sidewalk picnic

tables with her royal blue fixed gear locked up next to her on the bike rack. According to her, two "hipster-looking dudes" sit down at another table, see her bike, glance around and begin to fondle the elegant steed, talking about the lightness of the frame and her classy blue and yellow Velo City pedal straps. For those of you who may be unfamiliar with bicycle etiquette, it is impolite to manhandle another's bicvcle without asking first, just as it is with anything else in polite society, and I do mean anything. Lisa, however, knows exactly why this is happening right in front of her. and decides not to say a word for the moment, as she strategizes an exit that inspired the topic of my column this month.

Finished with her meal, Lisa walks to her bike and begins unlocking it, to the absolute surprise and embarrassment of its violators. "I'm so sorry," says one of the offenders. "I didn't realize that was your bike!" Lisa looks at him, repulsed (or so I imagine), and says matter-of-factly, "You didn't think it was my bike because I'm a girl," to which he replies sheepishly, "Well ... yeah."

So, being the angry feminist that I am, you can see how the simple act of locking up my 53cm fixie frame next to a bunch of 58s gives me warm fuzzies. Of course, the satisfaction is even greater when I roll up to those 58s on my pink pedalin' poonanie and smoke 'em at every light.

"You didn't think it was my bike because I'm a girl."









Come watch the **Rooftop Patio!**

Open Blues Jam w/the **West Temple Tail Draggers Every Monday**

Free Texas Hold 'em Tues & Wed @ 7pm Saturdays @ 1pm

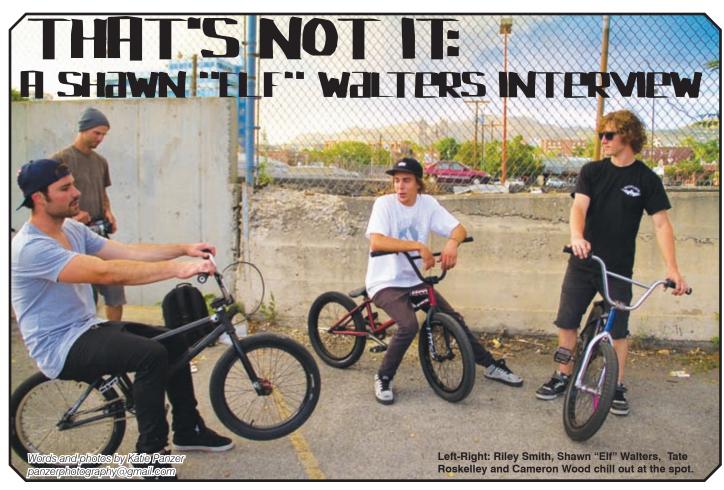
Find us on Facebook



greenpigpub.com 11am-2am M-Sat 10am-2am Sun

31 East 400 South (801) 532-PIG1 (7441)

Every night is cheep ass beer night... \$2.50!



Putting together a BMX video is no easy task these days, but filmer **Shawn "Elf" Walters** and the boys behind 2007's That's It are at it again. This time around, they are going the independent route with no financial backing from brands or shops. Walters, a professional rider himself, has been around the Salt Lake BMX scene long enough to watch it blow up—and he wants to show the world just what makes our city so special. I got the chance to accompany their film crew to one of their favorite street spots while they stacked some footy for their new video, Killjoy. After a few hours of shooting and filming, a freak afternoon squall drove us into the nearby Twilite Lounge where we were able to talk about their crew, their video and life in general.

SLUG: That's It was very well received. Is there any pressure to go bigger this time around with Killjoy?

Walters: I wouldn't say bigger. There was a lot of effort that went into that video and I'm going to put just as much effort into this one. No matter what, with the type of riders in this, there's no way it can't be just as good, if not better.

SLUG: Tell me about your crew-riders and filmers. Are you the only filmer?

Walters: This one is predominantly me so far, but [Jordan Utley] is going to be coming in some time soon to be a huge part of the editing. I'm really rough with the editing, but he's a master behind the editing and he knows how 48 SaltLakeUnderGround

to tell a story and just put more feeling into a video. I like to make fun of my friends while I edit. It's basically a medium to make jokes on your friends. We got Tate Roskelley, Cameron Wood, Riley Smith, Matt Beringer, Mike Aitken, Rob Wise and Dave Thompson. Those are all the main guys that are going to have parts in the video. Anyone that rides that we're friends with, I want to try to get footage of them. Obviously, there's no way you can really get everyone, and you never will—somebody will be mad about it.

SLUG: Is there anyone new to this crew who wasn't in That's It?

Walters: No. For the most part, it's all the same people.

SLUG: Why did you pick these specific riders? Walters: None of us tried to force ourselves to hang out with each other, we just turned into who we rode with. Little by little, that's just how it became. It's whoever you have fun hanging out with that becomes your crew of guys.

SLUG: Whose edit do you think will be the most talked about?

Walters: The Salt Lake scene is really well respected and people look at riders from all over the place and people are wondering what people are up to here. Everyone has a taste for every rider here. Especially Rob Wise: He's one of the best street riders in the world, and so is

Dave Thompson, as far as technical and burly abilities. It's hard to really pinpoint that one. With the last video, Mike Aitken's part was nominated for part of the year. It was probably the best part he's ever had in a video. Mike was in a coma for months: He wrecked on his head really bad. It changed his life. He's still riding, and he's going to have a part in this video. That will be a huge reason people are going to look into this video. They're going to want to see what his riding is like now. The dude is the epitome of the toughest, most pure person ever. The dude takes it so hard and he gets up laughing and smiling. His part was so huge when it came out, and it still is-and it's to a Madonna song. It doesn't seem like that would work, but it works amazingly: That's why Jordan is such an amazing editor. Matt Beringer also fell and hit his head and was in a coma. He's completely fine now, but that affects all of us in a massive manner. Every time I'm rolling up to something, that is always in the back of my head, [and] Mike will be the first one to say, "Go, you pussy.'

SLUG: Are there any major differences between That's It and Killjoy?

Walters: I've been doing a lot of the editing and I obviously have a way different style than [Utley]. I like very different music, but we're both going to come to a happy medium. The music will be a little different. I mean, we don't want to make the same video again. And [Utley] has become really good at motion graphics, so you can expect to

see a lot of things like that in it. We're going to totally work together and choose what's best for everyone's style.

SLUG: It's been almost four years since That's It was

released. What has everyone been up to? Walters: That kind of goes back to those iniuries. You don't want to make another one directly after that anyway. I'm the only one who hasn't had to film another video part, but every one of these guys has had to film

other video parts. So much of your heart and effort goes into that, you don't really want to be filming another one. But that whole time in between this, I've been filming everyone anyway and that's how the clips added up.

SLUG: Killiov was filmed in Salt Lake and all of the riders are local. What makes the Salt Lake scene so unique? Walters: It's not to say that no one else is unique, but it started with one rider named Fuzzy Hall that lives here. Growing up, everyone in the whole country—the world looked up to this guy. He was a racer who dirt jumped. Little by little, some other people came in, like Mike. Mike is still probably one of the most heavily imitated and copied riders in the world, hands down—for dress. style, the way he rides, everything. He has the heaviest influence on BMX I've ever seen. When Mike shows up to the skate park, he's so good that pretty much everyone just stops, sits and watches the magic happen. No one seems to want to ride like anyone else here.

SLUG: When most people think about Salt Lake, they think snowboarders, yet there seems to be a really large talent pool of BMX riders here. Any ideas on why that

Walters: I really have no idea. Compared to some of the bigger, better-known places to ride, the per capita of riders here is nil. But the few that are here are so on their own thing—it makes this place known. Honestly, Mike and a few other dudes were just that good that it brought a lot of attention here.

SLUG: What are some of the difficulties in filming a BMX video?

Walters: If someone can't get [a trick], having the patience to just sit there. Flat tires, bike

malfunctions. I would never want to work with a filmer who doesn't want to be there. So no matter what. even if you don't want to be, you're still patient—you have to be. The outcome from being patient pays off, tenfold.

SLUG: Are you guys going to put out a DVD? Walters: Ideally, I would love to have it for sale at the premiere, but I don't know if that can happen or not. If not, you'll be able to pick it up at 50/50 and The Wood Shop.

Look for the premiere of Killjoy coming in mid-November and make sure to pick up a copy at your local BMX shop.



PIERCING STUDIO (801) 463.7070 1301 JOUTH 900 EAST

Product Reviews

BoomBotix SkullyBoom BB1 boombotix.com



Vinyl toys seem to be all the rage these days. While they look super cool, they don't have a whole lot going on in the function department—unless vou consider collecting dust a function. Then along came Boombotix. Form, meet function. Function, this is your new friend, form. These cute little fuckers look rad and put out an amazing amount of sound. Plug your iPod. iPhone or any other MP3 player into the BB1 and you have an instant dance party. These little guys seriously bump. We took one up to the lake and it was loud enough to hear even when we were a hundred feet out in the water. I bet they are even loud enough to drown out the squeaking of your bed while you're gettin' down, for which your roommates will love you. They are weather-proof so they are perfect for any activity—showering, skate sessions, lake chilling, Brighton parking lot grill-fests, etc. The SkullyBoom also features a belt clip in case you're one of those douches that feels the whole world needs to hear the soundtrack to your life Each SkullyBoom comes with a retractable cord to connect to your music device of choice and a USB cord to charge it. The battery will last you about four or five hours on a one hour charge. They also come in a plethora of colors to match your steeze. Boombotix is also dropping a Bluetooth version so you can bump wirelessly. I highly recommend picking one of these up before the summer is over so you too can enjoy your tunes lakeside. -Katie Panzer

Po Campo

Six Corners Wristlet
Pocampo.com
I am constantly on the lookout for
stylish, feminine and PRACTICAL
bicycle accessories. You'd be
surprised how rare and magical that
combo seems to be—like a triple
rainbow. That's why, when I came



across the Chicago-based company Po Campo. I nearly peed my pants. Right on their homepage it states "Functional Freedom—Po Campo designs personal accessories with both beauty and brains for independent, urban women." It was like standing in front of the Room of Requirement at Hogwarts, opening the door and having a hand pop out and give me the wristlet. Made out of vegan-friendly, waterproof, laminated cotton with an inside pocket and clip-on straps, the wristlet is this Beautiful Godzilla's wet dream—but still keeping all of my things dry, of course. It's the perfect size for my wallet, tampons, keys and switchblade—everything a girl would need on a night out on the town and clips right onto your handlebars or top tube. It also comes with a longer, adjustable clip-on strap to throw over your shoulder when you're not riding about. The wristlet comes in a variety of classy prints and colors to match all of your outfits, but if it's not your style, check out the many bicycle-friendly totes and handbags Po Campo has to offer. I have my eye on the Waxed Canvas Spare Pocket next. Check them out at the Wild Rose bike shop. –Esther Meroño

Stance (The Uncommon Thread)

Stance.com Stance is a company that makes socks. They make casual socks, performance socks, artistic socks, reserve socks and kids socks. Some of you may not know how important a good pair of socks is to a skater, so let me tell you. When your feet are all swampy and sweaty from being on your daily grind, most socks fall down toes blow out or the heels explode due to too much impact. These are, in fact, "the uncommon thread" because these have all of the latest sock tech that one may aspire to have. Elastic around the arch gives you long-lasting comfort, even on those relentless days of

sunshine. Part of the performance

of the socks to hold them in place

line has sticky lil' pads on the bottom



while you're in your gnarly boots. These socks have double reinforced toes and heels, and they come in so many different designs that it's easy to find one to settle on. Don't worry, Moms, the company wants some of the styles to be mismatching. This may make laundry a lil' bit more difficult for you, but you're just gonna have to get used to it. Also, I know that the "no sho" sock is what vou're used to wearing, but now is the time to switch up your sock game. Go slip a pair on and feel the difference. Shout out to Lizard King for reppin' the brand to the fullest. Keep up the good work! -Hessian

Wrist Picks

Wristpicks.com I think I've managed to lose an entire package of guitar picks in one afternoon. I play in every room of the house and I manage to put the pick in the most random spots imaginable. Fish tank? Laundry basket? Fridge? They are like black holes for quitar picks. In some weird form of divine intervention, I was given the opportunity to review Wrist Picks. A Wrist Pick is a guitar pick that is attached to a strap with a clasp; you put the strap around your wrist like a bracelet so you don't fling your pick across the room while you are wailing on your axe or stick it in your sock drawer when you have to pee. Wrist Picks come in an impressive selection of clasps, straps and picks. The straps are durable and if you make sure to wear the right size, they don't get in the way of your playing. The clasps come in different designs

and they are all great for holding your pick, but a couple of styles are a little tricky to replace the pick on. The picks are available in all sizes and thicknesses. Stainless steel picks are also available and can be engraved or custom designed as a necklace or a set of earrings for your number one groupie. When the only pick you can find is either strapped around the neck of your guitar or attached to your wrist, you don't really need to play with any others. —Ben Trentelman

Sugar Steak Ass-Backwards Tee



Sugar Steak is the eye poppinist joint on the block this fall. These tees are quality, fishscale-type raw. They're American made and printed on sustainable American Apparel Tees. You're welcome. I would recommend the Ass-Backwards Tee as a good starting point—all the hunnies will want to blow your bubble. Then jump into the food-design-joint tees and make all the loser stoners jealous with your dripping foodie style. You can stay looking extra crispy with some limited edition tees and stickers, and with the flv-ass iPhone 4 sticker, you're on point. People love the limited stuff-it's the new black. If you hit up their website and use the promo code "SLUG," they'll hook it up and get ya 15-percent off. Go out there and get fly. -Jemie Sprankle.



is the first shop film from Salty Peaks in nearly 25 years, Nazari says, "I don't want to do anything half-assed. We wanted to make sure we had some good riders and places to go. I've seen a lot of shop films that weren't that impressive, [but] Eighty Seven is probably one of the better films for sure

Schummer insists that the goal in creating the film was not to compete with the riding in other snow videos on the market, but to show Utah's snow scene on a smaller, more local scale. Eighty Seven will contain full parts from the current Salty Peaks snowboard team: Sky Seabrook, Dave King, David Van Wagenen, Shannan Yates, Max Raymer, Chris Frost. Denney Fuller and Micah Hoogeveen; as well

the snowboard industry when it was founded. In 1986, the snowboarding industry in Utah was more or less nonexistent. Snowboarding had been banned from traditional ski resorts along with all other types of "non-alpine" skiing. There may have been a snurfer or two at your local sporting goods store, but as Nazari puts it. "[There] was a lack of respect for snowboarding, a lack of selection and lack of knowledge of the salespeople ... that told me that there was definitely a market here for a growing sport." Nazari was in the process of opening Salty Peaks while running the Utah chapter of the Southwest Surf Skiers Association, which conducted certification classes for snowboarders. Certifiers would ride with the candidate to ensure that riders had metal edges, a secure binding and a leash. They would also make sure riders seemed comfortable on

Nazari was less diplomatic with resorts like Alta and Deer Valley, "Whenever it was slow at [Salty Peaks], it was mandatory that guys would get on the phone and call and say things like, 'Hi, my wife and I are going to be coming to town and we're going to be staying a week. My kid snowboards and we understand you guys don't allow snowboarding, is that right? Oh, OK, well can you tell us who does? Oh, sweet, we'll just go there, thanks!' Click.'

Although there were a few soldiers pushing the sport of snowboarding to new levels at the time, the criticism was fierce and it came from all angles. In 1987. Time quoted a veteran skier saying that snowboarding was not about the "grace and style" of alpine skiing, but the "raging hormones [of] adolescent boys with their

features a snowboard gang called the 'Raging Hormones' who beat up skiers, take their camera gear, pee off the lift, chuck beer cans at the ski patrol and just cause general mayhem. If the general media wanted raging hormones, it seemed Nazari was content to give it to them. Fast-forward to 2011 with **Shaun White** signing multi-million dollar endorsement deals and Louie Vito on Dancing with the Stars, and it's safe to say that snowboarding has outgrown its acne-ridden façade and finally landed a job.

Eighty Seven is scheduled to hit the shop September 20 for \$5, \$10 on Blu-Ray. The premiere will be on Nov. 2 at the Tower Theatre at 7 p.m. Admission is only \$5 and there will be tons of product giveaways, so don't miss out.





Game Reviews



"Prepare to press X YET AGAIN!!!!!!!"

Dynasty Warriors: Gundam 3 Koei/Bandai Reviewed on: Xbox 360 Also on: PlayStation 3 Street: 06.28

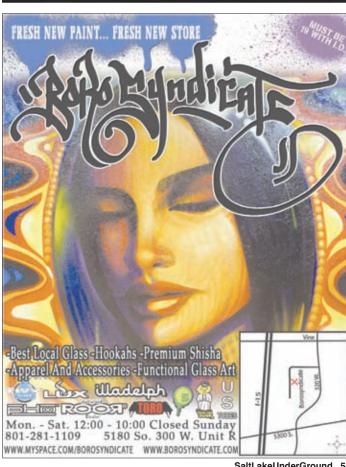
This game is made for two types of people: die hard fans of Dynasty Warriors and folks who have watched Gundam religiously. If you are not a member of the previously mentioned groups, then you, like myself, will not get this game. What you will get from this golden nugget is the following: a generic hack-andslash combat system, overdramatic voiceovers about the heart of the universe, the same six combat animations over and over again, and a pained sense after finishing this game that you have just wasted a lot of time. I am by no means saying fans of the series are bad people, losers, or anything of the sort—I'm simply stating that from a gaming perspective, this game has a long way to go. The game is based on combat tactics ... and by combat tactics. I mean capturing different rooms on a map in a specific order by rapidly pushing the "x" button while waves of enemy robot thingies fall over again and again. Blend that up with a solid Gundam story and your recipe puts forth mediocrity. The game adds very little to the Dynasty Warriors universe aside from online play, which means you can discuss how bored you are with someone else stuck at home on a Saturday night regretting his or her purchase. Save yourself a \$60 headache and buy a Gundam DVD instead—you'll get the full story and won't have to tire your thumbs by jamming on the "x" button. -Thomas

MotorStorm: Apocalypse Evolution Studios/Sony Reviewed on: PlayStation 3 (Exclusive)

Street: 05.03

The fact that the Japanese tsunami forced a game about natural disasters to be delayed makes me wonder why I've never had to stop shooting polygon terrorists in Afghanistan for even a moment. Sensitivity is weirdly subjective. Anyway, MotorStorm: Apocalypse finally did get released back in May, and it's awesome. I generally steer clear of racing games (ha!), but the MotorStorm franchise is one huge exception. The arcade-y boost-based gameplay and beautifully treacherous environments combine to create this sense of barely-controlled chaos that is really a thrill. Apocalypse is just as good as its predecessors, and manages to crank up the chaotic redneck intensity a few big notches without sacrificing playability. Each of Apocalypse's courses is currently being ravaged by one or more natural disasters as you travel through it. Each lap changes the course layout, sometimes significantly, and all the crashing and exploding madness going on around you makes an already difficult racing game even harder. But it's not a perfect package. The inter-mission cut scenes are a crap sandwich, and you can't choose your own car during the lengthy story mode—they stick you with a bland grey one every time. Furthermore, I'm really pissed they took out the mud. Where the fuck did all the mud go? Racing through mud was fun. Racing through an earthquake-torn city as planes crash in your path. tornadoes blind you with stinging rain and military helicopters shoot RPGs at your face is fun too, but .. ah. what the fuck am I complaining about. This game is great, go play it. As for me, I'm off to grad school. It's been a pleasure and an honor being a little videogame paragraph in the back of SLUG Mag these three years. Keep reading. -Jesse Hawlish





54 SaltLakeUnderGround Sal

MOVIE Reviews

50/50 Summit Entertainment In Theaters: 09.30

The overly dramatic cancer movie

has been done so many times, it's almost lost the frightening truth behind the disease. However, when director Jonathan Levine adds a sense of reality into the mix by including the humor that permanently resides within the human spirit, the result turns out to be the greatest movie of the year thus far. **Joseph Gordon-Levitt** stars as Adam, an exceptionally cautious radio programmer who refuses to disobey crosswalk signs or drive on the chaotic streets of Seattle for fear of the deadly consequences. So you can imagine his reaction when he's diagnosed with spinal cancer and given only a 50-percent chance of survival. With the help of his juvenile best friend (Seth Rogen), reserved girlfriend (Bryce Dallas Howard), coddling mother (Anjelica Huston) and blossoming therapist (Anna Kendrick). Adam discovers who has his best interests at heart while he copes with the life-altering hand he's been dealt. Gordon-Levitt finally completes the transfer from an adolescent actor to a skilled artist with a lifelong, well laid career path ahead of him as he gives a performance unlike ever before. The multi-layered levels of genuine chemistry between Gordon-Levitt and his co-stars only add to the humanity and the desire for a positive outcome. Writer Will Reiser (who the film's premise is based on) crafts a magnificent story of family, friends, courage and love that puts a much-needed comedic spin on the genre without coming across as disrespectful or callous. At one moment you're laughing at the idea of using cancer to pick up women, and next thing you know, you're holding back tears as you witness the unconditional love between a terrified mother and son. It's a truly remarkable accomplishment that will have everyone in the audience claiming they're not crying, they've just got something in their eye ... Yes, both of them. -Jimmy Martin

Bellflower

Oscilloscope Pictures In Theaters: 09.16

The initial premise for Evan Glodell's first feature film appears creative enough to be captivating and appealing all at once. Woodrow (Glodell) and Aiden (Tyler Dawson) are two friends who spend their days preparing for 56 SaltLakeUnderGround



throwers and muscle cars that spit fire

in preparation for their two-man gang, "Mother Medusa," to take over the neighborhood once chaos rains over the land. The groundwork appears to be going as planned until Woodrow meets Milly (Jessie Wiseman) and their affection for one another hinders the original plan for social domination. Just as their affection appears to reach its peak, a devastating blow of mistrust sparks a back-and-forth war of revenge that leads to a shocking series of unforgivable retributions. The first two acts of Glodell's romantic thriller flows consistently with only a few questionable setbacks, but his conclusion amoutates itself entirely. as though he decided to make a separate film midstream. The majority of the cast offers concrete performances, but Glodell ought to refrain from stepping in front of the camera due to the fact that his talents clearly reside behind it. The most appealing element of the film comes from Joel **Sharpe**'s striking cinematography, but his employment of pointless crafty techniques, like multiple split-focus shots, distracts viewers more than it enthralls. -Jimmy Martin

The Guard Sonv Pictures Classics In Theaters: 09.02

Past writer (2003's Ned Kelly) and now first-time director John Michael McDonagh serves up a delicious plate of dark comedy with a side of moving drama in the Irish cop dramedy, "The Guard." Brendan Gleeson (known mostly for his representation of Alastor "Mad-Eye" Moody in the Harry Potter series) stars as an offensive and selfish Irish police sergeant

who doesn't mind partaking in the finer delicacies of life, such as drugs and Dublin prostitutes. Behind the thick-skinned persona, there actually lies a tender and endearing individual. Just don't ask him to show it without anticipating a severe verbal lashing. When an American FBI agent (Don Cheadle) arrives in a small Irish town in search of a yacht carrying a cargo of \$500 million worth of cocaine, an unruly partnership is formed where both will be offended, but must work in unison in order to crack the case. McDonagh's screenplay is as offensive as it is entertaining, and that's perfectly all right with this critic. No one is safe from his crafty dialogue. not even the adolescent victims at the 1993 Texas Waco Siege. Gleeson is absolutely uproarious with his deadpan routine that never spoils and leaves everyone craving more, while Cheadle is right there reminding

audiences that comedy is yet another

element the actor is capable of per-

fecting without fail. -Jimmy Martin

Terri **ATO Pictures**

In Theaters: 08.19 Director **Azazel Jacobs** attempts to put an original spin on the "overweight high school student who's teased by his peers as he swoons over the most popular girl" storyline, but actually falls into the same unoriginal plot points as seen in previous endeavors with mixed results. The hefty hero in question is Terri (Jacob Wysocki), a socially inept teenager who lives with and cares for his ailing uncle (The Office's Creed Bratton) while enduring daily harassments from his insecure classmates. In an act of defiance, Terri consistently arrives late to school dressed in paiamas. which is never fully explained, but it may be best to leave it that way. Terri's unusual outbursts eventually attract the attention of Mr. Fitzgerald (John C. Reilly), a charismatic assistant principal who schedules weekly meetings with special students and makes Terri his latest project. It appears Jacobs is unsure whether he is developing a sentimental drama or a charming comedy, which ultimately leaves an unsettling final creation. As always. Reilly is capable of distributing a wide spectrum of acting abilities, which plays nicely with his emotionally topsy-turvy character. However, while Reilly shines, his talents expose the mediocre acting capabilities of

Wysocki. - Jimmy Martin

Tucker & Dale vs. Evil Magnet Releasing In Theaters: 09.30

There are two locations in this world



you should never misbehave in: Disnev World's Security Offices and the backwoods region of the deep South. Being a smart aleck in either never results positively, especially in the latter. This fact is clearly misrepresented in Eli Craig's horror comedy, Tucker & Dale vs. Evil. Redneck best friends Tucker (Alan Tudyk) and Dale (Tyler Labine) are on their way to spend a relaxing vacation in their recently purchased cabin in the woods, but after they cross paths with a group of preppy college kids, the standard prejudices (based upon classic horror films) are rapidly fired at the clichéd country boys. In a heroic rescue of one of the students, the helpful hicks are mistaken for vicious kidnappers. and the rest of the snobby suburbanites plan a deadly act of revenge. As a series of miscommunications lead to an increasing body count with formulaic misconceptions to blame, a mystery surrounding the dense forest begins to unravel. Craig delivers one comical sight gag after another by playfully tinkering with the horror genre's most hackneved components (i.e. a terrifying chainsaw wielding maniac). Craig perfectly mixes the comedy and horror genres with two charming lead characters appropriately portrayed by Tudyk and Labine. The laughs never stop as Craig hones in on every absurd horror attribute conceivable and generates the funniest gore fest since Shaun of the Dead. -Jimmy Martin

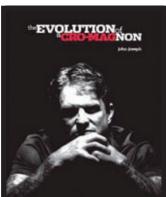
Books Aloud

The England's Dreaming Tapes Jon Savage University of Minnesota Press Street: 08.04.10

Punk rock has grown and changed drastically over the last few decades. As I've learned more about the genre, I've heard more and more convoluted stories about how it all began. It's understandable that there could be some confusion, since everyone who was around in the beginning was crazy, drugged out of their mind or often both. In Jon Savage's companion to England's Dreaming: The Seminal History of Punk, Savage shares transcripts of the original recordings he made while interviewing pioneers of punk such as members of the Sex Pistols, the Ramones and the New York Dolls about what was happening as the genre first swept the world. Savage even takes time with several industry insiders who helped to shape the movement that eventually turned into punk rock. The conversations with those on the sidelines are often the most fascinating because they seem to be the most honest and quick to recall what was actually happening. Because the book consists of the interviews themselves, the story of how punk started doesn't have a consistently flowing narrative. After reading one interview, you may not find out all of the facts about any given situation until someone down the line fills in the blanks with their own take on things. This often proves to be an amusing part of the book, because you find contradicting stories coming from different people about a single event. It's like one giant punk rock gossip rag. -Ren Trentelman

The Evolution of a Cro-Magnon (audiobook) John Joseph Mightier Than Sword Street: 06.21

Simply put, Evolution of a Cro-Magnon is a "bolstered by my own bootstraps" tale of a young and street-savvy miscreant, the product of a broken home and an insufficient child-protective system. He peddled fake acid at arena rock shows in his preteens, sold flowers in parking lots as a Hare Krishna went AWOL from the Navy and sang in the most important New York hardcore band of all time: Cro-Mags. While the actual book saw initial release in 2007, this re-released, abridged audio version features most of the goodies from the original (wonderful nuggets about recording the epochal Bad Brains debut, snipes at rival Cro-Mag guitarist Harley Flannagan and plenty on the horrific corrpution of the ISKCON),



with the added treat of hearing them in Joseph's gravelly, Lower East Side drawl. It's a humorous and insightful take on urban living and the early punk music scene to which he cluna: it paints a matchless portrait of the survival psyche bred from the NYHC scene—much different than today's country club known as "hardcore." Not having Age of Quarrel in your record collection is an unforgivable hardcore offense, and failing to have this on vour audiobook playlist should be as well. -Dylan Chadwick

Rockabilly: The Twang Heard Around the World Peter Guralnick, Greil Marcus. Luc Sante. Robert Gordon, Michael Dregni, Somny **Burgess** Voyaguer Press

Everyone knows **Elvis**, but what hap-

pened leading up to and after the "big

Street: 05.20

E's" explosion is a fascinating story. Rockabilly: The Twang Heard Around the World gives the history of one of the most exciting times in pop music history. The big names like Jerry Lee Lewis and Buddy Holly are here, but lesser known cats such as Charlie Feathers and Pat Cupp are given notice as well. Current rockabilly luminaries such as Robert Gordon and Deke Dickerson turn in impressive articles that reflect their passion and perspective. Gorgeous photos are plentiful and are as telling as the text they accompany. While two thirds of the book are spent on the original '50s acts, towards the back of the text, the book explains how rockabilly barely survived the '60s. It became an underground cult where acts like Ray Campi and Sleepy LaBeef carried on in relative obscurity until the international phenomenon of the Strav Cats garnered the most interest in the genre in 30 years. Rockabilly: The Twang Heard Around the World is a must-have coffee table book for any rockabilly devotee and an interesting read for any lover of rock n' roll. -James Orme







CD Reviews

10 Ft. Ganja Plant Shake Up The Place ROIR Street: 08.30 10 Ft. Ganja Plant = Augustus Pablo + Dennis Brown



The mysterious John Brown's Body spin-off collective, 10 Ft. Ganja Plant, continues to deliver conscious roots reggae with a dash of modern styling. Shake Up The Place is the band's seventh release with the New York-based ROIR label. This 10-track offering features a nice balance between instrumental and vocal tracks. some of which are on loan from reggae legends Sylford Walker and **Prince Jazzbo**. The title track is a deep, seductive, down-tempo groove which alides into the punchy horns of the beat-seeking "Ringers Rock." The dub-drenched drum and bass on "Strongback" will slap a smile on your face and then send you on a melodic excursion in "Hard Times," one of two tracks with Jazzbo. Thank you, 10 Ft. Gania Plant, for returning us to the summit of roots mountain. -Courtney Blair

All Pigs Must Die God is War Southern Lord Street: 08.16 All Pigs Must Die = Black Breath

+ Early Graves + Trap Them
Big. Ugly. Hateful. All Pigs Must Die
are here to kick the shit out of your
brain. This is aggressive music distilled to its purest form, more akin to
a blindfolded sledgehammer attack
than the precision chainsaw slices
of Converge (with whom APMD
share drummer Ben Koller). God
is War seems impossibly long, even
though it only clocks in at about 30
minutes—that's how unrelenting the
aural assault is. The voice of Kevin

Baker (also of The Hope Conspiracy) bursts and buzzes alongside the loud, heavy walls of guitar and bass, providing a decidedly dark human element among the noise. The title track and album closer "Sadistic Vindicator" slows down the manic pace, allowing listeners to wallow in the big, ugly hatefulness. And if all that isn't enough, the cover art features an illustration of Jesus' head being impaled upon an inverted cross. Come on, get ugly. –*Ricky Vigil*

Atari Teenage Riot
Is This Hyperreal?
Dim Mak
Street: 06.21
Atari Teenage Riot = Merzbow
+ (Pigface - Skinny Puppy) x

KMFDM Formed in 1992, Germany's original digital hardcore ranters. Atari Teenage Riot, channeled the future, layering leftist anarchic screeds over a veritable wall of sound and fury with beats so hard they could break your teeth. With Hanin Elias' (Pigface) 1999 exit, the subsequent breakup in 2000, and the 2001 death of MC Carl Crack, it looked like the band's days were over but for a 2006 retrospective. Elias' 2009 plans to return to the band were sidelined by vocal issues (screaming nonstop is, apparently, bad for the voice), and the band's ravings remained silent. But they have survived to rant another day, with the addition of new MC CX KIDTRONIK joining Nic Endo and Alec Empire and guests Jeff Aug and Dim Mak founder **Steve Aoki** to ... well, pretty much make the same music all over again. With strong political stances against human trafficking ("Blood in my Eyes"), Internet censorship ("Activate!," "Shadow Identity"), and in support of hacktivism ("Digital Decay," "Codebreaker"), delivered in the same basic scream-rap-rant style over the same backing noise, it is clear they have not left their teen years behind. -Madelyn Boudreaux

Bomb the Music Industry!
Vacation
Really Records
Street: 07.26

Street: 07.26 Bomb the Music Industry! = Fake Problems + Weezer + Dillinger Four

Originally a bedroom-based one-man lo-fi ska band, Bomb the Music Industry! have continously evolved and

in 2004. As its title implies, Vacation is definitely a summer album—it sounds like what might happen if **Neutral** Milk Hotel were stranded on a beach with an old school Nintendo and some Screeching Weasel records. Bandleader **Jeff Rosenstock**'s lyrics are still honest and paint a picture of a world that's pretty fucked, but this is BTMI!'s most upbeat album. The closing trio of songs continues the band's tradition of ending albums strong, moving from melodic, spazzy and sentimental punk to straight chiptune tripping and finishing off with moments worthy of epic singalongs. It might take a few listens for fans to appreciate the ample "oooohhs" and soft beachiness combined with BTMI!'s increasingly melodic sloppiness, but when this album finally

expanded their sound since forming

Collections of Colonies of Bees Giving LP Hometages

ecords.com. -Ricky Vigil

Street: 08.02
Collections of Colonies of Bees

clicks, it's pretty goddamn amazing.

Download it for free at quoteunquoter-

= Post rock - awesomness Collections make upbeat, instrumental post rock, though their music is not as complex as one would expect from a band consisting of six members. This band lacks the darkness, intensity and pure musicianship which this genre is known for. On track two, "Vorm," a gentle lead guitar snakes around a guitar loop while a simple beat keeps time. This continues building into a rhythmic chugging of guitars with a tinkling, shimmering lead. It makes me think of ants marching in a jungle or bees at work or some shit like that, which is fitting considering the name of the band. These guys get a bit long-winded—for example, the song "Lawns" doesn't change at all for about 30 seconds straight. The last minute and a half of the song goes out strong, with some machine-gunned guitar and crashing cymbals, until it drops into a crescendo and then a beat with an oddly looped vocal. A Latin beat with guitar drones ringing out high notes ends the song. Collections has been around quite a while, but to me they sound like a baby band that needs to stretch their wings. -Tom Bennett

Come On Die Young Self-Titled 7" Man in Decline

Man in Decline Street: 06.17

Come On Die Young = Hot Water Music + Kid Dynamite + Look Back and Laugh

It would be easy, and unfair, to simply label Phoenix. Arizona's Come On Die Young as "post-hardcore." The truth is, "post-anything" is a ridiculous label for any band worth a shit, and Come On Die Young is definitely that and more. This four-song slab of vinvl is as hard as anything else going on in punk rock these days, but not gnarly enough to turn listeners away. Screamy vocals mix perfectly with well timed drumming and tasty riffs (yes, I just said "tasty riffs"). Even in the areas that the songs seem about ready to fall apart, they manage to stick together and explode back into perfect harmony. This is the sound of a band with their entire future in their hands, hungry to play exactly what they want to play, and triumphantly bombarding the listener with an excellent mix of punk and hardcore. One of the best things I've heard this year. -Gavin Hoffman

The Cool Kids
When Fish Ride Bicycles
Green Label Sound
Street: 07.12
The Cool Kids = Little Brother +
Nottz + Kanye West

This record has been a few years in coming. The payoff was pretty big, though, and includes guest appearances by Ghostface Killah, Asher Roth, Travis Barker, Mayer Hawthorne, Pharrell Williams and

more on eleven party-worthy tracks. The best songs are when the production varies from simple boom-bap like "GMC" or "Bundle Up" to more complex, sample-driven stuff on "Summer Jam" or the rap suite, "Roll Call." The Chicago-based duo of **Chuck Inglish** and **Sir Michael Rocks** cover the normal topics: cars, clubs, girls, the high life, but with a lyrical fluidity and comfort of delivery that makes it feel old-school. These guys aren't trying to win rap battles; impress you.

and comfort of delivery that makes it feel old-school. These guys aren't trying to win rap battles, impress you with tongue-twisters or make you ponder politics and injustice—they're trying to make you dance. Crank this in a packed basement and watch the sweat pour down. –Rio Connelly

58 SaltLakeUnderGround SaltLakeUnderGround

The Glitch Mob We Can Make the World Stop EP Glass Air

Street: 07.12 The Glitch Mob = Justice + **Muscle Hawk**

It's been a little over a year since the first Glitch Mob album, Drink the Sea, hit the streets and much has changed for the band. They've toured and received a killer response, and they've been working on music ever since. The titular track off their new EP opens with everything I loved about the last album: a sense of old electronic music with a dose of organic and a dash of glitch. It's insanely hard not to move to, which makes it perfect to put on as the party is drawing down and the dawn is near—an energetic nightcap to meld a lowkey situation and high-energy ecstasy. As the case with most great EPs, this makes me want more. -JP

Halloween, Alaska All Night the Calls Came

Amble Down Records Street: 08.30 Halloween, Alaska = Sting + Steely Dan

Where many bands these days are drawing on '80s New Wave and post-punk for inspiration, Halloween. Alaska take especially from the New Romantic side of things. Slow, synthy grooves bordering on soft rock comprise this disc, though it's spiked with a helping of thumping drums (courtesy of Bad Plus drummer

David King), sonic experimentation, and off-kilter Police-esque melodies. If not the most exciting release of the year, All Night the Calls Came In is sophisticated, smart, and worthy of repeated listening. -Nate Housley

Hot Graves Desecration Time Greyhaze Street: 07.19 Hot Graves = Celtic Frost +

Three cuts of blistering lo-fi D-filtered thrash, blackened to its bleeding gills with an Anti-Cimex cover and playing out like an unholy history lesson in late '80s European blasphemy, Desecration Time is an EP that gives mean metal fans exactly what their teeny-tiny hearts covetously crave. Here are Norelco razor guitars atop proto-death-growling (think Tom G. Warrior and John Tardy gargling kitty litter and engaging in a belching contest) and octopus-armed drumming à la classic **Darkthrone** ... And the band's never afraid to wear their influences on their sleeves (note the sinewy Floridian death leads of the

title track). Nothing new, but played to

Venom + Amebix + Onslaught

riotous perfection, an acrid combination of misty-mountain Satanix and full-throttle party heartiness, all geared up for their forthcoming release. Knights in White Phosphorous. Awesome. -Dylan Chadwick

Hot Water Music The Fire, The Steel. The Tread

Self-Released Street: 08.02

Hot Water Music = The Gaslight Anthem + Chuck Ragan + The Draft

Fans have been lucky enough to get an excellent B-side collection, a series of live 7"s and a split of covers with The Bouncing Souls since Hot Water Music's breakup in 2005, but this 7" is the first original material they've recorded in seven years. Did your pants just get tighter? Yeah, mine did, too. The title track is



a re-worked version of an unreleased Chuck Ragan solo track, and it sounds like you would expect in exactly the best ways. Ragan's rootsy approach is instantly roughened up by the presence of his HWM band mates, giving the track plenty of weight that perfectly complements his harsh, husky vocals. "Adds Up to Nothing" is the B-side sung by **Chris** Wollard continuing the sound of the last HWM album and the band's side project, **The Draft**. The song is strong if very straightforward, but longtime fans will be too excited by its very existence to be disappointed. If you're a fan, this is a no-brainer. If you're not a fan, you're wrong. -Ricky

ICS Vortex Storm Seeker Century Media Street: 08.23 ICS Vortex = Borknagar + Arcturus + Lamented Souls

This is the strongest album Century Media has released in quite some time. Chances are you know ICS Vortex, who did time in **Dimmu** Borgir. Borknagar, Arcturus and Lamented Souls. While similarities to the latter three bands do peek into Storm Seeker, the album manages to sound unique from the metallic

entities that ICS Vortex made such an impact in. The tonality of the entire album laughs at the notion that the "E" chord must be the driving force in metal. The man's vocals, similar to **Garm** of **Ulver** fame, ring in at high levels, drenched in range and diversity but not relying on falsettos or really many established vocal styles—it's one of the strongest portions of making ICS Vortex stand out. There's a massive amount of guitar work to scratch your noggin too—some easily accessible and catchy while some take many listens to fully comprehend. This is not an album that is going to instantaneously make listeners go gaga on first listen. Storm Seeker is something for those willing to actually listen and eager to find something unexpected in its own realm. -Bryer Wharton

Impatience Never Any Peace Cassette² Sacred Plague Records Street: 06.09 Impatience = See You in Hell + Integrity + Trap Them

Doom metal experienced a resurgence. Thrash metal made a comeback. Black metal became trendy. So what is the next genre to explode? Naturally, it's the Tracedyworshiping, haven't-bathed-in-amonth gnarliness of D-beat/crust/ hardcore (not that there's anything wrong with that)—and that's where Impatience lies. While bands like Trap Them and **Pulling Teeth** have garnered the majority of the attention lately, there are a ton more worthwhile bands around ... Bands who don't have the backing of large indie labels and the Scion Rock Fest, and Impatience is a perfect example. This is brutal, not-fucking-around Milwaukee hardcore that grips the listener's throat and lines their face with screaming-induced spittle. The fact that it's currently a cassette-only release may be a detriment to the band, but those hipster kids who dine on magnetic tape and vinyl should track this thing down, because it's worth far more than a dumpster dive. -Gavin Hoffman

Junior Boys It's All True Domino Street: 06.14 Junior Boys = Chromeo + Friendly Fires + George Michaels

+ leather and mustaches This album focuses on solid oldschool jams that indie kids will still dig on, which actually is a breath of fresh air. You probably won't be hearing "dubstep remixes" of any of these tracks, thank fucking God. The tracks are quite long for electro pop, but I wasn't bothered 'cause they



were all so fun. Lyrically, it's evident that these boys are becoming men, dealing with the displacement of leaving the wild 20s behind and noticing you have changed when your friends have not—but you can still out-dance them, on the rare occasion you go out. The strongest track is album ender "Banana Ripple," a bouncy indie electro/disco pop jam with a time-tested four-on-the-floor beat and tambourine hops under the trademark, breathy vocals. As the song builds for the last verse, layered, incoherent vocals wash over the track as a synth crescendos in the back. and an organ and guitar bring it all together for the fade-out. Junior Boys have created a fabulous soundtrack to an all-tranny BBQ swim party very gay, in a very good way. -Tom Bennett

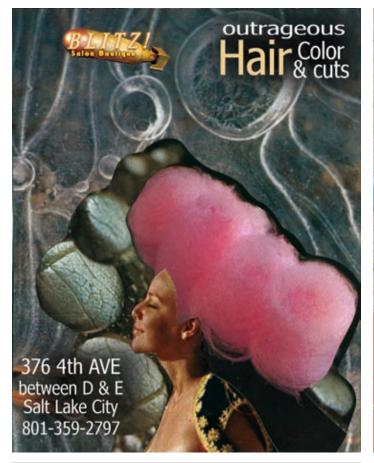
Kindest Lines Covered in Dust Wierd

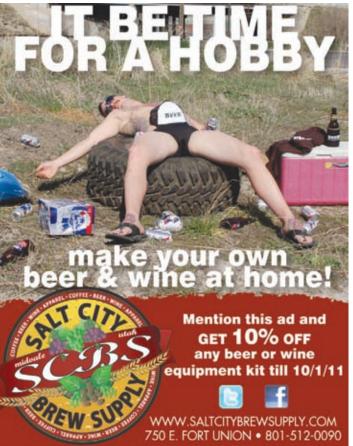
Street: 06.15

Kindest Lines = Jesus and Mary Chain x (Edera + Sunshine Blind) x Autumn The beautiful darkwave pop pre-

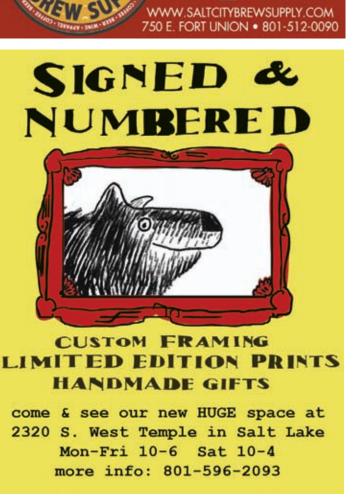
sented by this New Orleans trio is the sort of music I thought was never going to be made again. Vocalist Brittany Terry draws you in with her unadorned and straightforward, clear-voiced delivery over sumptuous keyboards and stoic programmed drums by Justin Blaire Vial and organic, ringing '90s guitars by Jack Champagne. Poppy tracks like "Prom Song" and "Running into Next Year" inspire comparisons to '60s girl bands and cool '80s new wave dance classics, while more somber tracks. such as "Hazy Haze" and "Destructive Paths to Live Happily," invoke dying leaves falling from a tree or equally fraught and mournful imagery. While the sound is a throwback or at least an homage to other eras, and the production is a bit heavy-handed, the classic gothic rock sound is gorgeous, evocative and utterly charming. Dig out your long swishy black skirts, boys and girls, and play this loud in the living room while you swirl and emote. -Madelyn Boudreaux



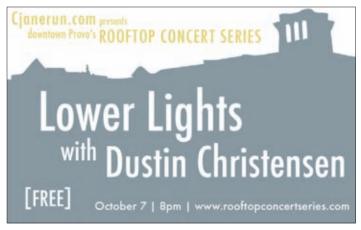


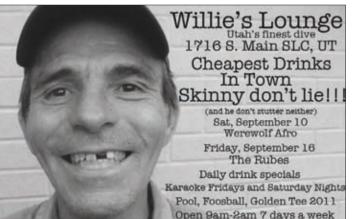






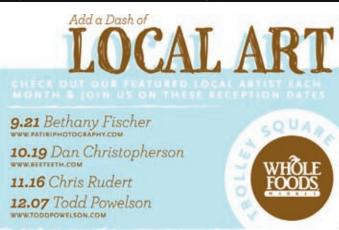


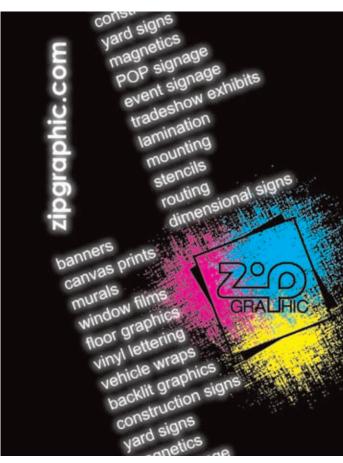












Local CD Reviews

American Attic

Self-Titled
Herd Records

Street: 03.05

American Attic = generic pop punk - Blink-182 - MXPX - Hidden in Plain View + From First to Last Someone should have told American At-

tic that they're a bit late for the pop punk genre, which peaked over a decade ago. One should never judge a book or an album by its cover, but in this case, the cliché black shirts and poses by the band members are appallingly indicative of American Attic's content. The six-song record is a generic and unremarkable mess from start to finish. The lead singer's voice is a whiney, subpar version of Blink-182's Tom Delonge and From First to Last's Sonny Moore. The lyrics in "Bar Song" sound like a 10-year-old's attempt at poetry: "And I lost my voice and I lost my song. All I do is cry." Maybe they never had a voice to begin with. -Billy Jean Dawson

Blinded By Truth

The Only Road
Self-Released Street: 06.11 Blinded By Truth = NOFX + a dash of Anti-Flag + Rise Against This five-song EP from local punk outfit

Blinded By Truth conjures memories of adolescent summer nights full of everything but responsibility. The songs are pretty traditional in their makeup for the most part, definitely following in the footsteps of giants like NOFX with the harmonizing vocals and driving guitar chords. But there are a few moments that give this band a unique style, like the interchanging scream/sing vocals on "The Only Road" which are reminiscent of early Atreyu (if they were more punk than metal). "My Life Story" is the song with the most force—it's catchy, well structured, confident and would make great radio play. There seem to be a few moments where some instruments had trouble keeping up with the unrelenting punk beat, but just staying with the band and practicing should clean that up on future tracks. All in all, a solid, but not groundbreaking, punk EP. -Megan

Christopher Alvarado Translucence

Dungeon Recordings Street: 03.22 Christopher Alvarado = The

Gyume Monks + Steve Roach Local ambient-industrial sound artist Christopher Alvarado (Twilight Transmissions, Little Sap Dungeon, Harsh Reality) is at it again with 10 tracks of atmospheric trance soundscapes. He's traveled far from his initial punk roots, and has been anything but lazy, releasing both this album and one with Twilight Transmissions exactly three months apart. This, released under his own moniker (for reasons I can't fathom) is somewhat less evil, with touches of

classical guitar and chanting, but the

end result is much the same: solid am-

bience that may replace your Ambien-

not to suggest it's boring, but rather that it is meditative and soothing. -Madelyn Roudreaux

Clocks Salt Lake Citv Peculiar People Records Street: 04.01 Clocks = A car radio stuck between two stations + a "Scary Sounds of Halloween" cassette tape + Revolution 9

This album must have been recorded in the Cave of Time from the Choose Your Own Adventure book series. It features a number of disjointed sounds, instruments and samples that jump in and out of subdued feedback modulations. The album never bothers to move beyond this, ahem, timeless configuration. Weird, boring ambient noises blanket the album like a mist shrouding the psychedelic specter of a sixth dimensional Vincent Price pretzled into a peace symbol, which is something human brains just haven't been programmed to comprehend. Occasionally, lazy drums and an acoustic guitar can be heard hammering away sloppily under half-assed folk vocals, but thankfully that disappears into the ether as well. I'm not sure what kind of drugs Clocks (Jeff Kimball and Joe Stetich) used while recording, but I'm guessing they were pretty far out. There's absolutely no way I can take this record seriously. Luckily, I can't imagine Clocks did either. -Mike Abu

Discoid A Discoid Self-Released Street: 03.19 Discoid A = Sebadoh + Stikkv + Spazz + Deep Wound - amplifiers

Maybe it's the band's name or the crudely drawn anarchy symbol sharpied on the CD-R, but I assumed this would be Discharge-worshipping, anarcho punk of the crustiest breed. I was pretty far off the mark, as it's 16 short tracks of obstinately lo-fi acoustic punk that falls somewhere between the vocal style of Lou Barlow and Chris Dodge. It's plenty aggressive and strummed with such string-snapping insanity you can't help but take notice, and only occasionally is it really coherent. Most times, it resorts to rudimentary noisemaking and hillbilly-pirate caterwauling that's neither cute nor intelligible (up the punx, but for cryin' out loud name your songs and gimme a lyrics sheet). There's a definite charm present, and the novelty isn't entirely lost on me ... It just wears off quickly and I'm mashing the eject button. Perhaps I'm not in on the joke. -Dylan Chadwick

Disforia Our Time Defined Self-Released Street: 06.11 Disforia = Iced Earth lite + Blind Guardian + Dream Theater

Local power metal outfit Disforia's first fulllength album, Our Time Defined, is a well produced and sharpened collection that surprises with its organization and wide use of instruments. The strongest song

has a wonderful intro with faded, ancient vocals dancing over distortion and heartbeat-drumming. The guitar solo in the bridge is both hypnotic and haunting. Vocalist **John Yelland** is a force to be reckoned with, and conjures memories of **Dream Theater** with his soaring strength. but he would benefit from less cliché and more poetic, visual lyrics. The band's use of keyboards is interesting without being overwhelming, peppering the songs in very appropriate places. While the drumming and bass are both solid, in the name of progressive metal, they could both be taken further, creatively speaking. Overall a surprisingly solid album with a sound you don't hear many Utah bands attempting to conquer. -Megan Kennedy

Exer Ovu Overgrown
Self-Released Street: 10.20.09 Exer Ovu = Bright Eyes + Stone Temple Pilots

I've listened to a few Exer Ovu releases now-this dude, Derek Griffith, has seriously put out a shit ton of CDs—and I still can't quite figure out what to make of any of it. One thing's for sure, though: He loves making music, and his passion shines through in this album. Dig this: It's acoustic, tinny, shit-fi stuff with more than its fair share of whining. Imagine some stripped down, unproduced version of a song that you might hear on one of those radio stations that play alternative rock for aging, not-quite-cool generation-Xers who have to cover up their Sublime tattoos at work. I Googled the dude, though, and he says his influences are Fugazi, Bad Brains and The Urinals. I'm paffled, Ack, ack, ack, ack, -Nate Perkins

The Folka Dots

Down Below Self-Released Street: 05.08 Folka Dots = The Wailin' Jennys + (Nickel Creek - Chris Thile) + Alison Krauss

The face of folk is changing forever. Elements of rock, reggae, electronica, psychedelia and any other conceivable musical movement are successfully blending into traditional acoustic songwriting. With all the diverse folk sounds now available out there, fans of the genre will find it refreshing to revisit the roots of the movement with Salt Lake natives The Folka Dots' debut album, Down Below. From the beautiful, three-part vocal harmonies adorned with a slight country twang to the subdued guitar strumming, everything on the album sounds straight from a turn-of-the-century rural country fair, but there's something to be said for sticking to basics and doing it well. -CG

Gerschweyn Matthews Die Probleem met Picasso Self-Released Street: 12.02.09 Gerschweyn Matthews = Bjork x Tori Amos + Placebo

With titles like "Strategies of Redistribution Regarding Devil Worship in the New World," it is clear that this six-track album

on the album is "Of Wolves And Men"—it is going to be unusual, maybe ever pretentious. The androgynously voiced, South African artist croons and occasionally rants through a series of tracks, taking on Scientology's stance against psychology in the controversial-all-overthe-internet "Letter to Tom Cruise" and child-abusing clergy in "Conversation with a Dodgy Priest." The piano work here is gorgeous, and the song-writing is excellent: gloomy, angry and fierce. There is apparently a film project associated with the album as well, the stills from which appear fascinating and bizarre. -Madelyn Boudreaux

> In Dreaming The Pathless Sounds Self-Released Street: 01.15

In Dreaming = Omar Rodriguez-Lopez's Xenophanes + Godspeed You! Black Emperor + slam poetry Having met the individual members of this band several times over the years, can say with authority that In Dreaming are some of the hardest working and nicest dudes you'll find in Provo The Pathless Sounds, their debut fulllength album, proves that they are also skilled at composing some of the most individualistic and difficult-to-categorize music around. Think of local progressive post rock favorites Theta Naught on their heavier, less Christmas-y days then add non-stop two-part harmonies,

tion with drum rhythms that are both reserved and complicated. Over that, the minimalist guitar dronings of Kirk Ward and frontman Trevor "Treefeathers" Smith drift in and out with magnificent dynamic range. Some of the most interesting moments on the album come when Smith drifts into atonal poetry recitation that has a near-sermon power

and you'll be pretty close. On each

track, Brennan Allen lays the founda-

Joel Brown In Retrospect Spy Hop Records Street: 05.10 Joel Brown = Donovan + James

Taylor + Derek Webb It's not my place to complain about or bash on religious music. If you enjoy a good gospel number or a rock anthem about heaven, so be it. However, much like the dreaded Parental Advisory label. Christian albums should come with a sticker shaped like a cross so you know what it is, In Retrospect looks and sounds like an indie-folk record, but delving into the lyrics is like reading modern hymns. Nearly every song has a reference to God, and those that don't are laced with faith. Like the song 'Ghosts" with the lyrics "Saving souls from limbo holes." or "Pioneers and Pilgrims." which talks about a wasteland walk to get to Zion. That's not to say the album is terrible. The music is top notch for a freshman release, accompanied with Brown's comforting vocals. But if

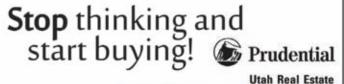
you're not into God in a big way, the

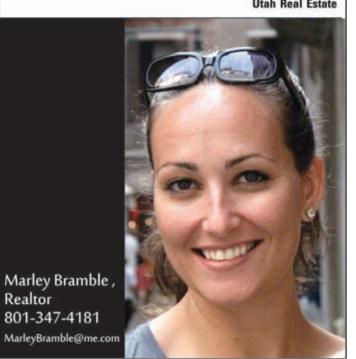
-Spencer Ingham

subtle preachings will make you cringe

64 SaltLakeUnderGround SaltLakeUnderGround 65





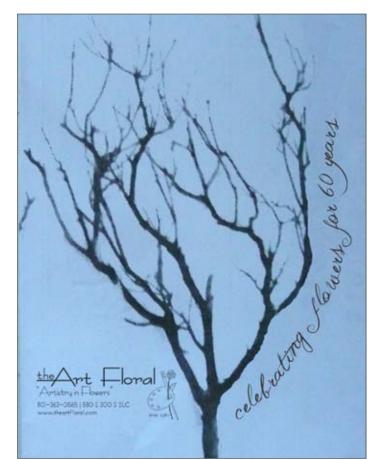




For us, one local music show each week just doesn't cut it. That's why KRCL features the best music from the community throughout our programming. We even open our studio to live performances from your favorite local bands.

Are you KRCL? Find out at 90.9FM or www.krcl.org









Daily Calendar Calend SEND US YOUR DATES BY THE 25 OF THE PREVIOUS MONTH: dailycalendar@slugmag.com

FRIDAY, SEPTEMBER 2

Roby Kap - Pat's BBQ

Flexx Bronco - Burt's New City Skyline - Bar Deluxe Amon Amarth - Complex Sweatshop Union, Burnell Washburn, Pat

Colourwolf Dance Party, John Thomas Marco - Muse

Sweatshop Union, Pat Maine, Burnell John Ross Boyce & His Troubles, Fatigi, The Old Grey Geese, Wild Apples -

Happy Birthday Billy Ditzig!

SATURDAY, SEPTEMBER 3

YYBS, Swindlers, Swinging Lights - Bar Burning Streets, Tough Tittie, Stark Raving Mad, Vena Cava - Burt's Justin Utley - Complex Imagine Dragons, Zangiev, Nightspring

– GoGo 37 Speaker Future, Alex Kidd, SPKR Ninjaz In the Venue

Eisley, Marksmen, Christie Dupree -

Farmers Market - Pioneer Park

Eagle Twin, Cornered By Zombies, Giraffula - Urban Blink-182, My Chemical Romance, Rancid - USANA Spencer Russell, Garrett Williams, Dustin Christensen - Velour Nescience, Autostigmatic, Deicidal Carnage, Gravetown - Why Sound Tragic Black, DJ Curtis Strange - Garage Happy Birthday Stephanie

SUNDAY, SEPTEMBER 4

Buschardt!

With The Punches, Carridale - Kilby Alison Krauss & Union Station, Jerry Douglas, Dawes - Red Butte Party Babes - Urban

Happy Birthday Veg Vollum!

MONDAY, SEPTEMBER 5

Starfucker, Beat Connection, Alexico

Soundwaves From The Underground - Slugmag.com Happy Birthday James Bennett!

TUESDAY, SEPTEMBER 6

Rhubarb Jam - Burt's Willie Nelson - Gallivan Stevie Moon, Library Voices, Sadie Stockham - Kilby Be Well Utah Family Night - Red Butte Starfucker, Beat Connection, Alexico -

Happy Birthday Alex Pow!

WEDNESDAY SEPTEMBER 7

Theta Naught, Glimps Trio - Bar Deluxe The Roadkingz - Cheers To You Midvale Down, In Solitude, Pony Killer – Depot Nick Neihart. The Anatomy of Frank. Backward Beast - Kilby Selena Gomez - Maverik Center Marcy Playground - State Room The Second Round, Scramiet, The Blue Aces. Desmond Mar - Velour Nathan Spenser & The Low Keys -

THURSDAY, SEPTEMBER 8

Deadhorse, Huldra, Dustbloom - Bar Deluxe Chop Tops, Rocketz, Strikers, Blue Moon Bombers - Burt's Cattle Drive - Carol's Cove II Snoop Dogg – Gallivan Ghostwriter - Garage Eyes Lips Eyes – GoGo 37 Dew Tour - Energy Solutions Alien Ant Farm - In The Venue Daisy & The Moonshine, Us Thieves, Taken Route - Kilby Scotty Haze - Pat's BBQ Charlie Hunter - State Room

The Future of the Ghost, Max Pain & The

Groovies, King Niko - Urban Shenandoah Davis, The Mighty Sequoyah, Adam Klopp - Velour Sonia Leigh - Westerner Katie Jo, Kevin Allred, Dallas & Guy -Why Sound

FRIDAY, SEPTEMBER 9

Fox Van Cleef, Red Dog Revival, Hip White People - Burt's Steelfist Fight Team - Complex Dew Tour - Energy Solutions 15th Annual Barking Ball - Hyatt Escala

Lodge Nappy Roots - In The Venue Alpha Rev, Michael Gross & the Statuettes - Kilby

Roby Kapp – Pat's BBQ Joker's Wild Letterpress Workshop -Marriott Library

The Departure, White Ivory, Cloud 9 -Muse

After Dark - Sugar Space SLUG Localized: The 321s, Cicadas, The Saintanne - Urban

Eyes Lips Eyes - Velour

Dubwise - Urban

SATURDAY, SEPTEMBER 10

Killiona & Hamilton Beach, Transfusion Hype - Complex Dew Tour - Energy Solutions Folk Hogan - Folk Hogan Saloon (2165 E. 3300 S.)

Plastic Furs, Pretty Worms, Night Sweats - Garage Wake Up Nebula, Swindlers - Kilby

Spoketacular Alleycat - Liberty Park Joker's Wild Letterpress Workshop – Marriott Library Jeremiah Nelson, Maunch - Muse Charles Bradlev - State Room

Avenues Street Fair - E Street

The Staples, The Dignitaries, Whilmington - Why Sound

SUNDAY, SEPTEMBER 11

Salt City Sirens Burlesque - Bar Deluxe Dew Tour – Energy Solutions Urban Flea Market - Library Square Sick of Sarah, Hunter Valentine, The Vanity Theft - Kilby Viva Voce, Parson Red Heads - Urban

MONDAY, SEPTEMBER 12

Molotov - Complex Psychedelic Furs, Tom Tom Club - The Depot

"Weird AI" Yankovic - Fairgrounds Tribes. The Backbiters. Bearcluse. Annie Bombay - Kilby

Soundwaves From The Underground - Slugmag.com

Biggest Ern, FLOW, Red Bennies -

TUESDAY, SEPTEMBER 13

Agnostic Front, Naysayer, Mongoloids, Climb - Burt's They Shall Be Lions. Tom Butler, Danger Button - Kilby Blonde Hurricane, The Last Look, Joel Brown - Urban Lindsey Buckingham - Depot

WEDNESDAY, SEPTEMBER 14

Men Without Hats - Complex Kevin Devine, The Features, Matthew Nanes - Kilby Jon Schmidt - Muse GIANT, Birthquake, Stag Hare - Urban

THURSDAY, SEPTEMBER 15

The Hung Ups, Be My Doppleganger, Problem Daughter, The Toros - Bar Deluxe

Hanson, Meiko - Depot Mack 10 - Flevate Blindside, Write This Down - In The Venue

Jaron and the Cordovas, Joe Firstman - Kilby Scotty Haze - Pat's BBO

Andre Nickatina - Saltair Joshua Pavne Orchestra, Calico - Urban Avenue of Embers, Ultraviolet Catastrophe, Jhonny K - Velour Christian Coleman, The Blue Zen -

FRIDAY, SEPTEMBER 16

Pablo Blagk - Bar Deluxe Disforia, Seris, Reverence - Complex Colour Revolt, Colourmusic, The Lovecapades - Kilby Roby Kap - Pat's BBQ Eric McFadden, Tony Holiday Trio, Dirty Blonde, Red Dog Revival – Urban Jennifer Blosil - Velour Chucks, American Attic - Why Sound

SATURDAY, SEPTEMBER 17

Fallen Fruit of Utah Scavenger Hunt - Art Center Long Distance Operator, Heart Pharmacy - Bar Deluxe Kamelot, School of Rock - Complex The Neighbors, Jordan Rudd - GoGo 37 Cruel Hand, A Loss For Words, The Greenery, Maker - In The Venue Apt/Lewis, Hurris & Gig, Shawty & The Beast - Muse Sims, Laserbeak, Cecil Otter, Hurris & Gig-Kilby Flaming Lips - Saltair

Rev Peyton's Big Damn Band - State Room Sims, Lazerbeak, Cecil Otter, Mindstate

Demolition Dio. Atilast - Why Sound Swerve Party, The Vision, Akustik Boogie Garage

Happy Birthday Dean O. Hillis!

SUNDAY, SEPTEMBER 18

Do something awesome - Your Favorite Watering Hole

MONDAY, SEPTEMBER 19 Diana Ross - Energy Solutions Ivan & Alvosha - Kilbv

Soundwaves From The Underground - Sluamaa.com

The Pack AD, Fox Van Cleef - Urban

TUESDAY. SEPTEMBER 20

Immolation, Teki, Katchafire - Complex Dave & Confused - Burt's Ashes Rising, The Dockets, The Mod Long - Kilby Colin Hay - State Room Active Child, Chad Valley - Urban

WEDNESDAY, SEPTEMBER 21

Laughing Dog, Suspended - Bar Deluxe MC Chris, MC Lars, Mega Ran, Adam WarRock - Kilbv

Whole Foods Art Show (Bethany Fischer) - Trollev Whole Foods

Man/Miracle Matt Weidauer - Muse Star Anna, Amy LaVere - State Room Slim Cessna's Auto Club, Delphic Quorum - Urban Fictionist - Velour

THURSDAY, SEPTEMBER 22

The Art of Flight - Complex Bill Kirchen - Garage The Crate Dwellers - Muse Scottv Haze - Pat's BBQ The Wood Brothers - State Room Aceyalone, Opio & Equipto & Z-Man, DJ True Justice. Mark Dago - Urban Haili Gregson - Velour Swamp Donkey, Gravetown, Oddmality - Why Sound

Happy Birthday Adam Heath! Happy Birthday Courtney Blair!

FRIDAY, SEPTEMBER 23 THURSDAY, SEPTEMBER 29

Underground Cabaret Solstice Show -

Candlebox, Cowboy Mouth - Depot

Blue October, Gomez - In The Venue

Max Pain and the Groovies, Gang of

Wolves. The Colourist - Kilbv Roby Kapp - Pat's BBQ

The Moondoggies – State Room

South of Ramona – Sugar Space

Stvx. REO Speedwagon - USANA

Palace of Buddies, Night Sweats.

Low, The Moth & The Flame - Velour

Dots, Oakhurst - Zion Canyon Music

Miss City Weekly's Royal Revue, Cause

Weedeater, Saviours, Bison B.C., Fight

Toy Bombs, Papa T and The Weeping

Skrillex, 12th Planet, Foreign Beggars,

SLUG's Summer of Death: Roughside

of The Trax II- Registration 1pm at

The Trappers, Black Carl, West Coast

Jazz Players, Porterhouse Bob - Zion

Grave Babies, The Saintanne - Kilby

Oldtimer, Country Bucks, Woodgrain,

Soundwaves From The Underground

12 Dirty Bullets, Poor Ophelia, Tribes -

You Are Plural, Kaitlyn Sevy, Jesture -

Strong Arm Steady, Self Scientific, Planet

Happy Birthday Alex Ortega!

TUESDAY, SEPTEMBER 27

An Horse, The Lionelle - Kilby

WEDNESDAY, SEPTEMBER 28

Katie Van Sleen, Topher Rasmussen,

Liam Finn, Marques Toliver - Urban

Happy Birthday Kia McGinnis!

Molotov Solution, Fit For An Autopsy, Of

Taylor Swift - Energy Solutions

Old Money. You and Me - Kilby

Unwritten Law - Depot

Logan Hip Hop Series # 12 - Why

SATURDAY, SEPTEMBER 24

For Paws Benefit - Bar Deluxe

Joe Buck Yourself, Victims Willing.

Cobra Skulls, Nothington, Problem

Fruit Bats, Vetiver, David Williams

Endless Struggle - Garage

Amp - Burt's

Periphery - Complex

Weirdos - GoGo 37

Nodastrom - Saltair

Quiksilver (Gateway)

Canyon Music Fest

Filth Lords - Burt's

- Slugmag.com

Why Sound

GoGo 37

Asia – *Urban*

Erasure - Kingsbury

Legends - Mojos

Furthur - Mayerik Center

You Are Plural - Velour

Sugartown - Garage

Futurebirds - Urban

SUNDAY, SEPTEMBER 25

MONDAY, SEPTEMBER 26

Futurebirds, Cataldo - Kilby

Sound

Daughter - Kilby

Stillhouse Road, Shannon McNally, Folka

Tolchock Trio - Urban

Loom, Badass Magic, Banana Recycling

Old Man Markley - Burt's

Bar Deluxe

Club - GoGo 37

La Dispute, Moving Mountains, Zangiev, Fever Dreams - GoGo 37 Polar Bear Club, Fireworks, Balance & Composure, Such Gold - Kilby Scotty Haze - Pat's BBQ You, Me & Apollo - Muse You Are Plural, Will Sartain, The Awful Truth - Urban **Happy Birthday Michelle Stark!**

FRIDAY, SEPTEMBER 30

Independents, Thunderfist, DieMonsterDie - Burt's Big D & The Kids Table - In The Venue Dream Theater, Trivium - Kingsbury Droid, DJ Grappla - Murray Theater Roby Kap - Pat's BBQ The Low Anthem - State Room Artist in Residence: Nancy Simpson Carter - Sugar Space Spell Talk, Max Pain & The Groovies -Urhan

SATURDAY, OCTOBER 1

Complex Elextrixx, Odix, Amplify, Diggabeats, Hobbz - In the Venue SLUG at Farmer's Market - Pioneer Park

Confessions of a Mormon Boy -

Artist in Residence: Nancy Simpson Carter - Sugar Space Wolves in the Throne Room - Secret Location (check wittr.com)

SUNDAY, OCTOBER 2 Salty Streets Flea Market - Kilby Artist in Residence: Nancy Simpson

Carter – Sugar Space MONDAY, OCTOBER 3

Bring Me The Horizon, Parkway Drive -In The Venue The Bombpops, The Hung Ups, Fail to Follow, Shocktroopers - Kilby

Soundwaves From The Underground - Slugmag.com

TUESDAY, OCTOBER 4

Ziggy Marley - Depot Burnell Washburn, ECID, Awol One -Casino Madrid, We Are Defiance, Lions! Tigers! Bears! - Mojos Over The Rhine - State Room Avenged Sevenfold, Three Days Grace, Seether, Bullet For My Valentine, Escape The Fate, Sevendust, The Black Cloud

Collective, Art Of Dying, Black Tide -

WEDNESDAY, OCTOBER 5

USANA

Minus The Bear – In The Venue Broadway Calls, Living With Lions - Kilby

THURSDAY, OCTOBER 6

Dark Star Orchestra - Depot Melt Banana - Kilby Baby with the Bathwater - Sugar Space Electric Six. Kitten - Urban

FRIDAY, OCTOBER 7 OFF! - Club Sound

Artober Fest - Inferno Cantina Odd Future – In the Venue Ty Segall, Spell Talk - Kilby

Baby with the Bathwater - Sugar Space Tr3ason, Fire in the Skies, For Tomorrow We Die - Why Sound

Pick up the new issue of SLUG - Any place cool!

